Rosemead High School

English Department

Course Reader: **Appendix**

2023-2024

Name_____ Period_____

Teacher_____

Appendix: **Table of Contents**

Annotation Instructions

Building Comprehension and Analytical Skills

Directions: Complete the following tasks while reading the text for a fuller understanding.

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1. **BEFORE READING** (optional)**:** If not already provided, number all paragraphs, or stanzas. Note: For longer paragraphs or stanzas, number every five lines.

2. **MARGINS:** Annotate the text using the following analytical techniques. Label the type by using the abbreviations below:

Abbr.	Type
Q	**Question**—ponder any aspects that are confusing, curious, thought provoking, etc. (Limit: **one** per assignment.)
C	**Connection**—personal, historical, literary, cultural, etc.
P	**Prediction—**an educated guess about what will happen next
E	**Evaluation**—agree or disagree, and provide an explanation
D	**Diction**—define and clarify the choice of particular words or phrases. Circle the key vocabulary words
LD RD	**Literary or Rhetorical Device—**identify & analyze the significance

3. **WITHIN THE TEXT:**
   Non-fiction: For each paragraph, bracket the [main arguments], and underline the supporting evidence.

   Fiction: Underline passages that support the theme and/or margin annotations.

4. **BOTTOM OF EACH PAGE:** Summarize the content. Note: Last page optional.

5. **BOTTOM OF THE LAST PAGE:**
   Non-fiction: Identify the author's purpose.
   Fiction: Identify the theme.

Reference: *Glossary of Literary Terms*

Author's Purpose: A writer usually writes for one or more of these purposes: to inform, to entertain, to express himself or herself, or to persuade readers to believe or do something. For example, the purpose of a news report is to inform; the purpose of an editorial is to persuade the readers or audience to do or believe something.

Theme: A theme is an underlying message that a writer wants the reader to understand. It is a perception about life or human nature that the writer shares with the reader. In most cases, themes are not stated directly but must be inferred. In addition, there may be more than one theme in a work of literature.

How to Annotate a Text Without Marking the Publishing

Directions: On a separate piece of paper, create a two-column chart that looks like the one below.

a. On the *left-column*, record note-worthy passages. Use an ellipses […] to abbreviate the less important segments.
b. On the *right-column*, provide the annotation you would have written in the margins of the text.

To guide your critical thinking, refer to the appendix for the techniques described in the *Annotation Instructions.* Use various types of approaches for well-rounded notes.

Sample Annotation:

Ch. 1 Night Annotations

Passages from Text	*Annotations*
1. "Man comes closer to God through the questions he asks Him, […] The real answers, Eliezer, you will find only within yourself" (5).	*1. [P] – Powerful advice* • *may inform spirituality once imprisoned* *–possible foreshadowing*
2.	*2.*

Hippie Note Taking Strategy

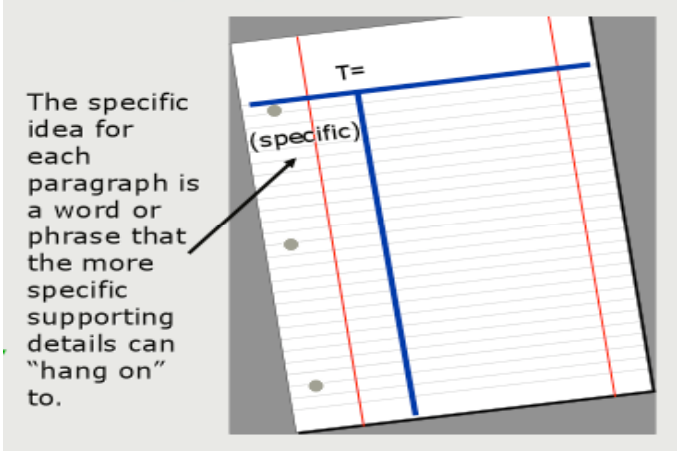
Overview: Hippie's note format is similar to Cornell Notes in that it is set up in two columns; it is different in that it is designed to help you distinguish what information is important and what information is dispensable. According to Marzano's research, the number one skill that students need is identifying similarities and differences through comparison/contrast, classifying, creating metaphors, and creating analogies. Hippie's notes attempt to help you use these critical thinking skills.

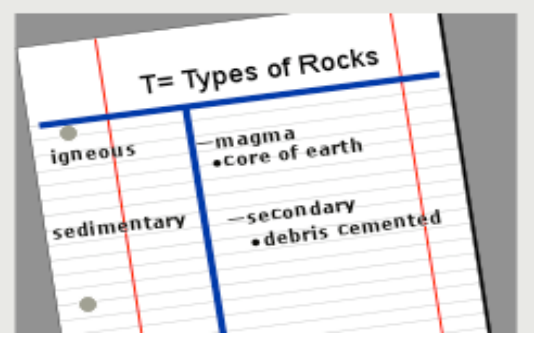
Constructing Hippie Notes:

T = Title of reading *or* the ***most general idea***

Left Column = Specific ***reason***, ***detail***, or ***fact***

Right Column = More ***specific ideas***, ***explanation***, or ***elaboration***





Skip a line between the major sections of notes.

The **right** side is used to note the supporting details. Use dashes and dots to show the correlations.

IMPORTANT RULE: Five words maximum per entry.

Summary Statement:

After the notes have been taken, it's important to summarize so that you can make sure that the reading is clear in your mind. To do this, Hippie has created a summary statement step that forces you to process the information presented in the reading and to condense that information into a simple summary statement.

Name	Verb	Big Idea
T: *Title of the Reading* **A:** *Author's Name* **G:** *Genre of the Reading*	Choose the verb that identifies the purpose of the writing: ***Explains / Describes / Tells***	Write one sentence that encompasses the ***big idea*** of the reading.

Summary Statement:

_____ by _____ is a _____ that _____ _____.

title *author* *genre* *verb* *big idea*

Cornell Notes Template

Name:	**Topic/Objective:**
Period:	
Date:	
Essential Question:	

Questions:	**Notes:**

Summary:

Cornell Notes: Steps for Writing the Summary

Step 1: Read the essential question/ standard/ objective at the top of the Cornell notes.

Step 2: Respond/ to the essential question/ standard/ objective in one sentence—this is the introductory sentence to the summary. Use your own words in writing your summary.

Step 3: Review the first chunk of notes on the right side.

Step 4: Reread the first question written for the 1st chunk.

Step 5: Write a one-sentence response to this question incorporating content-based vocabulary.

Step 6: Repeat this process until all your questions are incorporated in the summary—accounting for all the main ideas in your notes.

Step 7: Reread your summary for clarity and accuracy, adding transitions, when possible.

Step 8: Review your summary to study for tests/quizzes, writing essays, completing the "Cornell Note Reflection Log," etc.

Summary Paragraph Template:

Essential question/standard/objective introductory sentence:

_____

_____

_____

Response to the question for the 1st chunk of notes:

_____

_____

_____

Response to the question for the 2nd chunk of notes:

_____

_____

_____

Response to questions for all additional chunks of notes:

_____

_____

_____

_____

Analytical Essay Rubric

Criteria	4 Effectively Meets Standard *100%*	3.5 *87.5%*	3 Generally Meets Standard *75%*	2.5 *62.5%*	2 Attempts Standard *50%*	1.5 *37.5%*	1 Fails to Meet Standard *25%*	0.5 *12.5%*	0 Missing 0%
INTRO: **Opening Statement & Intro of Text(s)** *Scale: 10%*	The opening statement *effectively* provides a clear understanding of the broader subject of the essay. Clear examples/details are provided. The introduction of text(s) effectively identifies the author(s), title(s), and significant details that connect to the opening statement.	Approaches the requirements of a 4, but lacks its effectiveness.	The opening statement provides a *general* understanding of the broader subject. Overly *general* examples and details are provided. The introduction of text(s) *generally* identifies the author(s), title(s), and significant details, and the connection to the opening statement is not unclear.	Approaches the requirements of a 3, but lacks its effectiveness.	The opening statement *attempts* to introduce the broader subject of the essay. Examples and details provided are vague. The introduction of text(s) *vaguely* identifies the author(s), title(s), and/or significant details. The connection to the opening statement is weak.	Approaches the requirements of a 2, but lacks its effectiveness.	The opening statement *fails* to introduce the broader subject of the essay. The introduction of text(s) *fails* to identify the author(s), title(s) and significant details. There is *no* connection to the opening statement.	Minimal attempt made.	The opening statement is missing. The introduction of text(s) is missing.
INTRO: **Thesis Statement** *Scale: 10%*	The thesis statement *effectively* addresses the prompt by concisely stating the overall argument.	Approaches the requirements of a 4, but lacks its effectiveness.	The thesis statement addresses the prompt by *generally* stating the overall argument.	Approaches the requirements of a 3, but lacks its effectiveness.	The thesis statement *attempts* to address the prompt, but *vaguely* states the overall argument.	Approaches the requirements of a 2, but lacks its effectiveness.	The thesis statement *fails* to address the prompt or state the overall argument.	Minimal attempt made.	The thesis statement is missing.
BODY: **Topic Sentences** *Scale: 10%*	The topic sentences *effectively* establish the overall focus of the paragraph and directly support the thesis statement.	Approaches the requirements of a 4, but lacks its effectiveness.	The topic sentences *generally* establish the overall focus of the paragraph and somewhat support the thesis statement.	Approaches the requirements of a 3, but lacks its effectiveness.	The topic sentences *attempt* to establish the overall focus of the paragraph and *vaguely* support the thesis statement.	Approaches the requirements of a 2, but lacks its effectiveness.	The topic sentences *fail* to establish the overall focus of the paragraph and do not support the thesis statement.	Minimal attempt made.	The topic sentences are missing.
BODY: **Claims** *Scale: 10%*	All claims *effectively* explain how/why the topic sentence is valid. All claims are specific and arguable.	Approaches the requirements of a 4, but lacks its effectiveness.	All claims *generally* explain how/why the topic sentence is valid. All claims are somewhat specific and arguable.	Approaches the requirements of a 3, but lacks its effectiveness.	Most claims mostly *attempt* to explain how/why the topic sentence is valid. Claims are mostly *vague* and/or not arguable.	Approaches the requirements of a 2, but lacks its effectiveness.	The claims *fail* to explain how/why the topic sentence is valid. Claims are mostly not arguable.	Minimal attempt made.	The claims are missing.
BODY: **Context** *Scale: 10%*	The context *effectively* provides relevant background for the textual evidence. It thoroughly sets the scene.	Approaches the requirements of a 4, but lacks its effectiveness.	The context *generally* provides relevant background for the textual evidence. It mostly sets the scene.	Approaches the requirements of a 3, but lacks its effectiveness.	The context *attempts* to provide relevant background information, but is too *vague* to adequately set the scene.	Approaches the requirements of a 2, but lacks its effectiveness.	The context *fails* to provide relevant background information. The scene is not set.	Minimal attempt made.	The context is missing.
BODY: **Textual Evidence** *Scale: 10%*	The textual evidence effectively supports the argument put forth by the topic sentence and claim. The clearly relevant textual evidence includes key words/phrases and/or literary devices that support the argument.	Approaches the requirements of a 4, but lacks its effectiveness.	The textual evidence generally supports the argument put forth by the topic sentence and claim. The somewhat relevant textual evidence includes key words/phrases and/or literary devices that generally support the argument.	Approaches the requirements of a 3, but lacks its effectiveness.	The textual evidence *attempts* to support the argument put forth by the topic sentence and claim. The textual evidence presented may not include relevant key words/phrases and/or devices.	Approaches the requirements of a 2, but lacks its effectiveness.	The textual evidence *fails* to support the argument put forth by the topic sentence and claim. The textual evidence is too short or is otherwise *ineffective*.	Minimal attempt made.	The textual evidence is missing.

Analytical Essay Rubric

Criteria	4 Effectively Meets Standard *100%*	3.5 *87.5%*	3 Generally Meets Standard *75%*	2.5 *62.5%*	2 Attempts Standard *50%*	1.5 *37.5%*	1 Fails to Meet Standard *25%*	0.5 *12.5%*	0 Missing 0%
BODY: **Analyses & Transitions or Concluding Sentence** *Scale: 20%*	The analyses *effectively* demonstrate the significance of the textual evidence by evaluating key words/phrases and/or literary devices. It also further develops the argument through inferences that demonstrate insightful critical thinking. The final sentences of the body paragraphs *effectively* sum up the overall focus and, if transitioning, clearly lead into the next idea presented.	Approaches the requirements of a 4, but lacks its effectiveness.	The analyses *generally* address the significance of the textual evidence by evaluating key words/phrases and/or literary devices. It only somewhat develops the argument through inferences that demonstrate critical thinking. The final sentences of the body paragraphs *generally* sum up the overall focus and, if transitioning, somewhat lead into the next idea presented.	Approaches the requirements of a 3, but lacks its effectiveness.	The analyses *attempt* to address the significance of the textual evidence by summarizing the evidence or identifying key words/phrases and/or literary devices. It mostly develops the argument through overly simplified or unclear inferences. The final sentences of the body paragraphs *attempt* to sum up the overall focus and, if transitioning, *vaguely* lead into the next idea presented.	Approaches the requirements of a 2, but lacks its effectiveness.	The analyses *fail* to accurately identify the significance of the textual evidence, or *fails* to provide enough detail. The final sentences of the body paragraphs *fail* to sum up the overall focus, and if transitioning, *fails* to lead into the next idea presented.	Minimal attempt made.	The analyses are missing. The transitions or concluding sentences are missing.
CONCLUSION: **Rephrased Thesis** **Summary of Supporting Arguments** **Closing Statement** *Scale: 10%*	The thesis statement is *effectively* rephrased without changing the core of the argument. The summary of supporting arguments *effectively* restates the main claims and *clearly* explains how each aid in proving the thesis. It does *not* present new information or evidence. The closing statement *effectively* presents a relevant final insight about the overall subject of the essay.	Approaches the requirements of a 4, but lacks its effectiveness.	The thesis statement is *generally* rephrased without changing the core of the argument. The summary of supporting arguments *generally* restates the main claims and *somewhat* explains how each aid in proving the thesis. It *does not* present new information or evidence. The closing statement *generally* presents a relevant final insight about the overall subject of the essay.	Approaches the requirements of a 3, but lacks its effectiveness.	The thesis statement is *inadequately* rephrased, but the core of the argument remains. The summary of supporting arguments *attempts* to restate the main claims and *vaguely* explains how each aid in proving the thesis. It may mistakenly present new information or evidence. The closing statement *vaguely* presents final insight about the overall subject of the essay.	Approaches the requirements of a 2, but lacks its effectiveness.	The thesis statement is *inaccurately* rephrased, changing the core of the argument. The summary of supporting arguments *fails* to restate the main claims and does *not* explain how each aid in proving the thesis. It may mistakenly present new information or evidence. The closing statement presents a *weak* final insight about the overall subject of the essay.	Minimal attempt made.	A rephrased thesis is missing. The summary of the supporting arguments is missing. The closing statement is missing.
EDITING: **Mechanics & MLA** *Scale: 5%*	The essay demonstrates an *effective* command of writing mechanics (e.g. spelling, capitalization, punctuation, etc.) and MLA format.	Approaches the requirements of a 4, but lacks its effectiveness.	The essay demonstrates a *general* command of writing mechanics (e.g. spelling, capitalization, punctuation, etc.) and MLA format.	Approaches the requirements of a 3, but lacks its effectiveness.	The essay demonstrates an *attempt* to meet the standard set for writing mechanics (e.g. spelling, capitalization, punctuation, etc.) and MLA format.	Approaches the requirements of a 2, but lacks its effectiveness.	The essay *fails* to demonstrate a command of writing mechanics (e.g. spelling, capitalization, punctuation, etc.) and MLA format.	Minimal attempt made.	The essay demonstrates *no command* of writing mechanics and *does not* adhere to MLA guidelines.
EDITING: **Grammar and Syntax** *Scale: 5%*	The essay has an *effective*, *fluent* style marked by syntactic variety and demonstrates a *clear* command of language that is mostly free from errors in grammar	Approaches the requirements of a 4, but lacks its effectiveness.	The essay displays *some* syntactic variety and *facility* in the use of language. It may have *some* errors, but it *generally* demonstrates control of grammar.	Approaches the requirements of a 3, but lacks its effectiveness.	The essay has an *inconsistent* control of syntax and vocabulary, and has *numerous* errors in grammar that *sometimes* interfere with meaning.	Approaches the requirements of a 2, but lacks its effectiveness.	The essay has a *weak* control of syntax and vocabulary, and has *numerous* errors in grammar that *frequently* interfere with meaning.	Minimal attempt made.	The essay *lacks basic control* of syntax and vocabulary, and *has serious, persistent* errors in grammar.

Essay Outline Template

Directions: Use the following outline as a form of prewriting.

I. **INTRODUCTION**
   a. Opening Statement
   b. Introduction of Text
   c. Thesis Statement

II. **BODY**
   a. Topic #1
      i. Claim #1
         1. Context
         2. Textual Evidence
         3. Analysis
      ii. Claim #2 (if needed)
         1. Context
         2. Textual Evidence
         3. Analysis
      iii. Transition

   b. Topic #2
      i. Claim #1
         1. Context
         2. Textual Evidence
         3. Analysis
      ii. Claim #2 (if needed)
         1. Context
         2. Textual Evidence
         3. Analysis
      iii. Transition

   c. Topic #3
      i. Claim #1
         1. Context
         2. Textual Evidence
         3. Analysis
      ii. Claim #2 (if needed)
         1. Context
         2. Textual Evidence
         3. Analysis
      iii. Concluding Statement

III. **CONCLUSION**
   a. Rephrased Thesis
   b. Summary of Supporting Arguments
   c. Closing Statement

Introduction Paragraph Flowchart

Prompt: _____

Opening Statement: Provide a clear understanding of the broader subject of the essay using clear examples and details.

Introduction of Text: Identify the key author(s), title(s) and significant details that connect to the opening statement.

Thesis Statement: Address the prompt by concisely stating the overall argument.

Analytical Paragraph Flowchart

Prompt: _____

Topic Sentence: Establish the overall focus of the paragraph and directly support the thesis statement.

Claim: Explain how/why the topic sentence is valid. The claim must be specific and arguable.

Context: Provide relevant background for the textual evidence. Thoroughly set the scene.

Textual Evidence: Support the argument put forth by the topic sentence and claim. Relevant textual evidence includes key words/phrases and/or literary devices that support the argument. *Underline the keys words/phrases and/or the use of literary devices, and include a citation.*

Analysis: Demonstrate the significance of the textual evidence provided by evaluating key words/phrases and/or literary devices. Further support the argument through inferences that demonstrate insightful critical thinking.

Proceed to the back for additional content, or finish below.

Concluding Sentence or Transition: Sum up the overall focus of the paragraph and, if transitioning, lead into the next idea to be presented.

Analytical Paragraph Flowchart

Note: Skip the additional claim if not needed.

Additional Claim: Explain how/why the topic sentence is valid. The claim must be specific and arguable.

Additional Context: Provide relevant background for the textual evidence. Thoroughly set the scene.

Additional Textual Evidence: Support the argument put forth by the topic sentence and claim. Relevant textual evidence includes key words/phrases and/or literary devices that support the argument. *Underline the keys words/phrases and/or the use of literary devices, and include a citation.*

Additional Analysis: Demonstrate the significance of the textual evidence provided by evaluating key words/phrases and/or literary devices. Further support the argument through inferences that demonstrate insightful critical thinking.

Support the argument through inferences that demonstrate critical thinking.

Concluding Sentence or Transition: Sum up the overall focus of the paragraph and, if transitioning, lead into the next idea to be presented.

Support the argument through inferences that demonstrate critical thinking.

Conclusion Paragraph Flowchart

Rephrased Thesis: Rephrase the thesis statement without changing the core of the argument.

Summary of Supporting Arguments: Restate the main claims and explain how each aid in proving the thesis.
Do not present new information or evidence.

Closing Statement: Present a relevant final insight about the overall subject of the essay.

Analytical Paragraph Flowchart

Prompt: How does Elie's description of the emptying ghetto inform the overall mood?

Topic Sentence: State the main point or focus of the paragraph.

Elie's description of the emptying ghetto informs the overall mood of the narrative by creating a feeling of hopelessness.

Claim: Provide rationale that explains how or why the topic sentence is valid (i.e. identify specific actions, events, examples and/or literary devices from the text). This must be something that is arguable.

The scene foreshadows the death and destruction that will ultimately envelope the prisoners' lives.

Context: Provide relevant background for the textual evidence (i.e. who/what/when/where).

- evacuation of ghetto
  - •prisoners process past Elie towards gate

- observes surroundings with new mournful understanding

Textual Evidence: Present a piece of textual evidence (with a citation) that supports the argument. Underline key words or phrases.

"Open rooms everywhere. Gaping doors and windows looked out into the void. It all belonged to everyone since it no longer belonged to anyone. It was there for the taking. An open tomb" (17).

Analysis: Address the significance of the textual evidence by incorporating key words, phrases, and/or literary devices. Support the argument through inferences that demonstrate critical thinking.

- metaphor of empty homes: "an open tomb"
  - • Elie understands the finality
  - • point of no return
  - • death of community

- doors and windows personified: "looked out into the void"
  - • depressive characteristic
  - • witnessing Jews' departure

- Elie contemplates unknown fate

Proceed to the back for additional content, otherwise finish below.

Concluding Sentence or Transition: Sum up the analysis and, if transitioning, introduce the next idea to be presented.

The emptying ghetto is a surreal experience that forever crushes Elie's sense of security.

Sample Analytical Paragraph

Name

Teacher

Period

Due Date

Analytical Paragraph: *Night* - Chapter 1

How does Elie's description of the emptying ghetto inform the overall mood?

Topic Sentence: Elie's description of the emptying ghetto informs the overall mood of the narrative by creating a feeling of hopelessness. ***Claim:*** The scene foreshadows the death and destruction that will ultimately envelope the prisoners' lives. ***Context:*** As the people process past Elie towards the gate of the ghetto, he observes his surroundings with a mournful understanding of the finality he faces. He looks around to see ***Textual Evidence:*** "Open rooms everywhere. Gaping doors and windows looked out into the void. It all belonged to everyone since it no longer belonged to anyone. It was there for the taking. An open tomb" (17). ***Analysis:*** At the hands of the Hungarian police, the once bustling homes are now transformed into "an open tomb," a metaphor signifying a point of no return and the death of the community. The doors and windows are personified and take on depressive characteristics as they "looked out into the void," bearing witness to the Jews' departure. As they march towards the terrifying unknown, Elie contemplates a fate far worse than being stripped of his cherished belongings and home. ***Concluding:*** The emptying ghetto is a surreal experience that forever crushes his sense of security.

Note: The highlighted subheadings are for demonstrative purposes only.

Rhetorical Précis Standards

Definition: The rhetorical précis is a paragraph that tracks and records the essential elements (the arguments and evidence) of an essay. Each of the sections of the paragraph requires specific information.

Purpose: There are two purposes for a rhetorical précis: (1) to practice writing a concise summary of an argument; (2) to demonstrate comprehension of an essay's complexities and logical flow.

Process: The rhetorical précis includes the following five parts:

PART I (1 sentence): This first sentence clearly identifies the core elements of the text—the **writer or speaker**, the **text**, and the **main argument** of the article.

> **Example:** *In her essay "Don't Take Valuable Space in My School," Jenny While, a senior at El Cajon Valley High School, argues that students who are unmotivated and misbehaved take away from the learning environment and cause teachers to slow down and lower expectations.*

PART II (2-3 sentences): This next section explains how the author develops, or advances, the **argument**. At least ***two supporting arguments*** are identified in the order they are presented, including **key phrases** as evidence.

> **Example:** *She supports this claim by first describing the types of students who "take up space" in her school. Then, she makes a connection between her school's poor performance on state and local exams and the "space-takers" who have done very little to prepare themselves for these high stakes tests. Toward the end of the essay, While challenges the effectiveness of No Child Left Behind (NCLB) and outlines its limitations.*

PART III (1 sentence): This sentence identifies the **author's purpose** and explains **why** he/she is raising the issues presented in the article.

> **Example:** *While's purpose is to call attention to the flaws in educating all students—especially those who outwardly reject the opportunity—in order to prompt schools and districts to formulate practical solutions for low-performing students while taking care of those who want to learn.*

PART IV (1 sentence): This sentence correctly identifies the **intended audience** and describes the author's **relationship to the audience**. It is clear to whom is the author directing his/her arguments, and how the author is invested in the issues raised.

> **Example:** *She establishes a formal tone for educators, politicians, and other concerned parents who have children in high school. Although she is writing to an adult audience, her message extends to her peers—high school students.*

PART V (1-2 sentences): This final section explains the **significance** of this work. The importance/usefulness of the article is identified and discussed.

> **Example:** *This work is significant because it challenges those in education to rethink classroom dynamics; specifically, how the various skill levels and attitudes in one classroom can affect the quality of learning.*

Rhetorical Précis Pre-writing

Directions: Include as many details as you wish to include in your paragraph. Use short-hand where possible.

<table>
<tr><td>Part 1</td><td>Article Title:</td><td>Author:</td><td>Main Argument:</td></tr>
<tr><td rowspan="2">Part 2</td><td colspan="2">Supporting Argument #1:</td><td>Supporting Argument #2:</td></tr>
<tr><td colspan="2">Key Evidence:</td><td>Key Evidence:</td></tr>
<tr><td>Part 3</td><td colspan="3">Purpose: (Why did the author write this article? What was his/her goal in writing it?)</td></tr>
<tr><td>Part 4</td><td colspan="3">Audience: (Who is the author aiming to reach with this article?)</td></tr>
<tr><td>Part 5</td><td colspan="3">Significance: (Is this article important for people to read? Why/Why not? What should readers take away from it?)</td></tr>
</table>

Sample Rhetorical Précis

Name

Teacher

Period

Due Date

Rhetorical Précis: "Don't Take Valuable Space in My School" by Jenny While

Part I: In her essay "Don't Take Valuable Space in My School," Jenny While, a senior at El Cajon Valley High School, **argues** that students who are unmotivated and misbehaved take away from the learning environment and cause teachers to slow down and lower expectations. According to While, these "space-takers take away valuable instructional time," leaving little for those who want to learn. *Part II:* She **supports** this **claim** by **first** describing the types of students who "take up space" in her school. **Then**, she makes a connection between her school's poor performance on state and local exams and the "space-takers" who have done very little to prepare themselves for these high stakes tests. **Toward the end of the essay**, While challenges the effectiveness of No Child Left Behind (NCLB) and outlines its limitations. *Part III:* While's **purpose** is to call attention to the flaws in educating all students—especially those who outwardly reject the opportunity— **in order to** prompt schools and districts to formulate practical solutions for low- performing students while taking care of those who want to learn. *Part IV:* She **establishes** a formal tone for educators, politicians, and other concerned parents who have children in high school. **Although she is writing to** an adult audience, her message extends to her peers—high school students. *Part V:* This work is **significant** because it challenges those in education to rethink classroom dynamics; **specifically,** how the various skill levels and attitudes in one classroom can affect the quality of learning.

Note: The highlighted subheadings are for demonstrative purposes only.

Rhetorical Précis Rubric

4 = Clearly meets standard / **3** = Makes a serious effort to meet this standard and is fairly successful
2 = Makes some effort to meet this standard but with little success / **1** = Does not achieve this standard / **0** = Unable to score

Part	Writer/Speaker, Text, Main Argument	Argument	Author's Purpose	Intended Audience & Author's Relationship	Significance
Score					
Editing					

Final Grade

Raw Score		Pts. Possible		Percentage	Letter Grade
	÷	24	=		

EDITING STANDARDS
Mechanics: There are rare mechanical errors and appropriate *spelling, punctuation, capitalization, and MLA formatting*.
Grammar: Grammar usage and diction are used appropriately. The paper is logically *organized* and utilizes *sentence structures* that are clear and stylistically interesting.

Critical Summary Standards

Definition: The Critical Summary is a paragraph that tracks and records the essential plot elements of a story and identifies its meaning or theme. Each section of the paragraph requires specific information.

Purpose: There are two purposes for a Critical Summary: (1) to practice writing a concise summary of a fictional text; (2) to demonstrate comprehension of the author's intended meaning as supported by specific literary devices.

Process: The Critical Summary includes the following six parts:

PART I (1 sentence): The first sentence identifies the core elements of the text—the **author**, the **title** and the **general subject** of the story.

> **Example:** *In her short story, "Checkouts," Cynthia Rylant writes about taking chances and the struggles of loneliness.*

PART II (1 sentence): The next sentence explains how the author frames the story to make a point by describing the exposition of the story. The **setting**, **main character(s),** and **main conflict** of the story are included.

> **Example:** *Rylant begins the story in Cincinnati, where the nameless main character has just moved away from her childhood town and friends because of her parents.*

PART III (2-3 sentences): This section accurately describes how the author develops this conflict and builds towards the climax. It identifies at least **two** of the most significant **complications** in the order they appear in the story.

> **Example:** *The **first complication** that moves away from the main character's loneliness is the scene where she suddenly falls in love with the bagboy at the grocery store after he awkwardly drops and breaks her jar of mayonnaise. Because of the awkwardness of their interaction, these two don't get a chance to talk or even formally meet. **Then**, without any luck, they each spend the next four weeks desperately hoping to run into each other at the grocery store for another meeting.*

PART IV (1-2 sentences): This section identifies the **climax**. It explains how it is the turning point, revealing how the conflict will resolve.

> **Example:** *In the climax of the story, the main character finally runs into her bagboy at the grocery story again, but the two are so nervous they act as if they don't notice each other instead of taking their chance to meet. Rylant uses this scene to end the suspense built by the main character's and the bagboy's longing to see each other.*

PART V (1 sentence): This sentence describes the **resolution** of the story.

> **Example:** *The story ends with the two running into each other months later in line at a movie theater. In line with their respective dates, the two hardly notice each other and smile in passing as strangers.*

PART VI (1 sentence): This final sentence explains the **significance** of the work by identifying the theme, or the author's message. This concluding statement is based on the events and lessons learned in the story, but stated generally enough to apply to everyone.

> **Example:** *Rylant shows us a nameless character struggling to find friends to remind us that taking chances is important and people shouldn't be so afraid of change that they miss opportunities.*

Critical Summary Pre-writing

Directions: Include as many details as you wish to include in your paragraph. Use short-hand where possible.

<table>
<tr><td>Part 1</td><td>Story Title:
Remedies</td><td>Author:
Kali Fajardo-Anstine</td><td colspan="2">General Subject:
A girl growing up with her</td></tr>
<tr><td>Part 2</td><td>Setting:
Denver</td><td>Main Character:
Clarisa</td><td colspan="2">Main Conflict:
Clarisa getting lice from Harrison.</td></tr>
<tr><td>Part 3</td><td colspan="2">Significant Complication #1:</td><td colspan="2">Significant Complication #2:</td></tr>
<tr><td rowspan="2">Part 4</td><td colspan="4">Climax:</td></tr>
<tr><td colspan="4">How is this scene a turning point in the story?</td></tr>
<tr><td>Part 5</td><td colspan="4">Resolution: (How does the story end?)</td></tr>
<tr><td>Part 6</td><td>How is the main conflict resolved?</td><td>What lessons are learned by the main character(s)?</td><td colspan="2">Is there any additional information (title, author’s biography, etc.) that point to the author’s argument?</td></tr>
</table>

Sample Critical Summary

Name

Teacher

Period

Due Date

Critical Summary: "Checkouts" by Cynthia Rylant

Part I: In her short story, "Checkouts," Cynthia Rylant writes about taking chances and the struggles of loneliness. *Part II:* Rylant begins the story in Cincinnati, where the nameless main character has just moved away from her childhood town and friends because of her parents. *Part III:* The **first complication** that moves away from the main character's loneliness is the scene where she suddenly falls in love with the bagboy at the grocery store after he awkwardly drops and breaks her jar of mayonnaise. Because of the awkwardness of their interaction, these two don't get a chance to talk or even formally meet. **Then**, without any luck, they each spend the next four weeks desperately hoping to run into each other at the grocery store for another meeting. *Part IV:* In the **climax** of the story, the main character finally runs into her bagboy at the grocery story again, but the two are so nervous they act as if they don't notice each other instead of taking their chance to meet. Rylant uses this scene to end the suspense built by the main character's and the bagboy's longing to see each other. *Part V:* The story ends with the two running into each other months later in line at a movie theater. In line with their respective dates, the two hardly notice each other and smile in passing as strangers. *Part VI:* Rylant shows us a nameless character struggling to find friends to remind us that taking chances is important and people shouldn't be so afraid of change that they miss opportunities.

Note: The highlighted subheadings are for demonstrative purposes only.

Critical Summary Rubric

4 = Clearly meets standard / **3** = Makes a serious effort to meet this standard and is fairly successful
2 = Makes some effort to meet this standard but with little success / **1** = Does not achieve this standard / **0** = Unable to score

Part	Title, Author, General Subject	Setting, Character, Conflict	Complications	Climax	Resolution	Significance
Score						
Editing						

Final Grade

Raw Score		Pts. Possible		Percentage	Letter Grade
	÷	28	=		

EDITING STANDARDS
Mechanics: There are rare mechanical errors and appropriate *spelling, punctuation, capitalization, and MLA formatting*.
Grammar: Grammar usage and diction are used appropriately. The paper is logically *organized* and utilizes *sentence structures* that are clear and stylistically interesting.

MLA Style for Academic Work (2017-2018)

This guide is based on the *MLA Handbook,* 8th ed., Modern Language Association of America, 2016.

The Purpose of Citing Sources

1) to give credit to (**cite**) other people's ideas, creations, and information (**sources)** used within your academic work, and
2) to direct your readers to your sources through your **Works Cited list** at the end of your academic work.

MLA Style

The Modern Language Association of America (MLA) style is only one citation method. Details about this style are found in

- the *MLA Handbook* (8th ed.), and
- the *MLA Style Center* at style.mla.org/ for information on formatting research papers and sample papers in MLA style.

The guiding principles of the *MLA Handbook* (8th ed.) are

- include common features (e.g., author, title) found in most sources in a citation,
- there is more than one correct way to create a citation for a source, and
- citations should be useful for readers by providing enough information to locate the source.

Avoiding Plagiarism: Citation Principles for Academic Work

Within essays, term papers, and any other written assignments (as in all academic work), you must identify (i.e., reference, document, cite) all quotations, paraphrases, ideas, and images from someone else's work. You must name the original author or source and surround quoted material with quotation marks or set it in a block format as described in this guide. Copying any material and submitting it as your own **(plagiarism**) is an academic offence.

In-Text Citations: Citing Sources within Your Academic Work

Whenever you use a quotation or summarize or paraphrase someone else's ideas or research, you must cite the source(s). Your in-text citations and Works Cited list should correlate. **In-text citations** include two parts:

1) usually the **surname of the author**(**s**), but sometimes a title, whichever is the first element in your Works Cited list,
2) the **page number** (if available or other location indicator) appears in parentheses (**parenthetical citation**) after the author's name if the name is not included in your sentence. **Example:** (Laurence 167)

For more examples of how to incorporate in-text citations into your work, turn to page 2 of this guide.

Citing Short Quotations (four typed lines or fewer in your text)

When you incorporate a direct quotation into a sentence, you must surround it with quotation marks and cite its source.

Citing Long Quotations (more than four typed lines in your text)

Keep your quotations a brief as possible, but if the quotation extends beyond four lines of type in your text, format it as follows:

- Use a **block format** in which all lines of the quotation are **indented a half inch** from the left margin,
- Do not use quotation marks around the long quotation,
- Generally, the quotation should be **introduced with a complete sentence** followed by a colon, and
- Include a **parenthetical citation** after the closing punctuation (usually a period).

Citing Paraphrases or Summaries

- When you put someone else's information into your own words by summarizing or paraphrasing, you must cite the source.

Citing a Source Found/Cited in Another Source

- If one of your sources quotes, paraphrases or mentions another source, and you wish to use this information in your work, you must give credit to the original source as well as the source in which you found it.
- In your parenthetical citation, write **qtd. in** (quoted in) before the citation for the source you accessed.
- Whenever possible try to find the original source.

Sample In-text Citations

Short Quotation (Author's name in a sentence)
Richmond and Smith state that "educational success is a well-established determinant of Aboriginal well-being" (14).

Short Quotation (Author's name in a parenthetical citation)
The authors state that "educational success is a well-established determinant of Aboriginal well-being" (Richmond and Smith 14).

Long Quotation

In "Where the World Began," Margaret Laurence reflects on the influence that her hometown has on how she sees the world:

> A strange place it was, that place where the world began. A place of incredible happenings, splendors and revelations, despairs like multitudinous pits of isolated hells. A place of shadow-spookiness, inhabited by the unknown dead. A place of jubilation and of mourning, horrible and beautiful. It was, in fact, a small prairie town. Because that settlement and that land were my first and for many years my only real knowledge of this planet, in some profound way they remain my world, my way of viewing. (164)

Paraphrase

Margaret Laurence writes that her early years of living in a small prairie town shape her understanding of the world (164).

OR The author writes that her early years of living in a small prairie town shape her understanding of the world (Laurence 164).

Indirect Citation

A 2010 Auditor General's report notes improvements in "educational success" among urban Indigenous youth; however, educational success in the non-Indigenous population is significantly outpacing gains made by the Indigenous population (qtd. in Richmond and Smith 1).

Citing Sources with No Page Numbers

- Do not create your own location indicators if none are present. Use only what is *visible* in the source. (Do **not** number the pages or unnumbered paragraphs.)
  Example: (Huang)
- Location indicators other than page numbers may be visible in your sources, particularly in electronic sources. Some common indicators are chapter (ch., chs.), paragraph (par., pars.), section (sec., secs.) or volume (vol., vols.)
- When using the author's name in a parenthetical citation, place a comma after the name, followed by the location indicator.
  Example: (Beer and Penfold-Mounce, par. 2.5)
- To indicate location for time-based sources, use a specific time or time range by separating the hours, minutes, and seconds with colons.
  Example: (Grassy Narrows First Nation Youth, 00:01:32)

Citing Poetry

Short Quotations

- **Up to three lines** of poetry that do not require special emphasis can be incorporated within your text.
- Individual lines should be separated with a slash and a space on each side (/).
- Use the original poem's numbering system such as lines, divisions, or page numbers.

Long Quotations (see example below)

- Poetry quotations of **more than three lines** should begin on a new line.
- Indent lines a half inch from the left margin unless lines are indented inconsistently in the original poem, in which case, the quotation should reflect the original layout.
- Use the original poem's numbering system such as lines, divisions, or page numbers.
- Include a **parenthetical citation** after the closing punctuation (usually a period).
- Individual lines should be double-spaced.

Sample In-text Citations from Poetry

Short Quotation from Poetry

In "The Death of the Loch Ness Monster," Gwendolyn MacEwan writes, "Consider him tired of pondering the possible existence of man / whom he thinks he has sighted sometimes on the shore" (14–15).

Long Quotation from Poetry

Al Purdy's "The Country North of Belleville" portrays this region as a place bereft of youth:

> And this is a country where the young
>
> leave quickly
>
> unwilling to know what their fathers know
>
> or think the words their mothers do not say. (58-61)

Citing from a Play

- A short quotation of **fewer than four lines** from a play, spoken by a single character, can be incorporated into your text.
- A long quotation of **four or more lines or dialogue between two or more speakers** should be set off from your text.
- The parenthetical citation following the quotation should indicate the act, scene, and line numbers (see second example below). If these details are not available, the citation should indicate the page number on which the quotation appears.
- When quoting **stage directions**, treat them as any other quoted prose. Reproduce them as they appear in the original, using ellipses (. . .) to indicate any deleted text.

Sample In-text Citations from a Play

Short Quotation from a Play

Tomson Highway's *Aria* begins with the lyrical reminiscences of the Kokum, who recalls that she "[t]aught these seven daughters to tell the many moods of wind, rain of tomorrow, my five sons to hold conversation with fire and the northern lights" (81).

Dialogue Between Speakers in a Play

Shakespeare's use of rhyming couplets emphasizes the irony in the following exchange from *A Midsummer Night's Dream*:

> HERMIA I frown upon him, yet he loves me still.
>
> HELENA O that your frowns would teach my smiles such skill!
>
> HERMIA I give him curses, yet he gives me love.
>
> HELENA O that my prayers could such affection move! (I.i.194–97)

More Tips for In-Text Citations

Tips Related to Authors

- If the author is unknown or the author is an organization that also published the source, use an abbreviated title including the appropriate capitalization and quotation marks/italics format.
  Example: (*MLA Style* 4) is a parenthetical citation for this page of this handout, *MLA Style for Academic Work*.
- For **two authors**, use "**and**" before the last author's name. **Example:** (Richmond and Smith 3)
- For **three or more authors**, give only the first author's last name followed by "**et al.**"
  Example: (Hacker et al. 14)
- When stating an author's name for the first time, use first and last names in your sentence. For subsequent citations, use only the last name in your sentence.

First Time Citing an Author in Your Work

In "Where the World Began," Margaret Laurence describes her small prairie hometown as "a place of jubilation and of mourning, horrible and beautiful" (164).

Subsequent Times Citing an Author in Your Work

Laurence reflects on her home as "a strange place it was, that place where the world began" (164).

- If your Works Cited list includes **more than one work by the same author**, provide a title or abbreviated title following the author's name in your parenthetical citation.
  Example: (Harris, "The Unrepentant" 674)
- When an idea can be attributed to more than one source in your Works Cited list, separate the sources with a semicolon.
  Example: (Laurence 165; Richmond and Smith 5)

Tips for Incorporating Citations into Your Work

- Keep the citation as short as possible while still directing readers to the source in your Works Cited list.
- Place citations where there is a "natural pause" in your writing (generally at the end of a sentence) to not interrupt the flow.
- Fit partial quotations grammatically within your sentences rather than inserting full-sentence quotations.

In "Where the World Began," Margaret Laurence describes her small prairie hometown as "a place of jubilation and of mourning, horrible and beautiful" (164).

- **To leave out part of a quotation**, insert **ellipses** (three periods with a space before and after each period) where the omission occurs. This may be necessary for grammar or removal of unnecessary information. In the example below, the first period is a full stop while the others are ellipses.

Laurence reflects on her home as "a strange place it was, that place where the world began. . . . It was, in fact, a small prairie town" (164).

- **To add or slightly change words within a quotation** for grammar or clarity, put **square brackets** around the change.

The researchers report that "embracing [capacity-building and knowledge formation] principles ensured that the research was conducted with Wabano in a culturally appropriate way" (Richmond and Smith 4).

- When **citing material already enclosed in quotation marks**, such as dialogue or a title within a title, replace the double quotation marks in the original with single quotation marks. Then, surround the entire quotation with double quotation marks.

Laurence recalls strange things in her town as being "'funny ha ha'; others were 'funny peculiar,'" while some were "not so very funny at all" (166).

Sample Citations, By Type of Source

A. Books

A1 Book with one author	Bronte, Charlotte. *Jane Eyre*. Signet Classics, 2002.
A2 Book / manual with two authors, edition stated [*MLA* 107]	Robitaille, Julie, and Robert Connelly. *Writer's Resources: From Paragraph to Essay.* 2nd ed.,
A3 Book with three or more authors [*MLA* 22]	Downing, Lyn, et al. *Students in Our Midst*. Doubleday, 2007.
A4 Bible and other sacred writings, editor unknown [*MLA* 38, 107]	*The Holy Bible*. New International Version, Zondervan, 1978. **NOTE: When using a reference that starts with "a," "an," or "the," use the next word of the entry to alphabetize the entry on the Works Cited list. [*MLA* 115]**
A5 E-book, accessed from library subscription with print publication date	Bayers, Peter L. *Imperial Ascent: Mountaineering, Masculinity, and Empire.* UP of Colorado, 2003. *Ebook Central,* ebookcentral.proquest.com/lib/mtroyal-ebooks/reader.action?docID=3039680. **NOTE: Abbreviate University Press to UP. [*MLA* 41, 97]**
A6 E-book, found through a web search	Hoover, Thomas. *The Zen Experience*. Plume, 1980. *Project Gutenberg,* www.gutenberg.org/files/34325/34325-pdf.pdf?session_id=7803c3545592bec4d079d263ac94abdb974c77b6.
A7 Graphic novel (where your discussion focuses on the text rather than the artwork of the novel) [*MLA* 37]	Beddor, Frank, and Liz Cavalier. *HatterM: The Looking Glass Wars*. Illustrated by Ben Templesmith, Automatic Pictures, 2008.
A8 Graphic novel (where your discussion focuses on the artwork rather than the text of the novel) [*MLA* 24]	Templesmith, Ben, artist. *HatterM: The Looking Glass Wars*. Written by Frank Beddor and Liz Cavalier, Automatic Pictures, 2008.

B. Entries or Chapters in Edited Books or Encyclopedia

NOTE: Book editor(s) need to be credited in addition to the author(s) of the chapter/story/play/poem.

B1 Chapter with author(s) in an edited book [*MLA* 37]	Smith, Fiona M., and Wendy Jones. "The College Student." *Cross-Cultural Education*, edited by Charles Wood, MacMillan, 2004, pp. 75-105.
B2 Introduction with title in an edited anthology, authors same as editors [*MLA* 103, 106]	Sullivan, Rosemary, and Mark Levene. "The House of Fiction." Introduction. *Short Fiction: An Anthology*, edited by Sullivan and Levene, Oxford UP, 2003, pp. 4-12.
B3 Editors' commentary without a title in a scholarly edition of a play [*MLA* 106]	Thompson, Ann, and Neil Taylor. Preface. *Hamlet*, written by William Shakespeare, 2nd rev. ed., Bloomsbury Arden Shakespeare, 2016, p. ix.
B4 Journal article reprinted in a course pack (i.e., two containers) [*MLA* 96]	Mayhew, Matthew J., and Sonia Deluca Fernandez. "Pedagogical Practices That Contribute to Social Justice Outcomes." *Review of Higher Education*, vol. 31, no. 1, 2007, pp. 55-80. *SLGY 2155: Supplementary Readings*, compiled by Isha Sharma, Mount Royal U, 2016, pp. 10-35.
B5 Short story in an edited book, with original publication date provided [*MLA* 50, 103]	O'Connor, Flannery. "The Life You Save May Be Your Own." 1953. *The Realm of Fiction: Seventy-Four Stories*, edited by James B. Hall and Elizabeth C. Hall, McGraw, 2007, pp. 488-99.
B6 Article or definition in online encyclopedia, author unknown [*MLA* 24-25]	"Raphael: Italian Painter and Architect." *Encyclopedia Britannica*, 12 May 2016, www.britannica.com/biography/Raphael-Italian-painter-and-architect.

C. Articles: Periodicals (journals, newspapers, magazines)

C1 Scholarly journal article, two authors, from a library database [*MLA* 32, 48, 110]	Rolls, Alistair, and Jesper Gulddal. "Pierre Bayard and the Ironies of Detective Criticism: From Text Back to Work." *Comparative Literature Studies*, vol. 53, no. 1, 2016, pp. 150-69. *Project Muse*, doi:10.5325/complitstudies.53.1.0150.
C2 Scholarly journal article, three authors, from a library database [*MLA* 22]	Barker, Roberta, et al. "Archival Collaborations: Using Theatre Archives to Teach Canadian Theatre History and Archival Literacy." *Canadian Theatre Review*, vol. 156, Fall 2013, pp. 46-51. *Project Muse,* doi:10.3138/ctr.156.009.
C3 Review of a book, in a journal, from a library database [*MLA* 29]	Ioppolo, Grace. Review of *Hamlet in Purgatory*, by Stephen Greenblatt. *The Modern Language Review*, vol. 98, no. 2, 2003, pp. 432-33. *JSTOR*, doi:10.2307/3737834.
C4 Newspaper article, online nonperiodical version, author unknown, not from a library database [*MLA* 24]	"Police in Germany Raid Several Homes in Search of Stolen Canadian Gold Coin." *The Toronto Star,* 12 July 2017, www.thestar.com/news/world/2017/07/12/police-in-germany-raid-several-homes-in-search-of-stolen-canadian-gold-coin.html.
C5 Magazine article, with author, periodical version from a library database	Wells, Paul. "Our Universities Can Be Smarter." *Maclean's,* 28 July 2009, pp. 32-34. *Proquest,* libproxy.mtroyal.ca/login?url=https://search.proquest.com/docview/218528403?accountid=1343. **NOTE: If no DOI is available, use the stable or persistent link to the article.**

C6 Magazine article, with author, from magazine's website	Wells, Paul. "Our Universities Can Be Smarter." *Maclean's,* 28 July 2009, www.macleans.ca/news/canada/our-universities-can-be-smarter.

D. Web Sites and Web Pages

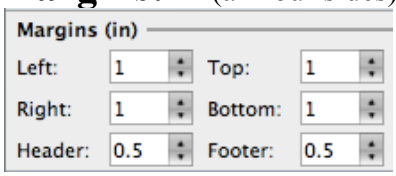
D1 Web page with author, but no listed publication date [*MLA* 48]	Tucker, Aaron. "Identity and Autobiography." *League of Canadian Poets,* poets.ca/2016/05/20/identity-and-autobiography/. Accessed 22 Aug. 2017. **NOTE: Access date is an optional item. It is useful to include one if the material may change or if no publication date is listed. [*MLA* 53]**
D2 Web page on an organization's website, no author, no publication date [*MLA* 53]	"Improve Your Concentration: Achieving Focus Amid Distractions." *Mind Tools,* www.mindtools.com/pages/article/newHTE_78.htm. Accessed 27 July 2017.
D3 Report on a website, same author/publisher/name of website [*MLA* 25, 42]	*2016 Annual Report. Enmax*, 11 May 2017, www.enmax.com/AboutUsSite/Reports/2016-Annual-Report.pdf. **NOTE: In this case, the author, publisher and website are all the same, so Enmax is listed as the container.**
D4 Government report on a website, with author [*MLA* 104]	Houle, Patricia, et al. *Changes in Parents' Participation in Domestic Tasks and Care for Children from 1986 to 2015.* 1 June 2017. *Statistics Canada,* www.statcan.gc.ca/pub/89-652-x/89-652-x2017001-eng.htm.

E. Various Media

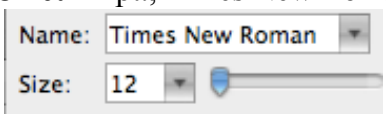
E1 Image with unknown creator and no title, found on a website [*MLA* 28-29]	Drawing of the Riddell Library and Learning Centre. *Mount Royal University*, www.mtroyal.ca/Library/LibraryLearningCentre/index.htm. Accessed 12 July 2017.
E2 Image with known creator but no title, in an article, found on website	Dyck, Darryl. Photo of wildfire near Cache Creek, B.C. "B.C. Wildfires Force Shutdown of Forestry Mills," written by Brent Jang and Kelly Cryderman, 11 July 2017. *The Globe and Mail,* www.theglobeandmail.com/report-on-business/industry-news/energy-and-resources/fires-hit-canadas-lumber-mills-get-close-to-kinder-morgan-pipeline/article35652677/.
E3 Work of visual art, known creator and title, found in a book [*MLA* 50]	Peterson, Mark. *Image of Homelessness*. 1994. *Seeing and Writing 4*, written by Donald McQuade and Christine McQuade, 4th ed., Bedford/St. Martin's, 2010, p. 169.
E4 Work of visual art, on museum website [*MLA Style Center*]	Botticelli, Sandro. *Venus and Mars*. 1485. *The National Gallery*, www.nationalgallery.org.uk/paintings/sandro-botticelli-venus-and-mars. **NOTE: For more on citing images, see the separate document at mru.ca/referencing.**
E5 Video on YouTube	Frank, Thomas. "How to Read Your Textbooks More Efficiently – College Info Geek." *YouTube,* 20 Nov. 2014, www.youtube.com/watch?v=tgVjmFSx7rg.
E6 TED Talk	Galperin, Karina. "Should We Simplify Spelling?" *TED*, Sept. 2015, www.ted.com/talks/karina_galperin_why_don_t_we_write_words_the_way_pronounce_them.
E7 Song on a streaming service	Simon, Paul. "The Obvious Child." *The Essential Paul Simon*, 2007, track 25. *Spotify,* open.spotify.com/album/4kdOH3s9cRL9YykvHFpSlD.

MLA Guidelines: Document Format

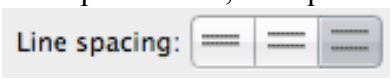
Margins: 1" (all four sides)



Font: 12 pt., Times New Roman



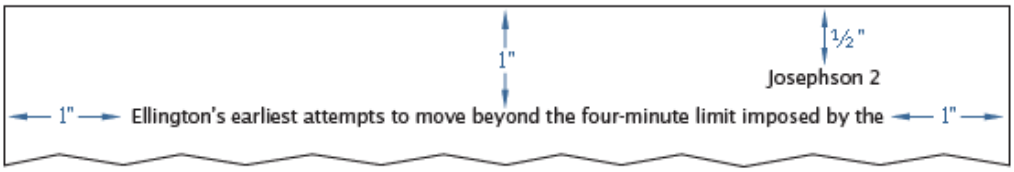
Spacing: Double-spaced lines; one space after each period



Alignment: Left margin only

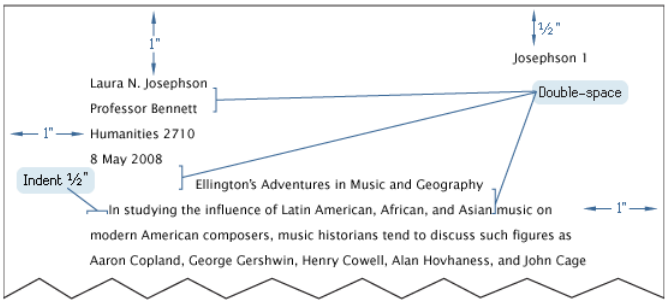
Last Name and Page Number: Upper-right portion of page (inside header)

"Insert > Page Number"; type your last name to the left of the page number



Header & Title: On the upper-left corner of the first page (not in the page's *header* itself), type the information in the chart below. The title should be centered—do not bold or underline.

Name	Zack Morris
Teacher	Miss Bliss
Period/Class	Period 1
Due Date	September 29, 1991



Pargraph Indentation: <Tab> ½" from the left margin

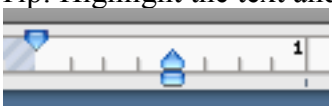
MLA Guidelines: Works Cited

Page Break & Numbering: The list of works cited appears at the end of the paper. Begin the list on a new page (Insert > Page Break) and number each page, continuing the page numbers of the text. For example, if the text of your research paper ends on page 10, the works-cited list begins on page 11.

Title: Center the title an inch from the top of the page. Double-space between the title and the first entry.

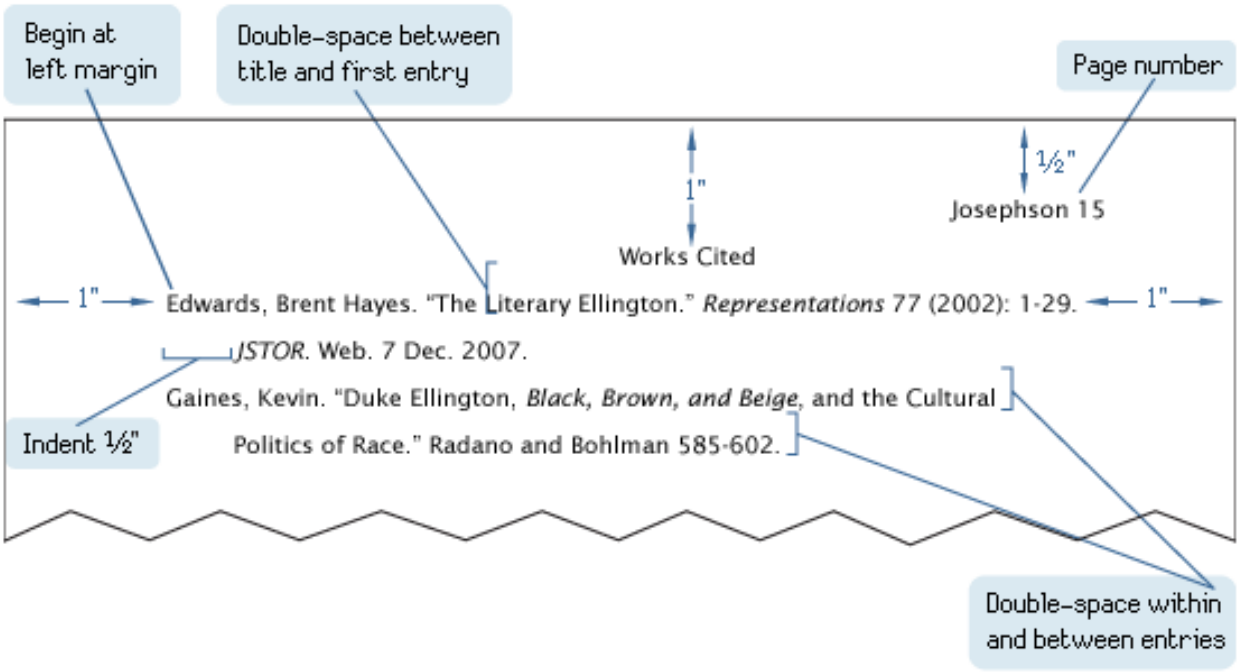
Margins: Begin each entry flush with the left margin; if an entry runs more than one line, indent the subsequent line or lines one-half inch from the left margin. This format is called *hanging indention*, and you can set your word processor to create it automatically for a group of paragraphs.

Tip: Highlight the text and drag the *Hanging Indent* marker to the 1/2" mark.



Order of Sources: List the source information alphabetically, according to the first word of each citation. If the author is anonymous, you will alphabetize by the title. Disregard initial articles, such as *A, An,* and *The* when alphabetizing.

Spacing: Double-space the entire list, both between and within entries. Continue the list on as many pages as necessary.



Annotated Bibliography Instructions

Overview: Create an annotated bibliography that answers the research question posed by the prompt, and follow the steps below.

1. Locate at least the minimum number of **sources** required by your teacher; initially skim each source to gauge if it is likely to be reliable or substantial.
2. Record all source information according to MLA guidelines.
3. Read and highlight and/or mark each source to keep track of key information that will be useful for answering the research question.
4. Create an *Annotated Bibliography*, providing a **summary**, **assessment**, and **reflection** that explains how the source will be considered.

I. Purpose: The reason you should write an annotated bibliography.

To learn about your topic: Writing an annotated bibliography is excellent preparation for a research project. Just collecting sources for a bibliography is useful, but when you have to write annotations for each source, you're forced to read each source more carefully. You begin to read more critically instead of just collecting information. At the professional level, annotated bibliographies allow you to see what has been done in the literature and where your own research or scholarship can fit.

To help formulate a thesis: Every good research paper is an argument. The purpose of research is to state and support a thesis. For this reason, a very important part of research is developing a thesis that is debatable, interesting, and current. Writing an annotated bibliography can help you gain a good perspective on what is being said about your topic. By reading and responding to a variety of sources on the topic, you'll start to see what the issues are, what people are arguing about, and you'll then be able to develop your own point of view.

II. Definitions:

Bibliography: a list of sources (books, journals, websites, periodicals, etc.) you have used for researching a topic. A bibliography usually just includes the bibliographic information (i.e. the author, title, publisher, etc.).

Annotation: a note you make about each source to determine how useful it is.

Annotated Bibliography: includes a summary and evaluation of each of the sources. After you list each source, you'll add each of the following annotations:

- **Summary (2-4 sentences)**: Your first annotation merely summarizes the source. What are the main arguments? What is the point of this book or article? What topics are covered? If someone asked what this article/book is about, what would you say? The length of your annotations will determine how detailed your summary is.

- **Assessment (2-4 sentences)**: After summarizing a source, it will be helpful to evaluate it. Is it a useful source? How does it compare with other sources in your bibliography? Is the information reliable? Is this source biased or objective? What is the goal of this source?

- **Reflection (2-4 sentences)**: Once you've summarized and assessed a source, you need to ask how it fits into your research. Was this source helpful to you? How does it help you shape your argument? How can you use this source in your research project? Has it changed how you think about your topic?

Sample Annotated Bibliography

Name

Teacher

Period

Due Date

Annotated Bibliography: Today's Instructional Writing Strategies

Research Question: What innovative instructional writing strategies exist today, and how have they been proven effective?

1. Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. New York: Anchor Books, 1995. Print.

Summary: Lamott's book offers honest advice on the nature of a writing life, complete with its insecurities and failures. Taking a humorous approach to the realities of being a writer, the chapters in Lamott's book are wry and anecdotal. They offer advice on everything from plot development to jealousy, from perfectionism to struggling with one's own internal critic. In the process, Lamott includes writing exercises designed to be both productive and fun.

Assessment: Lamott offers practical advice for those struggling with the anxieties of writing, but her main project seems to be offering the reader a reality check regarding writing, publishing, and struggling with one's own imperfect humanity in the process. Rather than a practical handbook to producing and/or publishing, this text is indispensable because of its honest perspective, its down-to-earth humor, and its encouraging approach.

Reflection: Chapters in this text could easily be included in the curriculum for a writing class. Several of the chapters in Part 1 address the writing process and would serve to generate discussion on students' own drafting and revising processes. Some of the writing exercises would also be appropriate for generating lessons on writing. Students should find Lamott's style both engaging and enjoyable.

Present vs. Past Tense

The Basic Rule: You should use literary present tense when discussing fictional events, and past tense when discussing historical events.

Literary works, paintings, films, and other artistic creations are assumed to exist in an eternal present. Therefore, when you write about writers or artists as they express themselves in their work, use the present tense.

1. **When commenting on what a writer says, use the present tense.**

   - Dunn ***begins*** his work with a view into the lives and motivations of the very first settlers.
   - Through this anecdote, Richter ***illustrates*** common misconceptions about native religion and *shows* why missionary attempts were less than successful.

2. **When describing an author's work, however, use the past tense.**

   - In 1966, Driss Chraïbi ***published*** La Civilisation, ma Mère!

3. **When you are writing about a certain historical event (even the creation of a literary or artistic work), use the past tense.**

   - Henry Fielding ***wrote*** in the eighteenth century.
   - Picasso ***produced*** a series of sculptures.

4. **When discussing events in a book or story, always use the present tense, unless there is a shift in the time frame within the world of the text.**

   - Evelyn then ***rips*** into the carefully wrapped package and ***finds*** the greatest gift she has ever received. Her eyes ***fill*** with tears as she ***gazes*** at the jewel, but Philip ***does not know*** that these tears are the results of more than surprised joy. Evelyn *is* ***suffering*** from guilt as she ***compares*** this present to the shoddy gift that she ***bought****** for her beau.
     * *Bought* is in past tense because the buying of the present occurred before the described set of events.

   Additional examples of literary present tense:
   - In Michelangelo's painting, Christ ***judges*** the world.
   - Johnson's characters ***journey*** to Cairo.
   - Plato ***argues*** without much conviction.
   - Paul ***writes*** about the hardships he has endured.

5. **Sometimes a sentence must employ both present and past tense.**
   - The first part of the poem, which she ***completed*** in 1804, ***describes*** the effects of isolation from society.
   - Aeschylus' drama ***is concerned*** with what happens to Orestes after he ***has killed*** his mother.

Remember: It is important to stay consistent. Moving between verb tenses can be confusing for your reader. Examine your changes of tense very carefully and make sure there is a logical reason for them.

Style Tip: If you need to shift tense <u>more than three times</u> in a single sentence, consider breaking up the sentence into a couple of shorter sentences to maintain reading ease.

Transitions

The Function and Importance of Transitions:

In both academic writing and professional writing, your goal is to convey information clearly and concisely, if not to convert the reader to your way of thinking. Transitions help you to achieve these goals by establishing logical connections between sentences, paragraphs, and sections of your papers. In other words, transitions tell readers what to do with the information you present to them. Whether single words, quick phrases or full sentences, they function as signs for readers that tell them how to think about, organize, and react to old and new ideas as they read through what you have written.

Transitions signal relationships between ideas such as: "Another example coming up—stay alert!" or "Here's an exception to my previous statement" or "Although this idea appears to be true, here's the real story." Basically, transitions provide the reader with directions for how to piece together your ideas into a logically coherent argument. Transitions are not just verbal decorations that embellish your paper by making it sound or read better. They are words with particular meanings that tell the reader to think and react in a particular way to your ideas. In providing the reader with these important cues, transitions help readers understand the logic of how your ideas fit together.

How Transitions Work:

The organization of your written work includes two elements: (1) the order in which you have chosen to present the different parts of your discussion or argument, and (2) the relationships you construct between these parts. Transitions cannot substitute for good organization, but they can make your organization clearer and easier to follow. Take a look at the following example:

El Pais, a Latin American country, has a new democratic government after having been a dictatorship for many years. Assume that you want to argue that *El Pais* is not as democratic as the conventional view would have us believe. One way to effectively organize your argument would be to present the conventional view and then to provide the reader with your critical response to this view. So, in Paragraph A you would enumerate all the reasons that someone might consider *El Pais* highly democratic, while in Paragraph B you would refute these points. The transition that would establish the logical connection between these two key elements of your argument would indicate to the reader that the information in paragraph B contradicts the information in paragraph A. As a result, you might organize your argument, including the transition that links paragraph A with paragraph B, in the following manner:

> **Paragraph A:** Includes points that support the view that *El Pais's* new government is very democratic.
> **Transition: "***Despite the previous arguments, there are many reasons to think that El Pais's new government is not as democratic as typically believed."*
> **Paragraph B:** Includes points that contradict the view that *El Pais's* new government is very democratic.

In this case, the transition words "*Despite the previous arguments*," suggest that the reader should not believe paragraph A and instead should consider the writer's reasons for viewing *El Pais's* democracy as suspect.

Types of Transitions:

The types of transitions available to you are as diverse as the circumstances in which you need to use them. A transition can be a single word, a phrase, a sentence, or an entire paragraph. In each case, it functions the same way: First, the transition either directly summarizes the content of a preceding sentence, paragraph, or section or implies such a summary (by reminding the reader of what has come before). Then it helps the reader anticipate or comprehend the new information that you wish to present.

Transitions Between Sections—Particularly in longer works, it may be necessary to include transitional paragraphs that summarize for the reader the information just covered and specify the relevance of this information to the discussion in the following section.

Transitions Between Paragraphs—If you have done a good job of arranging paragraphs so that the content of one leads logically to the next, the transition will highlight a relationship that already exists by summarizing the previous paragraph and suggesting something of the content of the paragraph that follows. A transition between paragraphs can be a word or two (*however, for example, similarly*), a phrase, or a sentence. Transitions can be at the end of the first paragraph, at the beginning of the second paragraph, or in both places.

Transitions Within Paragraphs—As with transitions between sections and paragraphs, transitions within paragraphs act as cues by helping readers to anticipate what is coming before they read it. Within paragraphs, transitions tend to be single words or short phrases.

Transitional Expressions:

Effectively constructing each transition often depends upon your ability to identify words or phrases that will indicate for the reader the *kind* of logical relationships you want to convey. The table below should make it easier for you to find these words or phrases.

LOGICAL RELATIONSHIP	TRANSITIONAL EXPRESSION
Similarity	also, in the same way, just as ... so too, likewise, similarly
Exception/Contrast	but, however, in spite of, on the one hand ... on the other hand, nevertheless, nonetheless, notwithstanding, in contrast, on the contrary, still, yet
Sequence/Time Order	first, second, third, ... next, then, finally, after, afterward, at last, before, currently, during, earlier, immediately, later, meanwhile, now, recently, simultaneously, subsequently, then
Example	for example, for instance, namely, specifically, to illustrate
Emphasis	even, indeed, in fact, of course, truly
Place/Position	above, adjacent, below, beyond, here, in front, in back, nearby, there
Cause and Effect	accordingly, consequently, hence, so, therefore, thus
Additional Support/Evidence	additionally, again, also, and, as well, besides, equally important, further, furthermore, in addition, moreover, then
Conclusion/Summary	finally, in a word, in brief, briefly, in conclusion, in the end, in the final analysis, on the whole, thus, to conclude, to summarize, in sum, to sum up, in summary

Commonly Used Sentence Frames

Taken from *They Say I Say: The Moves That Matter in Academic Writing.*

Introducing What - "Standard Views"

Americans today tend to believe that _____.

Conventional wisdom has it that _____.

Common sense seems to dictate that _____.

The standard way of thinking about topic x has it that _____.

It is often sad that _____.

My whole life I have heard it said that _____.

You would think that _____.

Many people assume that _____.

Making What "They Say" - Something You Say

I've always believed that _____.

When I was a child, I used to think that _____.

Although I should know better by now, I cannot help thinking that _____.

At the same time I believe _____, I also believe _____.

Introducing Something Implied or Assumed

One implication of X's treatment of _____ is that _____.

Although X does not say so directly, he apparently assumes that _____.

While they rarely admit as much, _____ often take for granted that _____.

Introducing An Ongoing Debate

In discussions of X, one controversial issue has been _____. On the one hand, _____ argues _____. One the other hand, _____ contends _____. Others even maintain _____.

When it comes to the topic of _____, most people will readily agree that - _____. Where this agreement usually ends, however, is on the question of _____. Whereas some are convinced that _____, others maintain that _____.

In conclusion, then, as I suggested earlier, defenders of _____ cannot have it both ways. Their assertion that _____ is contradicted by their claim that _____.

Commonly Used Sentence Frames

Taken from *They Say I Say: The Moves That Matter in Academic Writing.*

Capturing Authorial Action

X acknowledges that _____.

X agrees that _____.

X believes that _____.

X denies/does not deny that _____.

X claims that _____.

X complains that _____.

X demonstrates that _____.

X deplores the tendency to _____.

X celebrates the fact that _____.

X emphasizes that _____.

X insists that _____.

X observes that _____.

X questions whether _____.

X refutes the claim that _____.

X reminds us that _____.

X reports that _____.

X suggests that _____.

X urges us to _____.

Introducing Quotations

X states, "_____."

As X puts it, "_____."

According to X, "_____."

X himself writes, "_____."

In her book, _____, X maintains that "_____."

X complains that "_____."

In X's view, "_____."

X agrees when she writes, "_____."

X disagrees when he writes, "_____."

X complicates matters further when he writes, "_____."

Commonly Used Sentence Frames

Taken from *They Say I Say: The Moves That Matter in Academic Writing.*

Explaining Quotations

Basically, X is saying _____.

In other words, X believes _____.

In making this comment, X argues that _____.

X is insisting that _____.

X's point is that _____.

The essence of X's argument is that _____.

Disagreeing, With Reasons

I think X is mistaken because she overlooks _____.

X's claim that _____ rests upon the questionable assumption that _____.
I disagree with X's view that _____ because, as recent research has shown, _____.

X (contradicts herself/can't have it both ways). On the one hand, she argues _____. But on the other hand, she also says _____.

By focusing on _____, X overlooks the deeper problem of _____.

X claims _____, but we don't need him to tell us that. Anyone familiar with _____ has long known that _____.

Agreeing – With a Difference

I agree that _____ because my experience _____ confirms it.

X surely is right about _____ because, as she may not be aware, recent studies have shown that _____.

X's theory of _____ is extremely useful because it sheds insight on the difficult problem of _____.

Those unfamiliar with this school of thought may be interested to know that it basically boils down to _____.

If group X is right that _____, as I think they are, then we need to reassess the popular assumption that _____.

Commonly Used Sentence Frames

Taken from *They Say I Say: The Moves That Matter in Academic Writing.*

Agreeing and Disagreeing Simultaneously

Although I agree with X up to a point, I cannot accept his overall conclusion that _____.

Although I disagree with much that X says, I fully endorse his final conclusion that _____.

Though I concede that _____, I still insist that _____.

Whereas X provides ample evidence that _____, Y and Z's research on _____ and _____ convinces me that _____ instead.

X is refight that _____, but she seems on more dubious ground when she claims that _____.

While X is probably wrong when she claims that _____, she is right that _____.

I'm of two minds about X's claim that _____. On the one hand, I agree that _____. On the other hand, I'm not sure if _____.

My feelings on the issue are mixed. I do support X's position that _____, but I find Y's argument about _____ and Z's research on _____ to be equally persuasive.

Embedding Voice Markers

X overlooks what I consider an important point about _____.

My own view is that what X insists is a _____ is in fact a _____.

I wholeheartedly endorse what X calls _____.

These conclusions, which X discusses in _____, add weight to the argument that _____.

Entertaining Objections

Yet some readers may challenge the view that _____. After all, many believe _____. Indeed, my own argument that _____ seems to ignore _____ and _____.

Of course, many will probably disagree with this assertion that _____.

Commonly Used Sentence Frames

Taken from *They Say I Say: The Moves That Matter in Academic Writing.*

Signaling Who is Saying What

X argues _____.

According to both X and Y, _____.

My own view, however, is that _____.

I agree, as X may not realize, that _____.

However, _____ are real and, arguably, the most significant factor in _____.

X is wrong that _____.

However, it is simply not true that _____.

Indeed, it is highly likely that _____.

But the view that _____ does not fit all the facts.

X is right that _____.

X is both right and wrong that _____.

A sober analysis of the matter reveals _____.

Nevertheless, new research shows _____.

Anyone familiar with _____ should see that _____.

Indicating Who cares

_____ used to think _____. But recently [or within the past few decades] _____ suggests that _____.

What this new research does, then, is correct the mistaken impression, held by many earlier researchers, that _____.

These findings challenge the work of earlier researchers, who tended to assume that _____.

Recent studies like these shed new light on _____, which previous studies have not addressed.

These findings challenge the common assumption that _____.

At first glance, _____ appears to be _____. However, on closer inspection, _____.

Commonly Used Sentence Frames

Taken from *They Say I Say: The Moves That Matter in Academic Writing.*

Establishing Why Your Claims Matter

X matters/is important because _____.

Although X may seem trivial, it is in fact crucial in terms of today's concern over _____.

Ultimately, what is at stake here is _____.

These findings have important consequences for the broader domain of _____.

The discussion of X is in fact addressing the larger matter of _____.

These conclusions/This discovery will have significant applications in _____ as well as in _____.

Although X may seem of concern to only a small group of _____, it should in fact concern anyone who cares about _____.

Commonly Used Sentence Frames

Taken from *They Say I Say: The Moves That Matter in Academic Writing.*

My Frames

Throughout the year, add frames that you find useful.

Common Mistakes in Literary Analysis

ARGUMENT

1. Poor Argumentative Organization

Literary analysis is like forming an argument; you must identify the issue, make a claim about that issue, provide evidence that supports your position, and then explain why your evidence is appropriate. Sometimes you might acknowledge a counterclaim/counterargument, but in literary analysis, you primarily focus on making your own position clear through the use of textual evidence. Each paragraph of an essay should include the following:

1. Identify a **topic,** or particular point.
2. Make a **claim,** which declares how or why your topic sentence is valid.
3. Introduce the **context** of your textual evidence.
4. Provide **textual evidence** that is relevant to that point with a **citation**
5. Provide **analysis** regarding why the selected evidence is appropriate, or proves, the claim to be reasonable.

Repeat steps 3-5 if additional evidence is needed to support the claim.

2. Missing Context Before Presenting Textual Evidence

Before providing textual evidence, you must briefly establish the relevant background. Set up the situation and identify the speaker if there is on.

3. Missing Analysis

When engaging in literary analysis, the most important part is the analysis, located after the textual evidence. It addresses the significance of the textual evidence by evaluating key words, phrases and/or literary devices. It also supports the argument through inferences that demonstrate critical thinking (i.e. examination, evaluation, dissection, interpretation and/or reasoning).

4. Missing Transitions

There should be a clear transition from one idea to the next in analytical writing. Transitions serve to guide the reader from one point, or topic, to the next. Refer to "Transitions" in the Appendix for specific details.

WRITING CONVENTIONS & GRAMMAR

5. Wordiness

Many people write wordy papers because they are trying to make their ideas sound important by using long words and intricate sentences. They think that their writing must be complicated to seem intelligent. Although these writers are trying to impress their readers, they often end up confusing them. The best writing is clear, concise, and easy to understand. Your ideas are much more impressive when your reader does not have to struggle to understand you.

6. Writing Run-On Sentences

These include instances in which two sentences are punctuated as though they are one sentence. Run-on sentences are confusing to the reader because they often mix different subjects within one sentence.

Common Mistakes in Literary Analysis

7. Sentence Fragments

A sentence fragment is part of a sentence that is written as if it were a whole sentence, with a capital letter at the beginning and a period, question mark, or an exclamation point at the end. A fragment may lack a subject, a complete verb, or both. Check your draft for sentence fragments by reading it aloud, backwards, sentence by sentence. Out of normal order, sentence fragments stand out clearly because they don't make sense on their own.

8. Problems with Subject-Verb Agreement

Check your draft for subject-verb agreement problems by circling each sentence's subject and drawing a line with an arrow to that subject's verb. You should be able to do this for each sentence. A verb must agree with its subject in number and in person. In many cases, the verb must take a form depending on whether the subject is singular or plural.

e.g. The old man <u>is</u> angry and <u>stomps</u> into the house.
The old men <u>are</u> angry and <u>stomp</u> into the house.

9. Vague Pronoun Usage

Do not use a pronoun (*he, she, him, her, it, they, them,* etc.) unless you have already established to whom or what the pronoun is replacing. Pronouns should refer clearly to a specific noun elsewhere in the sentence or in a previous sentence.

Incorrect: <u>He</u> believed that man and nature were connected and <u>he</u> felt that everyone should listen to nature's teachings. [It is unknown who *he* is.]

Correct: <u>Emerson</u> believed that man and nature were connected and <u>he</u> felt that everyone should listen to nature's teachings. [It is clear that *he* refers to Emerson.]

10. Shifting the Pronoun within a Sentence

If you start out using *she*, don't shift to *they*, *you*, or *one*.

11. Incorrect Verb Endings

Check all of the verbs to make sure the proper endings have been used. It's easy to forget the verb endings (i.e. *–s*, *-es, -ed*, or *-d*) because some varieties of English use these endings in ways that are different from standard academic English.

12. Informality

When writing formally it is not acceptable to use slang, abbreviations, or other informal language (e.g. *bummer, sucks, kinda, y'know, cuz, b/c, LOL, BTW,* etc.). This language is often acceptable in verbal and informal communication, but not in formal writing.

13. Referring to an Author by His/Her First Name

Because you do not know an author personally, you must refer to them by his or her LAST name as a sign of respect.

14. Incorrect Genre Identification

Make sure to identify the genre of the text correctly—(e.g. *poem*, *short story*, *novel*, *play*, *essay*). Not every piece of writing is considered a *story* or a *book.*

Common Mistakes in Literary Analysis

15. Misplaced or Dangling Modifiers

A modifier is a word or phrase that modifies or changes another word or phrase. A modifier is misplaced if it modifies the wrong word or phrase. A modifier is considered to be dangling if the word or phrase that is supposed to be modified does not appear in the sentence.

Incorrect: Looking out the window, the snow continued to fall.
After biting two children, the police took away our German Shepherd.
Although expensive and well planned, she was disappointed by her vacation to Hawaii.

How to Correct: If a sentence begins with a modifier followed by a comma, whatever word or phrase is being modified must immediately follow the comma. If the modifier is dangling, the writer needs to supply the word or phrase that is being modified.

Correct: Looking out the window, he saw that the snow continued to fall.
After biting two children, our German Shepherd was taken away by the police.
Although expensive and well planned, her vacation to Hawaii was disappointing.

Note: Misplaced modifiers usually will convey a meaning that the writer did not intend. For example, the sentence "After biting two children, the police took away our German Shepherd" means that the police bit two children and then took a dog away. In the third example, "she" is being described as "expensive and well planned."

16. Mixing up *Effect* and *Affect*

Effect is a noun. e.g. The effect of the policy is unclear.
Affect is a verb. e.g. I don't know how the policy will affect me.

17. Incorrect Phrasing: "*Could of*," "*Would of*," and "*Should of*"

This is a case where the way words sound when they're spoken is transcribed directly into print. The correct form is *could have, would have,* and *should have*. When spoken, people tend to use the contraction form of *could've* and so on, which sounds like *could of*.

18. Misuse of *There*, *Their*, and *They're*

There indicates PLACEMENT. e.g. I found the ball over there.
Their indicates POSSESSION. e.g. John and Esther will paint their house.
They're indicates a CONTRACTION. e.g. They're going to the store.

19. Misuse of *Its* and *It's*

Its indicates POSSESSION, like *yours or hers.* e.g. The bird likes its new perch.
It's indicates a CONTRACTION, like *it is* or *it has*. e.g. It's going to be a long day.

20. Incorrectly Writing Numbers

When writing numbers, spell out the word if it can be done so in **one or two words**.
e.g. one thousand; three; sixteen
If it's **three or more words**, use numerals.
e.g. 131; 1,220,000; 0.256

Exceptions: Numbers that begin a sentence are always spelled out.
If more than one number occurs in the sentence and any of them are spelled out, they are all spelled out.

Common Mistakes in Literary Analysis

21. Incorrect Apostrophe Usage

Use apostrophes in the appropriate place to indicate possession. A word ending in "s" has an apostrophe at the end of the word; otherwise, place an apostrophe followed by "s" to indicate possession.

Incorrect:	The student's faculty advisor was very committed to their learning.
Correct:	The students' faculty advisor was very committed to their learning. **[more than one student]**
Correct:	The student's faculty advisor was very committed to her learning. **[only one female student]**

Do not use an apostrophe to indicate a plural form of a word. Only use it to indicate possession.

Incorrect:	The student's all have busy schedules.
Correct:	The students all have busy schedules.

MLA FORMATTING

22. Incorrect MLA Formatting

The first line of each paragraph must be indented ½ inch, or five spaces, from the left margin.
There should be NO extra space between paragraphs. (Microsoft Word does this by default. Found in the formatting menu, "Paragraph Spacing" should be set to 0 pt. font.)
The lines must be double-spaced, unless otherwise specified by your teacher.
The margins 1-inch margins for the top, bottom, right, and left sides of a page.
The font is Times New Roman or Times font, 12 pt. is standard for essay writing.
No title pages for essays.
Your name, period, teacher name, and date should be in the upper left hand of your first page (double spaced).
The title of your writing should be centered above your first paragraph.
The header of each page should have your last name and the page number in the upper right corner of each page.
Refer to "MLA Guidelines: Document Format" in the Appendix for more details.

23. Incorrect Title Formatting

Titles for longer works like novels and plays are *italicized*; shorter works like short stories, essays and poems are in "quotation marks." When writing by hand, the italics for longer works is substituted with an underline.

24. Missing Citations

When providing textual evidence to support an argument, you must provide citations:

Page numbers for novels, short stories, and essays	e.g. (45).
Line numbers for poetry	e.g. (3-7).
Act, scene, and line numbers for plays	e.g. (1.3.45-47).

If there is more than one text being cited in the same essay, include the last name in the citation.
Refer to "MLA Guidelines: In-Text (Parenthetical) Citations" in the Appendix for more details.

25. Missing the Works Cited Information

Whenever you provide citations in an essay, you must also include a Works Cited page at the end of the essay. Refer to "MLA Guidelines: Source Documentation" in the Appendix for specific details.

Punctuation Rules

Commas: used to separate parts of a sentence. They tell readers to pause between words or groups of words, and they help clarify the meanings of sentences.

Commas are used …

- To separate three or more words, phrases, or clauses in a series.
  EXAMPLE: *Practice will be held before school, in the afternoon, and at night.*

- After an introductory dependent clause—(a group of words before the subject of a sentence that do not form a complete sentence).
  EXAMPLE: *If your friends enjoy Chinese food, they will love this restaurant.*

- To set off introductory words, introductory adverbial, participial, or infinitive phrases, and longer introductory prepositional phrases.
  EXAMPLES: *Incidentally, I was not late this morning.* (word)
  Hoping for a bigger fish, Rob spent three more hours fishing. (phrase)

- Between independent clauses joined by a coordinating conjunction—(*for*, *and*, *nor*, *but*, *or*, *yet*, *so*).
  EXAMPLE: *My dog had fleas, so we gave him a bath.*

- To set off nonessential phrases or clauses.
  EXAMPLE: *The man, I think, had a funny laugh.*

- To set off an appositive—(a word or phrase that renames a noun).
  EXAMPLE: *Tanya, Debbie's sister, gave a brilliant speech last night.*

End of Sentence Punctuation: used to let the reader know when a thought is finished.

- A statement (or declarative sentence) is followed by a period.
  EXAMPLE: *Orem is the home of Utah Valley State College.*

- A direct question (or interrogative sentence) is followed by a question mark.
  EXAMPLE: *When did Joe buy a red shirt?*

- Do not use a question mark after a declarative sentence that contains an indirect question.
  EXAMPLE: *Marie wants to know when Joe bought a red shirt.*

- An exclamatory sentence is followed by an exclamation point. However, use them sparingly because they can unnecessarily exaggerate sentences.
  EXAMPLE: *What a good movie!*
  UNECESSARY EXCLAMATION POINT: Monet was the most influential painter of his time! (*Most* emphasizes *influential painter*; therefore, an exclamation point is not needed.)

Semicolons: used to separate clauses or phrases that are related and that receive equal emphasis.

- Semicolons join independent clauses in a compound sentence if no coordinating conjunction (*and, but, so, etc.*) is used.
  EXAMPLE: *Michael seemed preoccupied; he answered our questions abruptly.*

- Semicolons are used before a conjunctive adverb (transition word) that joins the clauses of a compound sentence.
  EXAMPLE: *The emergency room was crowded; however, Warren was helped immediately.*

- Semicolons help avoid confusion in lists where there are already commas.
  EXAMPLE: *We traveled to London, England; Paris, France; Berlin, Germany; and Sofia, Bulgaria.*

Punctuation Rules

Colons: follow independent clauses and are used to call attention to the information that comes after.

- Colons come after the independent clause and before the word, phrase, sentence, quotation, or list it is introducing.
  EXAMPLE: *Joe has only one thing on his mind: girls.* (word)
  Joe has only one thing on his mind: the girl next door. (phrase)
  Joe has only one thing on his mind: he wants to go out with Linda. (clause)
  Joe has several things on his mind: his finals, his job, and Linda. (list)

- Never use a colon after a verb that directly introduces a list.
  INCORRECT EXAMPLE: *The things on Joe's mind are: finals, work, and Linda.*
  CORRECT EXAMPLE: *The things on Joe's mind are finals, work, and Linda.*

Hyphens: used to form compound words or join word units. They are used to join prefixes, suffixes, and letters to words.

- Use hyphens with compound numbers from twenty-one to ninety-nine and with fractions used as modifiers.
  EXAMPLES: *forty-two applicants*
  two-thirds majority (*two-thirds* is an adjective modifying *majority*)
  three-fourths empty (*three-fourths* is an adverb modifying *empty*)
  two thirds of the voters (*two thirds* is not being used as an adjective here because *thirds* is a noun being modified by *two*)

- Use hyphens in a compound adjective only when it comes before the word it modifies. However, some compound adjectives are always hyphenated, such as *well-balanced*. Consult the dictionary for compound adjectives if you are unsure whether to hyphenate.
  EXAMPLES: *a well-liked author* vs. *an author who is well liked*
  a world-renowned composer vs. *a composer who is world renowned*

- Use a hyphen with the prefixes *ex-*, *self-*, and *all-*; with the suffix *-elect*; and with all prefixes before a proper noun/adj.
  EXAMPLES: *all-star; ex-mayor; pro-Canadian; senator-elect; anti-Semitic; non-European; self-control; self-image*

Dashes: connect groups of words to other groups of words in order to emphasize a point or show that the information is unessential. Usually the dash separates words in the middle of a sentence from the rest of the sentence, or it leads to material at the end of the sentence.

- In the middle of a sentence, a dash can put special emphasis on a group of words or make them stand out from the rest of the sentence.
  EXAMPLE:
  - **Original sentence—**Linda Simpson's prescription for the economy, lower interest rates, higher employment, and less government spending, was rejected by the president's administration.
    Dashes added—*Linda Simpson's prescription for the economy—lower interest rates, higher employment, and less government spending—was rejected by the president's administration.*

- The dash can also be used to attach material to the end of a sentence when there is a clear break in the continuity of the sentence, or when an explanation is being introduced.
  EXAMPLE: *The president will be unable to win enough votes for another term of office—unless, of course, he can reduce unemployment and the deficit soon.*
  EXAMPLE: *It was a close call—the sudden gust of wind pushed the helicopter to within inches of the power line.*

Apostrophes: used to show possession or to indicate where a letter has been omitted to form a contraction.

- To show possession, add an apostrophe and an *-s* to singular nouns or indefinite pronouns that end in *one* or *body*.
  EXAMPLE: *Susan**'s** wrench, anyone**'s** problem*

- Add only an apostrophe for plural possessive nouns ending in *-s*.
  EXAMPLE: my parent**s'** car, the musician**s'** instruments

Punctuation Rules

- Add an apostrophe and an -*s* for plural possessive nouns that do not end in -*s*.
  EXAMPLE: the men**'s** department, my children**'s** toys

- Add an apostrophe and an -*s* for singular possessive nouns that end in -*s*.
  EXAMPLE: Chri**s's** cookbook, the busines**s's** system

- Do not use an apostrophe with possessive personal pronouns including *yours*, *his*, *hers*, *its*, *ours*, *their*, and *whose*.

- Apostrophes are also used in contractions, two words that have been combined into one, to mark where the missing letter(s) would be. *(*It's* is a contraction for *it is; its* is a possessive pronoun, like *yours* & *hers*.)
  EXAMPLES:

I am → I'm	can not → can't	they are → they're	who is → who's
I have → I've	you are → you're	let us → let's	he is, it is → he's, it's*

Quotation Marks: used to show the beginning and end of a quotation or a title of a short work.

- Quotation marks enclose the exact words of a person—(direct quotation).
  EXAMPLE: *Megan said, "Kurt has a red hat."*

- Do not use quotation marks around a paraphrase (using your own words to express the author's ideas) or a summary of the author's words—(indirect quotation).
  EXAMPLE: *Megan said that Kurt's hat was red.*

- Quotation marks set off shorter works, like the titles of articles, poems, reports, and chapters within a book.
  (Titles of books, magazines, plays, and other larger publications should be underlined [written] or italicized [typed].)
- EXAMPLE: "The Talk of the Town" is a regular feature in *Time* magazine.

Quotation Marks in Relation to Punctuation:

- Place periods and commas inside quotation marks.
  EXAMPLE: *Aida said, "Aaron has a blue shirt."*

- Place semicolons and colons outside of quotation marks.
  EXAMPLE: *He calls me his "teddy bear"; I'm not a bear.*

- Place question marks or exclamation points inside the quotation marks if they punctuate the quotation only.
  EXAMPLE: *She asked, "Are we too late?"*

- Place question marks or exclamation points outside of the quotation marks if they punctuate the entire sentence.
  EXAMPLE: *Why did she say, "We are too late"?*

- If both the entire sentence and the quotation are questions, only include the question mark inside the quotation marks.
  EXAMPLE: *Why did she say, "Are you going to be late?"*

Parentheses: elements inside parentheses are related to the sentence but are nonessential.

- Parentheses set off additions or expressions that are not necessary to the sentence. They tend to de-emphasize what they set off.
  EXAMPLE: *We visited several European countries (England, France, Spain) on our trip last year.*

- Parentheses enclose figures within a sentence.
  EXAMPLE: *Grades will be based on (1) participation, (2) in-class writing, and (3) exams.*

- When the group inside the parentheses forms a complete sentence but is inserted inside a larger sentence, no period is needed. However, if a question mark or exclamation point is needed, it may be used.
  EXAMPLE: *The snow (she saw it as she passed the window) was now falling heavily.*

- When parentheses are used to enclose an independent sentence, the end punctuation belongs inside the parentheses.
  EXAMPLE: *Mandy told me she saw Amy's new car. (I saw Amy's car before Mandy.) She said it was a nice car.*

Plagiarism

Definition: Derived from the Latin word *plagiarius* ("kidnapper"), *to plagiarize* means "to commit literary theft" and to "present as new and original an idea or product derived from an existing source" (*Merriam-Webster's Collegiate Dictionary* [11th ed.; 2003; print]). Plagiarism involves two kinds of wrongs. Using another person's ideas, information, or expressions without acknowledging that person's work constitutes intellectual theft. Passing off another person's ideas, information, or expressions as your own to get a better grade or gain some other advantage constitutes fraud.

Consequences: Students exposed as plagiarists may suffer severe penalties, ranging from failure in the assignment or in the course to expulsion from school. This is because student plagiarism does considerable harm. For one thing, it damages teachers' relationships with students, turning teachers into detectives instead of mentors and fostering suspicion instead of trust. By undermining institutional standards for assigning grades and awarding degrees, student plagiarism also becomes a matter of significance to the public. When graduates' skills and knowledge fail to match their grades, an institution's reputation is damaged. For example, no one would choose to be treated by a physician who obtained a medical degree by fraud. Finally, students who plagiarize harm themselves. They lose an important opportunity to learn how to write a research paper. Knowing how to collect and analyze information and reshape it in essay form is essential to academic success. This knowledge is also required in a wide range of careers in law, journalism, engineering, public policy, teaching, business, government, and not-for-profit organizations.

Awareness & Avoidance of Plagiarism:

You have plagiarized if…

- You took notes that did not distinguish summary and paraphrase from quotation and then you presented wording from the notes as if it were all your own.
- While browsing the Web, you copied text and pasted it into your paper without quotation marks or without citing the source.
- You repeated or paraphrased someone's wording without acknowledgment.
- You took someone's unique or particularly apt phrase without acknowledgment.
- You paraphrased someone's argument or presented someone's line of thought without acknowledgment.
- You bought or otherwise acquired a research paper and handed in part or all of it as your own.

You can avoid plagiarism if you…

- Make a list of the writers and viewpoints you discovered in your research and using this list to double-check the presentation of material in your paper.
- Keep the following three categories distinct in your notes: your ideas, your summaries of others' material, and exact wording you copy.
- Identify the sources of all material you borrow—exact wording, paraphrases, ideas, arguments, & facts.
- Check with your instructor when you are uncertain about your use of sources.

RHS Online Databases

http://www.proquestk12.com/

1. Culture Grams
2. E-Library Curriculum Edition
3. E-Library Science
4. History Study Center
5. Proquest Learning: Literature
6. SIRS Knowledge
7. SIRS Decades

Campus Access Login:
Username: 15-6602
Password: bigchalk
Click on: "My Products Page"

OFF Campus Login:
Username: 15-6602REMOTE
Password: bigchalk
Click on: "My Products Page"

Act An act is a major unit of action in a play, similar to a chapter in a book. Depending on their lengths, plays can have as many as five acts.

See also **Drama; Scene.**

Alexandrine *See* **Spenserian Stanza.**

Allegory An allegory is a work with two levels of meaning, a literal one and a symbolic one. In such a work, most of the characters, objects, settings, and events represent abstract qualities. Personification is often used in traditional allegories. As in a fable or parable, the purpose of an allegory may be to convey truths about life, to teach religious or moral lessons, or to criticize social institutions.

Example: The best-known allegory in the English language is John Bunyan's *Pilgrim's Progress*. Christian, the hero of Bunyan's work, represents all people. Other allegorical characters include Mr. Worldly Wiseman, Faithful, and Hopeful. The allegory traces Christian's efforts to achieve a godly life.

See page 497.

Alliteration Alliteration is the repetition of consonant sounds at the beginnings of words. Poets use alliteration to impart a musical quality to their poems, to create mood, to reinforce meaning, to emphasize particular words, and to unify lines or stanzas. Note the examples of alliteration in the following lines:

> Out from the marsh, from the foot of misty
> Hills and bogs, bearing God's hatred,
> Grendel came . . .
>
> —*Beowulf*

See pages 37, 824.

Allusion An allusion is an indirect reference to a person, place, event, or literary work with which the author believes the reader will be familiar.

Example: In Thomas Gray's "Elegy Written in a Country Churchyard," the speaker alludes to Milton, the famous English poet, and Cromwell, the leader of the Puritan revolt in the 17th century. These allusions to two of the best-known figures in English life emphasize the poet's ideas about what the lives of the obscure people buried in the churchyard might have been like had they had different opportunities.

See pages 485, 680.

Ambiguity Ambiguity is a technique in which a word, phrase, or event has more than one meaning or can be interepreted in more than one way. Some writers deliberately create this effect to give richness and depth of meaning.

See page 1205.

Analogy An analogy is a point-by-point comparison between two things for the purpose of clarifying the less familiar of the two subjects.

Anapest *See* **Meter.**

Anecdote An anecdote is a brief story that focuses on a single episode or event in a person's life and that is used to illustrate a particular point.

Anglo-Saxon Poetry Anglo-Saxon poetry, which was written between the 7th and 12th centuries, is characterized by a strong rhythm, or cadence, that makes it easily chanted or sung. It was originally recited by **scops,** poet-singers who traveled from place to place. Lines of Anglo-Saxon poetry are unified through alliteration and through use of the same number of accented syllables in each line. Typically, a line is divided by a **caesura,** or pause, into two parts, with each part having two accented syllables. Usually, one or both of the accented syllables in the first part alliterate with an accented syllable in the second part. This passage illustrates some of these characteristics:

> He took what he wanted, // all the treasures
> That pleased his eye, // heavy plates
> And golden cups // and the glorious banner,
> Loaded his arms // with all they could hold.
>
> —*Beowulf*

Another characteristic of Anglo-Saxon poetry is the use of **kennings,** metaphorical compound words or phrases substituted for simple nouns.

Examples: Kennings from "The Seafarer" include "whales' home" for the sea and "givers of gold" for rulers or emperors. Examples from *Beowulf* include "shepherd of evil" for Grendel, and "folk-king" for Beowulf.

See pages 37, 99.

Antagonist An antagonist is usually the principal character in opposition to the **protagonist,** or hero of a narrative or drama. The antagonist can also be a force of nature.

See also **Character; Protagonist.**

Antithesis Antithesis is a figure of speech in which sharply contrasting words, phrases, clauses, or sentences are juxtaposed to emphasize a point. In a true antithesis, both the ideas and the grammatical structures are balanced.

Aphorism An aphorism is a brief statement that expresses a general observation about life in a witty, pointed way. Unlike proverbs, which may stem from oral folk tradition, aphorisms originate with specific authors. "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested," from Francis Bacon's essay "Of Studies," is an example of an aphorism.

See page 455.

Apostrophe Apostrophe is a figure of speech in which an object, an abstract quality, or an absent or imaginary person is addressed directly, as if present and able to understand. Writers use apostrophe to express powerful emotions, as in this apostrophe to the ocean:

> **Roll on, thou deep and dark blue Ocean, roll!**
> **Ten thousand fleets sweep over thee in vain;**
> **Man marks the earth with ruin, his control**
> **Stops with the shore; upon the watery plain**
> **The wrecks are all thy deed, nor doth remain**
> **A shadow of man's ravage, save his own,**
> **When, for a moment, like a drop of rain,**
> **He sinks into thy depths with bubbling groan,**
> **Without a grave, unknell'd, uncoffin'd, and**
> **unknown. . . .**
>
> **—George Gordon, Lord Byron,**
> ***Childe Harold's Pilgrimage***

See page 833.

Archetype An archetype is a pattern in literature that is found in a variety of works from different cultures throughout the ages. An archetype can be a plot, a character, an image, or a setting. For example, the association of death and rebirth with winter and spring is an archetype common to many cultures.

Aside In drama, an aside is a short speech directed to the audience, or another character, that is not heard by the other characters on stage.

See also **Soliloquy.**

Assonance Assonance is the repetition of a vowel sound in two or more stressed syllables that do not end with the same consonant. Poets use assonance to emphasize certain words, to impart a musical quality, to create a mood, or to unify a passage. An example of assonance is the repetition of the long *e* sound in the following lines. Note that the repeated sounds are not always spelled the same.

> **When I have fears that I may cease to be**
> **Before my pen has gleaned my teeming brain**
>
> **—John Keats,**
> **"When I Have Fears That I May Cease to Be"**

See pages 824, 861, 1159.

See also **Alliteration; Consonance; Rhyme.**

Atmosphere *See* **Mood.**

Audience Audience is the person or persons who are intended to read a piece of writing. The intended audience of a work determines its form, style, tone, and the details included.

Author's Purpose A writer usually writes for one or more of these purposes: to inform, to entertain, to express himself or herself, or to persuade readers to believe or do something. For example, the purpose of a news report is to inform; the purpose of an editorial is to persuade the readers or audience to do or believe something.

See pages 93, 497, 589, 659.

Author's Perspective An author's perspective is a unique combination of ideas, values, feelings, and beliefs that influences the way the writer looks at a topic. **Tone,** or attitude, often reveals an author's perspective. For example, in "An Encounter with King George III," Fanny Burney reveals her relationship with and sentiments toward the royal family, all of which feeds into the perspective she brings to her subject.

See pages 445, 669.

See also **Author's Purpose; Tone.**

Autobiographical Essay *See* **Essay.**

Autobiography An autobiography is a writer's account of his or her own life. Autobiographies often convey profound insights as writers recount past events from the perspective of greater understanding and distance. A formal autobiography involves a sustained, lengthy narrative of a person's history, but other autobiographical narratives may be less formal and briefer. Under the general category of autobiography fall such writings as diaries, journals, memoirs, and letters. Both formal and informal autobiographies provide revealing insights into the writer's character, attitudes, and motivations, as well as some understanding of the society in which the writer lived. *The Book of Margery Kempe* is an autobiography.

See page 111.

See also **Diary; Memoir.**

Ballad A ballad is a narrative poem that was originally intended to be sung. Traditional folk ballads, written by unknown authors and handed down orally, usually depict ordinary people in the midst of tragic events and adventures of love and bravery. They tend to begin abruptly, focus on a single incident, use dialogue and repetition, and suggest more than they actually state. They often contain supernatural elements.

Typically, a ballad consists of four-line stanzas, or quatrains, with the second and fourth lines of each stanza rhyming. Each stanza has a strong rhythmic pattern, usually with four stressed syllables in the first and third lines and three stressed syllables in the second and fourth lines. The rhyme scheme is usually *abcb* or *aabb*. "Barbara Allan," and "Get Up and Bar the Door" are ballads. Notice the rhythmic pattern in the following stanza:

O slowly, slowly rase she up,	*a*
To the place where he was lyin',	*b*
And when she drew the curtain by:	*c*
"Young man, I think you're dyin'."	*b*

—"Barbara Allan"

A **literary ballad** is a ballad with a single author. Modeled on the early English and Scottish folk ballads, literary ballads became popular during the romantic period. Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" is a romantic literary ballad.

See pages 213, 797.

See also **Narrative Poem; Rhyme; Rhythm.**

Biography A biography is a type of nonfiction in which a writer gives a factual account of someone else's life. Written in the third person, a biography may cover a person's entire life or focus on only an important part of it. An outstanding example of a biography is James Boswell's *The Life of Samuel Johnson*. Modern biography includes a popular form called **fictionalized biography,** in which writers use their imaginations to re-create past conversations and to elaborate on some incidents.

Blank Verse Blank verse is unrhymed poetry written in iambic pentameter. Because iambic pentameter resembles the natural rhythm of spoken English, it has been considered the most suitable meter for dramatic verse in English. Shakespeare's plays are written largely in blank verse, as is Milton's epic *Paradise Lost*. Blank verse has also been used frequently for long poems, as in the following:

> And now, with gleams of half-extinguished thought
> With many recognitions dim and faint,
> And somewhat of a sad perplexity,
> The picture of the mind revives again;
>
> —William Wordsworth,
> "Lines Composed a Few Miles Above Tintern Abbey"

See pages 336, 360, 456, 784.

See also **Iambic Pentameter; Meter; Rhythm.**

Caesura A caesura is a pause or a break in a line of poetry. Poets use a caesura to emphasize the word or phrase that precedes it or to vary the rhythmical effects.

See also **Anglo-Saxon Poetry.**

Carpe Diem The term *carpe diem* is a Latin phrase meaning "seize the day." This "live for the moment" theme characterizes the work of the 17th-century Cavalier poets, including Andrew Marvell, Robert Herrick, and Richard Lovelace.

Cast of Characters The cast of characters is a list of all the characters in a play, usually in the order of appearance. This list is found at the beginning of a script.

Character Characters are the people, and sometimes animals or other beings, who take part in the action of a story or novel. Events center on the lives of one or more characters, referred to as **main characters.** The other characters, called **minor characters,** interact with the main characters and help move the story along.

Characters may also be classified as either static or dynamic. **Static characters** tend to stay in a fixed position over the course of the story. They do not experience life-altering moments and seem to act the same, even though their situations may change. In contrast, **dynamic characters** evolve as individuals, learning from their experiences and growing emotionally.

See pages 73, 649, 925, 1103, 1337.

See also **Antagonist; Characterization; Foil; Motivation; Protagonist.**

Characterization Characterization refers to the techniques that writers use to develop characters. There are four basic methods of characterization:

1. A writer may use physical description. In William Trevor's "The Distant Past," the narrator describes the Middletons. "They had always been thin, silent with one another, and similar in appearance: a brother and sister who shared a family face. It was a bony countenance, with pale blue eyes and a sharp, well-shaped nose and high cheek-bones."

2. A character's nature may be revealed through his or her own speech, thoughts, feelings, or actions. In Trevor's story, the reader learns about the kind of life the Middletons lead: "Together they roved the vast lofts of their house, placing old paint tins and flowerpot saucers beneath the drips from the roof. At night they sat over their thin chops in a dining-room that had once been gracious. . . ."

3. The speech, thoughts, feelings, and actions of other characters can be used to develop a character. The attitudes of the townspeople to the Middletons help the reader understand the old couple better: "'An upright couple,' was the Canon's public opinion of the Middletons, and he had been known to add that eccentric views would hurt you less than malice."

4. The narrator can make direct comments about the character's nature. The narrator in Trevor's story comments, "The Middletons were in their middle-sixties now and were reconciled to a life that became more uncomfortable with every passing year."

See pages 139, 695, 1295.

See also **Character; Narrator.**

Chorus In the theater of ancient Greece, the chorus was a group of actors who commented on the action of the play. Between scenes, the chorus sang and danced to musical accompaniment, giving insights into the message of the play. The chorus is often considered a kind of ideal spectator, representing the response of ordinary citizens to the tragic events that unfold. Certain dramatists have continued to employ this classical convention as a way of representing the views of the society being depicted.

See also **Drama.**

Cliché A cliché is an overused expression that has lost its freshness, force, and appeal. The phrase "happy as a lark" is an example of a cliché.

Climax In a plot structure, the climax, or turning point, is the moment when the reader's interest and emotional intensity reach a peak. The climax usually occurs toward the end of a story and often results in a change in the characters or a solution to the conflict.

See also **Plot; Resolution.**

Comedy A comedy is a dramatic work that is light and often humorous in tone, usually ending happily with a peaceful resolution of the main conflict. A comedy differs from a **farce** by having a more believable plot, more realistic characters, and less boisterous behavior.

See also **Drama; Farce.**

Comic Relief Comic relief consists of humorous scenes, incidents, or speeches that are included in a serious drama to provide a reduction in emotional intensity. Because it breaks the tension, comic relief allows an audience to prepare emotionally for events to come.

Example: Comic relief in *Macbeth* is provided by Macbeth's garrulous, vulgar porter at the beginning of Act II, Scene 3, just after Duncan's murder. This scene is needed to relax the tension built up in the preceding scenes.

Complication A complication is an additional factor or problem introduced into the rising action of a story to make the conflict more difficult. Often, a plot complication makes it seem as though the main character is getting farther away from the thing he or she wants.

Conceit *See* **Extended Metaphor.**

Conflict A conflict is a struggle between opposing forces that is the basis of a story's plot. An **external conflict** pits a character against nature, society, or another character. An **internal conflict** is a conflict between opposing forces within a character.

Example: In Elizabeth Gaskell's "Christmas Storms and Sunshine," Mrs. Hodgson is in a running conflict with Mrs. Jenkins.

See pages 243, 1315.

See also **Antagonist; Plot.**

Connotation Connotation is the emotional response evoked by a word, in contrast to its **denotation,** which is its literal meaning. *Kitten,* for example, is defined as "a young cat." However, the word also suggests, or connotes, images of softness, warmth, and playfulness.

Consonance Consonance is the repetition of consonant sounds within and at the ends of words, as in the following example:

> In Breughel's *Icarus,* for instance: how everything turns away
> Quite leisurely from the disaster; the ploughman may
> Have heard the splash, the forsaken cry,
> But for him it was not an important failure; . . .
> —W. H. Auden, "Musée des Beaux Arts"

See also **Alliteration; Assonance.**

Controlling Image *See* **Extended Metaphor; Imagery.**

Couplet A couplet is a rhymed pair of lines. A simple couplet may be written in any rhythmic pattern. The following couplet is written in iambic tetrameter (lines of four iambs each):

> Had we but world enough, and time,
> This coyness, lady, were no crime.
> —Andrew Marvell, "To His Coy Mistress"

A **heroic couplet** consists of two rhyming lines written in iambic pentameter. The term *heroic* comes from the fact that English poems having heroic themes and elevated style have often been written in iambic pentameter. Alexander Pope's masterful use of the heroic couplet made it a popular verse form during the neoclassical period.

See page 599.

Creation Myth *See* **Myth.**

Critical Essay *See* **Essay.**

Dactyl *See* **Meter.**

Denotation *See* **Connotation.**

Dénouement *See* **Plot.**

Description Description is writing that helps a reader to picture scenes, events, and characters. It helps the reader understand exactly what someone or something is like. To create description, writers often use sensory images—words and phrases that enable the reader to see, hear, smell, taste, or feel the subject described—and figurative language. Effective description also relies on precise nouns, verbs, adjectives, and adverbs, as well as carefully selected details. The following passage contains clear details and images:

> Air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp. . . . The wild garden behind the house contained a central apple-tree and a few straggling bushes under one of which I found the late tenant's rusty bicycle-pump.
> —James Joyce, "Araby"

See page 1175.

See also **Diction; Figurative Language; Imagery.**

Dialect Dialect is a particular variety of language spoken in one place by a distinct group of people. A dialect reflects the colloquialisms, grammatical constructions, distinctive vocabulary, and pronunciations that are typical of a region. At times writers use dialect to establish or emphasize settings, as well as to develop characters.

See pages 767, 1189.

Dialogue Dialogue is conversation between two or more characters in either fiction or nonfiction. In drama, the story is told almost exclusively through dialogue, which moves the plot forward and reveals characters' motives.

See page 1189.

See also **Drama.**

Diary A diary is a writer's personal day-to-day account of his or her experiences and impressions. Most diaries are private and not intended to be shared. Some, however, have been published because they are well written and provide useful perspectives on historical events or on the everyday life of particular eras. Samuel Pepys's diary is one of the most famous diaries in British literature.

Diction A writer's or speaker's choice of words is called diction. Diction includes both vocabulary (individual words) and syntax (the order or arrangement of words). Diction

can be formal or informal, technical or common, abstract or concrete. In the following complex sentence, the diction is formal:

Examples: Much of the diction in Aldous Huxley's essay "Words and Behavior" is formal, which is appropriate to the seriousness of his subject. The lofty, elevated diction in John Milton's *Paradise Lost* befits the poem's exalted subject and themes. By contrast, the blandness of the diction in W. H. Auden's "The Unknown Citizen"—for example, the words *employers, advertisements, advantages,* and *population*—helps establish the detached, ironic tone of the poem.

See pages 486, 1154, 1242.

See also **Connotation; Style.**

Drama Drama is literature in which plot and character are developed through dialogue and action; in other words, drama is literature in play form. It is performed on stage and radio and in films and television. Most plays are divided into acts, with each act having an emotional peak, or climax, of its own. The acts sometimes are divided into scenes; each scene is limited to a single time and place. Most contemporary plays have two or three acts, although some have only one act.

See pages 340, 1190.

See also **Act; Dialogue; Scene; Stage Directions.**

Dramatic Irony *See* **Irony.**

Dramatic Monologue A dramatic monologue is a lyric poem in which a speaker addresses a silent or absent listener in a moment of high intensity or deep emotion, as if engaged in private conversation. The speaker proceeds without interruption or argument, and the effect on the reader is that of hearing just one side of a conversation. This technique allows the poet to focus on the feelings, personality, and motivations of the speaker.

See also **Lyric Poetry; Soliloquy.**

Dynamic Character *See* **Character.**

Elegy An elegy is an extended meditative poem in which the speaker reflects upon death—often in tribute to a person who has died recently—or on an equally serious subject. Most elegies are written in formal, dignified language and are serious in tone. Alfred, Lord Tennyson's *In Memoriam,* written in memory of his friend Arthur Henry Hallam, is a famous elegy.

Elizabethan (Shakespearean) Sonnet *See* **Sonnet.**

End Rhyme *See* **Rhyme.**

English (Shakespearean) Sonnet *See* **Sonnet.**

Epic Poem An epic is a long narrative poem on a serious subject presented in an elevated or formal style. An epic traces the adventures of a hero whose actions consist of courageous, even superhuman, deeds, which often represent the ideals and values of a nation or race. Epics typically address universal issues, such as good and evil, life and death, and sin and redemption. *Beowulf* is an enduring epic of the Anglo-Saxon period.

Epic Hero An epic hero is a larger-than-life figure who often embodies the ideals of a nation or race. Epic heroes take part in dangerous adventures and accomplish great deeds. Many undertake long, difficult journeys and display great courage and superhuman strength.

Epic Simile *See* **Simile.**

Epigram The epigram is a literary form that originated in ancient Greece. It developed from simple inscriptions on monuments into a literary genre—short poems or sayings characterized by conciseness, balance, clarity, and wit. A classic epigram is written in two parts, the first establishing the occasion or setting the tone and the second stating the main point. A few lines taken from a longer poem can also be an epigram. Epigrams are used for many purposes, including the expression of friendship, grief, criticism, praise, and philosophy.

Epitaph An epitaph is an inscription on a tomb or monument to honor the memory of a deceased person. The term *epitaph* is also used to describe any verse commemorating someone who has died. Although a few humorous epitaphs have been composed, most are serious in tone. Ben Jonson's "On My First Son" is sometimes called an epitaph.

See page 517.

Epithet An epithet is a brief phrase that points out traits associated with a particular person or thing. Homer's *Iliad* contains many examples of epithets, such as the references to Achilles as "the great runner" and to Hector as "killer of men."

Essay An essay is a brief work of nonfiction that offers an opinion on a subject. The purpose of an essay may be to express ideas and feelings, to analyze, to inform, to entertain, or to persuade. In a **persuasive essay,** a writer attempts to convince readers to adopt a particular opinion or to perform a certain action. Most persuasive essays present a series of facts, reasons, or examples in support of an opinion or proposal. Sir Francis Bacon's "Of Studies" and "Of Marriage and Single Life" are good examples of the persuasive essay.

Essays can be formal or informal. A **formal essay** examines a topic in a thorough, serious, and highly

organized manner. An **informal essay** presents an opinion on a subject, but not in a completely serious or formal tone. Characteristics of this type of essay include humor, a personal or confidential approach, a loose and sometimes rambling style, and often a surprising or unconventional topic. Mary Wollstonecraft's *A Vindication of the Rights of Woman* is a formal essay, meant to analyze and persuade. Joseph Addison's essays from *The Spectator* are informal, meant to express observations, ideas, and feelings and to entertain with gentle humor and wit.

A **personal essay** is a type of informal essay. Personal essays allow writers to express their viewpoints on subjects by reflecting on events or incidents in their own lives. George Orwell's "Shooting an Elephant" is an example of a personal essay.

See pages 455, 589, 707, 1227.

Exaggeration *See* **Hyperbole.**

Exemplum An exemplum is a short anecdote or story that helps illustrate a particular moral point. Developed in the Middle Ages, this form was widely used by Geoffrey Chaucer in *The Canterbury Tales*.

Exposition *See* **Plot.**

Expository Essay *See* **Essay.**

Extended Metaphor Like any metaphor, an extended metaphor is a comparison between two essentially unlike things that nevertheless have something in common. It does not contain the word *like* or *as*. In an extended metaphor, two things are compared at length and in various ways—perhaps throughout a stanza, a paragraph, or even an entire work. The likening of God to a shepherd in "Psalm 23" is an example of an extended metaphor.

Like an extended metaphor, a **conceit** parallels two essentially dissimilar things on several points. A conceit, though, is a more elaborate, formal, and ingenious comparison than the ordinary extended metaphor. Sometimes a conceit forms the framework of an entire poem, as in John Donne's "A Valediction: Forbidding Mourning," in which the poet describes his own and his lover's souls as the two legs of a mathematician's compass.

See page 508.

See also **Figurative Language; Metaphor; Simile.**

External Conflict *See* **Conflict.**

Falling Action *See* **Plot.**

Fantasy *Fantasy* is a term applied to works of fiction that display a disregard for the restraints of reality. The aim of a fantasy may be purely to delight or may be to make a serious comment. Some fantasies include extreme or grotesque characters. Others portray realistic characters in a realistic world who only marginally overstep the bounds of reality.

Example: In *Gulliver's Travels,* Jonathan Swift creates imaginary worlds to present his satire of 18th-century England.

See page 623.

Farce A farce is a type of exaggerated comedy that features an absurd plot, ridiculous situations, and humorous dialogue. The main purpose of a farce is to keep an audience laughing. The characters are usually **stereotypes,** or simplified examples of different traits or qualities. Comic devices typically used in farces include mistaken identity, deception, wordplay—such as puns and double meanings—and exaggeration.

See also **Comedy; Stereotype.**

Fiction Fiction refers to works of prose that contain imaginary elements. Although fiction, like nonfiction, may be based on actual events and real people, it differs from nonfiction in that it is shaped primarily by the writer's imagination. The two major types of fiction are novels and short stories. The four basic elements of a work of fiction are **character, setting, plot,** and **theme.**

See also **Novel; Short Story.**

Figurative Language Figurative language is language that communicates ideas beyond the literal meaning of words. Figurative language can make descriptions and unfamiliar or difficult ideas easier to understand. Special types of figurative language, called **figures of speech,** include **simile, metaphor, personification, hyperbole,** and **apostrophe.**

Figures of Speech *See* **Figurative Language.**

First-Person Point of View *See* **Point of View.**

Flashback A flashback is a scene that interrupts the action of a narrative to describe events that took place at an earlier time. It provides background helpful in understanding a character's present situation.

Examples: The use of flashback in Virginia Woolf's "The Duchess and the Jeweller" helps to reveal the conflicting emotions and motivations of the jeweller. The use of flashback in William Trevor's "The Distant Past" provides important background for understanding the relationship of the Middletons to the townspeople.

See pages 1116, 1205, 1296.

Foil A foil is a character whose traits contrast with those of another character. A writer might use a minor character as a foil to emphasize the positive traits of the main character.

See also **Character.**

Folk Ballad *See* **Ballad.**

Folk Tale A folk tale is a short, simple story that is handed down, usually by word of mouth, from generation to generation. Folk tales include legends, fairy tales, myths, and fables. Folk tales often teach family obligations or societal values.

See also **Legend; Myth; Fable.**

Foot *See* **Meter.**

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

Example: In "The Rocking-Horse Winner," the strange mad frenzy with which Paul rides his rocking horse early in the story foreshadows the tragedy of his final ride.

See pages 336, 392, 1130, 1205.

Form At its simplest, form refers to the physical arrangement of words in a poem—the length and placement of the lines and the grouping of lines into stanzas. The term can also refer to other types of patterning in poetry—anything from rhythm and other sound patterns to the design of a traditional poetic type, such as a sonnet or dramatic monologue.

See also **Genre; Stanza.**

Frame Story A frame story exists when a story is told within a narrative setting or frame—hence creating a story within a story.

Examples: The collection of tales in Chaucer's *The Canterbury Tales,* including "The Pardoner's Tale" and "The Wife of Bath's Tale," are set within a frame story. The frame is introduced in "The Prologue," in which 30 characters on a pilgrimage to Canterbury agree to tell stories to pass the time. "Federigo's Falcon" and the other tales in Boccaccio's *Decameron* are set within a similar framework. The frame, or outer story, is about ten characters fleeing plague-ravaged Florence, Italy, who decide to amuse themselves by telling stories.

See page 179.

Free Verse Free verse is poetry that does not have regular patterns of rhyme and meter. The lines in free verse often flow more naturally than do rhymed, metrical lines and thus achieve a rhythm more like that of everyday human speech. Much 20th-century poetry, such as T. S. Eliot's "The Hollow Men," is written in free verse.

See pages 1096, 1279.

See also **Meter; Rhyme.**

Genre Genre refers to the distinct types into which literary works can be grouped. The four main literary genres are fiction, poetry, nonfiction, and drama.

Gothic Literature Gothic literature is characterized by grotesque characters, bizarre situations, and violent events. Mary Shelley's *Frankenstein* can be considered Gothic literature.

Haiku Haiku is a form of Japanese poetry in which 17 syllables are arranged in three lines of 5, 7, and 5 syllables. The rules of haiku are strict. In addition to the syllabic count, the poet must create a clear picture that will evoke a strong emotional response in the reader. Nature is a particularly important source of inspiration for Japanese haiku poets, and details from nature are often the subjects of their poems.

Hero A hero, or **protagonist,** is a central character in a work of fiction, drama, or epic poetry. A traditional hero possesses good qualities that enable him or her to triumph over an antagonist who is bad or evil in some way.

The term ***tragic hero,*** first used by the Greek philosopher Aristotle, refers to a central character in a drama who is dignified or noble. According to Aristotle, a tragic hero possesses a defect, or tragic flaw, that brings about or contributes to his or her downfall. This flaw may be poor judgment, pride, weakness, or an excess of an admirable quality. The tragic hero, Aristotle noted, recognizes his or her flaw and its consequences, but only after it is too late to change the course of events. The characters Macbeth and Hamlet in Shakespeare's tragedies are tragic heroes.

A **cultural hero** is a hero who represents the values of his or her culture. Such a hero ranks somewhere between ordinary human beings and the gods. The role of a cultural hero is to provide a noble image that will inspire and guide the actions of mortals. Beowulf is a cultural hero.

In more recent literature, heroes do not necessarily command the attention and admiration of an entire culture. They tend to be individuals whose actions and decisions reflect personal courage. The conflicts they face are not on an epic scale but instead involve moral dilemmas presented in the course of living. Such heroes are often in a struggle with established authority because their actions challenge accepted beliefs.

See also **Epic; Protagonist; Tragedy.**

Heroic Couplet *See* **Couplet.**

Historical Context The historical context of a literary work refers to the social conditions that inspired or influenced its creation. To understand and appreciate some works, the reader must relate them to events in history.

See pages 623, 707, 847.

Historical Writing Historical writing is the systematic telling, often in narrative form, of the past of a nation or group of people. Historical writing generally has the following characteristics: (1) it is concerned with real events; (2) it uses chronological order; and (3) it is usually an objective retelling of facts rather than a personal interpretation. The Venerable Bede's *A History of the English Church and People* is an example of historical writing.

See page 93.

See also **Primary Sources; Secondary Sources.**

Humor In literature there are three basic types of humor, all of which may involve exaggeration or irony. **Humor of situation** is derived from the plot of a work. It usually involves exaggerated events or situational irony, which occurs when something happens that is different from what was expected. **Humor of character** is often based on exaggerated personalities or on characters who fail to recognize their own flaws, a form of dramatic irony. **Humor of language** may include sarcasm, exaggeration, puns, or verbal irony, which occurs when what is said is not what is meant. In *Candide*, Voltaire uses all three kinds of humor, including absurd situations, ridiculous characters, and ironic descriptions.

See page 649.

See also **Comedy; Farce; Irony.**

Hyperbole Hyperbole is a figure of speech in which the truth is exaggerated for emphasis or for humorous effect. Notice the jarring effect created by this hyperbole:

> **"Through the aperture driver and passenger, not six inches between them, remained for an eternity eye to eye."**
>
> **—Elizabeth Bowen, "The Demon Lover"**

See also **Figurative Language; Understatement.**

Iamb *See* **Meter.**

Iambic Pentameter Iambic pentameter is a metrical pattern of five feet, or units, each of which is made up of two syllables, the first unstressed and the second stressed. Iambic pentameter is the most common meter used in English poetry; it is the meter used in blank verse and in the sonnet. The following line is an example of iambic pentameter:

> **How soon hath Time, the subtle thief of youth**
>
> **—John Milton, "How Soon Hath Time"**

See pages 482, 847.

See also **Blank Verse; Meter; Sonnet.**

Idiom An idiom is a common figure of speech whose meaning is different from the literal meaning of its words. For example, the phrase "raining cats and dogs" does not literally mean that cats and dogs are falling from the sky; the expression means "raining heavily."

Imagery The term *imagery* refers to words and phrases that create vivid sensory experiences for the reader. The majority of images are visual, but imagery may also appeal to the senses of smell, hearing, taste, and touch. In addition, images may re-create sensations of heat (thermal), movement (kinetic), or bodily tension (kinesthetic). Effective writers of both prose and poetry frequently use imagery that appeals to more than one sense simultaneously. For example, in John Keats's ode "To Autumn," the image "Thy hair soft-lifted by the winnowing wind" appeals to two senses—sight and touch.

When an image describes one sensation in terms of another, the technique is called **synesthesia.** For example, the phrase "cold smell of potato mold" from Seamus Heaney's poem "Digging" is an image appealing to smell described in terms of touch (temperature).

A poet may use a **controlling image** to convey thoughts or feelings. A controlling image is a single image or comparison that extends throughout a literary work and shapes its meaning. A controlling image is sometimes an **extended metaphor.** The image of the Greek vase in Keats's "Ode on a Grecian Urn" and the image of digging in Heaney's poem "Digging" are controlling images.

See pages 99, 861, 1159, 1279.

See also **Description; Kinesthetic Imagery.**

Informal Essay *See* **Essay.**

Interior Monologue *See* **Monologue; Stream of Consciousness.**

Internal Conflict *See* **Conflict.**

Internal Rhyme *See* **Rhyme.**

Interview An interview is a conversation conducted by a writer or reporter in which facts or statements are elicited from another person, recorded, and then broadcast or published.

Irony Irony is a contrast between expectation and reality. This incongruity often has the effect of surprising the reader or viewer. The techniques of irony include hyperbole, understatement, and sarcasm. Irony is often subtle and easily overlooked or misinterpreted.

There are three main types of irony. **Situational irony** occurs when a character or the reader expects one thing to happen but something else actually happens. In Thomas Hardy's poem "Ah, Are You Digging on My Grave?" the speaker questions who is digging on her grave and why. The responses to her questions and the final revelation shock the speaker and create a shattering irony in the poem. **Verbal irony** occurs when a writer or character says one thing but means another. An example of verbal irony is the title of Jonathan Swift's essay "A Modest Proposal." The reader soon discovers that the narrator's proposal is outrageous rather than modest and unassuming. **Dramatic irony** occurs when the reader or viewer knows something that a character does not know. For example, in Act One of Shakespeare's *Macbeth,* the audience knows that Macbeth is thinking of killing Duncan, but Duncan does not.

See pages 374, 1151, 1337.

Italian (Petrarchan) Sonnet *See* **Sonnet.**

Kenning *See* **Anglo-Saxon Poetry.**

Kinesthetic Imagery Kinesthetic imagery re-creates the tension felt through muscles, tendons, or joints in the body. In the following passage, Seamus Heaney uses kinesthetic imagery to describe his father's potato digging:

> **. . . I look down**
> **Till his straining rump among the flowerbeds**
> **Bends low, comes up twenty years away**
> **Stooping in rhythm through potato drills**
> **Where he was digging.**
>
> **—Seamus Heaney, "Digging"**

See page 1279.

See also **Imagery.**

Journal *See* **Diary.**

Legend A legend is a story passed down orally from generation to generation and popularly believed to have a historical basis. While some legends may be based on real people or situations, most of the events are either greatly exaggerated or fictitious. Like myths, legends may incorporate supernatural elements and magical deeds. But legends differ from myths in that they claim to be stories about real human beings and are often set in a particular time and place.

Letters *Letters* refers to the written correspondence exchanged between acquaintances, friends, or family members. Most letters are private and not designed for publication. However, some are published and read by a wider audience because they are written by well-known public figures or provide important information about the period in which they were written.

Examples: *The Paston Letters,* the correspondence of a family in 15th-century England, is a famous collection of letters. John Keats's collected letters provide an excellent portrait of the poet's intellect, imagination, and relationships with others.

See pages 123, 642, 871.

Limited Point of View *See* **Point of View.**

Line The line is the core unit of a poem. In poetry, line length is an essential element of the poem's meaning and rhythm. There are a variety of terms to describe the way a line of poetry ends or is connected to the next line. Line breaks, where a line of poetry ends, may coincide with grammatical units. However, a line break may also occur in the middle of a grammatical or syntactical unit, creating a pause or emphasis. Poets use a variety of line breaks to play with meaning, thereby creating a wide range of effects.

Literary Ballad *See* **Ballad.**

Literary Criticism Literary criticism refers to writing that focuses on a literary work or a genre, describing some aspect of it, such as its origin, its characteristics, or its effects.

Literary Nonfiction Literary nonfiction is nonfiction that is recognized as being of artistic value or that is about literature. Autobiographies, biographies, essays, and eloquent speeches typically fall into this category.

Lyric A lyric is a short poem in which a single speaker expresses personal thoughts and feelings. Most poems other than dramatic and narrative poems are lyrics. In ancient Greece, lyrics were meant to be sung—the word *lyric* comes from the word *lyre,* the name of a musical instrument that was used to accompany songs. Modern lyrics are not usually intended for singing, but they are characterized by strong, melodic rhythms. Lyrics can be in a variety of forms and cover many subjects, from love and death to everyday experiences. They are marked by imagination and create for the reader a strong, unified impression. The following lines from John Keats's famous poem exemplify the emotional intensity of lyric poetry:

When I have fears that I may cease to be
Before my pen has glean'd my teeming brain,
Before high piled books, in charactry,
Hold like rich garners the full ripen'd grain;
—John Keats,
"When I Have Fears That I May Cease to Be"

See also **Poetry.**

Major Character *See* **Character.**

Main Character *See* **Character.**

Maxim A maxim is a brief and memorable statement of general truth, one that often imparts guidance or advice. This type of writing is common in the Book of Ecclesiastes of the Bible.

Memoir A memoir is a form of autobiographical writing in which a person recalls significant events and people in his or her life. Most memoirs share the following characteristics: (1) they usually are structured as narratives told by the writers themselves, using the first-person point of view; (2) although some names may be changed to protect privacy, memoirs are true accounts of actual events; (3) although basically personal, memoirs may deal with newsworthy events having a significance beyond the confines of the writer's life; (4) unlike strictly historical accounts, memoirs often include the writers' feelings and opinions about historical events, giving the reader insight into the impact of history on people's lives.

See also **Autobiography.**

Metaphor A metaphor is a figure of speech that compares two things that have something in common. Unlike similes, metaphors do not use the words *like* or *as,* but make comparisons directly. In the following poem, the phrase "Time's wingèd chariot" is a metaphor in which the swift passage of time is compared to a speeding chariot:

But at my back I always hear
Time's wingèd chariot hurrying near
—Andrew Marvell, "To His Coy Mistress"

See pages 327, 481, 833.

See also **Extended Metaphor; Figurative Language; Simile.**

Metaphysical Poetry Metaphysical poetry is a style of poetry written by a group of 17th-century poets, of whom John Donne was the first. The metaphysical poets rejected the conventions of Elizabethan love poetry, with its musical quality and themes of courtly love. Instead, they approached subjects such as religion, death, and even love by analyzing them logically and philosophically. The metaphysical poets were intellectuals who, like the ideal Renaissance man, were well-read in a broad spectrum of subjects. The characteristics of metaphysical poetry include more than just an intellectual approach to subject matter, however. Instead of the lyrical style of most Elizabethan poetry, metaphysical poets used a more colloquial, or conversational, style. In spite of the simplicity of the words, the ideas may seem obscure or confusing at first, because metaphysical poets loved to play with language. Donne's writing is filled with surprising twists: unexpected images and comparisons, as well as the use of **paradox,** seemingly contradictory statements that in fact reveal some element of truth. Donne's poem "A Valediction: Forbidding Mourning" contains many characteristics of metaphysical poetry.

See page 509.

See also **Paradox.**

Meter Meter is the repetition of a regular rhythmic unit in a line of poetry. Each unit, known as a **foot,** has one stressed syllable (indicated by a ˊ) and either one or two unstressed syllables (indicated by a ˘). The four basic types of metrical feet are the **iamb,** an unstressed syllable followed by a stressed syllable; the **trochee,** a stressed syllable followed by an unstressed syllable; the **anapest,** two unstressed syllables followed by a stressed syllable; and the **dactyl,** a stressed syllable followed by two unstressed syllables.

Two words are typically used to describe the meter of a line. The first word identifies the type of metrical foot—iambic, trochaic, anapestic, or dactylic—and the second word indicates the number of feet in a line: **monometer** (one foot); **dimeter** (two feet); **trimeter** (three feet); **tetrameter** (four feet); **pentameter** (five feet); **hexameter** (six feet); and so forth. The meter in this poem is iambic tetrameter:

I hold it true, whate'er befall;
I feel it, when I sorrow most;
'Tis better to have loved and lost
Than never to have loved at all.
—Alfred, Lord Tennyson, *In Memoriam*

See pages 847, 918.

See also **Free Verse; Iambic Pentameter; Rhythm; Scansion.**

Minor Character *See* **Character.**

Mise-en-Scène *Mise-en-scène* is a term from the French that refers to the various physical aspects of a dramatic presentation, such as lighting, costumes, scenery, makeup, and props.

Mock Epic A mock epic uses the lofty style and conventions of epic poetry to satirize a trivial subject. In *The Rape of the Lock,* Alexander Pope pokes fun of a silly quarrel by narrating it in a formal manner.

See page 599.

Modernism Modernism was a literary movement that roughly spanned the time period between the two world wars, 1914–1945. Modernist works are characterized by a high degree of experimentation and spare, elliptical prose. Modernist characters are most often alienated people searching unsuccessfully for meaning and love in their lives. James Joyce's "Araby" is an example of modernist writing.

See page 1090.

Monologue In a drama, the speech of a character who is alone on stage, voicing his or her thoughts, is known as a monologue. In a short story or a poem, the direct presentation of a character's unspoken thoughts is called an **interior monologue.** An interior monologue may jump back and forth between past and present, displaying thoughts, memories, and impressions just as they might occur in a person's mind.

See page 925.

See also **Stream of Consciousness.**

Mood Mood is the feeling or atmosphere that a writer creates for the reader. The writer's use of connotation, imagery, figurative language, sound and rhythm, and descriptive details all contribute to the mood. In his poem "Do Not Go Gentle into That Good Night," Dylan Thomas creates a solemn mood as he addresses his ailing father:

> **Do not go gentle into that good night,**
> **Old age should burn and rave at close of day;**
> **Rage, rage against the dying of the light.**
>
> **—Dylan Thomas,**
> **"Do Not Go Gentle into That Good Night"**

See pages 909, 975, 1160.

See also **Connotation; Description; Diction; Figurative Language; Imagery; Style; Tone.**

Motif A motif is a recurring word, phrase, image, object, idea, or action in a work of literature. Motifs function as unifying devices and often relate directly to one or more major themes. Motifs in "The Prologue" to *The Canterbury Tales,* for example, include images of earthly love along with images of spiritual devotion. In *Macbeth,* references to blood, sleep, and water form motifs in the play.

Motivation Motivation is the stated or implied reason behind a character's behavior. The grounds for a character's actions may not be obvious, but they should be comprehensible and consistent, in keeping with the character as developed by the writer.

See page 1103.

See also **Character.**

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

Narrative A narrative is any type of writing that is primarily concerned with relating an event or a series of events. A narrative can be imaginary, as is a short story or novel, or factual, as is a newspaper account or a work of history. The word *narration* can be used interchangeably with *narrative,* which comes from the Latin word meaning "tell."

See also **Fiction; Nonfiction; Novel; Plot; Short Story.**

Narrative Poem A narrative poem is a poem that tells a story using elements of character, setting, and plot to develop a theme. Epics, such as *Beowulf* and the *Iliad,* are narrative poems, as are ballads. Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* is also a narrative poem.

See also **Ballad.**

Narrator The narrator of a story is the character or voice that relates the story's events to the reader.

Examples: In Nadine Gordimer's "Six Feet of the Country," the narrator participates in the incidents he recounts. The narrator of Elizabeth Gaskell's "Christmas Storms and Sunshine" is, on the other hand, observant but detached.

See page 179.

Naturalism An extreme form of realism, naturalism in fiction involves the depiction of life objectively and precisely, without idealizing. However, the naturalist creates characters who are victims of environmental forces and internal drives beyond their comprehension and control. Naturalistic fiction conveys the belief that universal forces result in an indifference to human suffering. Thomas Hardy's novel *Tess of the D'Urbervilles* is a famous example of British naturalism.

See pages 945, 995.

See also **Realism.**

Neoclassicism *Neoclassicism* refers to the attitudes toward life and art that dominated English literature during the Restoration and the 18th century. Neoclassicists respected order, reason, and rules and viewed humans as limited and imperfect. To them, the intellect was more important than emotions, and society was more important than the individual. Imitating classical literature, neoclassical writers developed a style that was characterized by strict form, logic, symmetry, grace, good taste, restraint, clarity, and conciseness. Their works were meant not only to delight readers but also to instruct them in moral virtues and correct social behavior. Among the literary forms that flourished during the neoclassical period were the essay, the literary letter, and the epigram. The heroic couplet was the dominant verse form, and satire and parody prevailed in both prose and poetry. For examples of neoclassical works, see the selections by Alexander Pope, Jonathan Swift, and Samuel Johnson.

See page 589.

See also **Romanticism.**

Nonfiction Nonfiction is writing about real people, places, and events. Unlike fiction, nonfiction is largely concerned with factual information, although the writer shapes the information according to his or her purpose and viewpoint. Biography, autobiography, and newspaper articles are examples of nonfiction.

See also **Autobiography; Biography; Diary; Essay; Letters; Memoir.**

Novel A novel is an extended work of fiction. Like the short story, a novel is essentially the product of a writer's imagination. The most obvious difference between a novel and a short story is length. Because the novel is considerably longer, a novelist can develop a wider range of characters and a more complex plot.

Octave *See* **Sonnet.**

Ode An ode is a complex lyric poem that develops a serious and dignified theme. Odes appeal to both the imagination and the intellect, and many commemorate events or praise people or elements of nature. Examples of odes that celebrate an element of nature are Percy Bysshe Shelley's "Ode to the West Wind" and "To a Skylark."

Off Rhyme *See* **Rhyme.**

Omniscient Point of View *See* **Point of View.**

Onomatopoeia Onomatopoeia is the use of words whose sounds echo their meanings, such as *buzz, whisper, gargle,* and *murmur.* Onomatopoeia as a literary technique goes beyond the use of simple echoic words, however. Skilled writers, especially poets, choose words whose sounds in combination suggest meaning. In the following lines, the poet uses onomatopoeia to help convey the images and meanings he wants to express:

> **Whatever is fickle, freckled (who knows how?)**
> **With swift, slow; sweet, sour; adazzle, dim**
> **—Gerard Manley Hopkins, "Pied Beauty"**

See pages 824, 943.

Oral Literature Oral literature is literature that is passed from one generation to another by performance or word of mouth. Folk tales, fables, myths, chants, and legends are part of the oral tradition of cultures throughout the world.

See also **Fable; Folk Tale; Legend; Myth.**

Oxymoron *See* **Paradox.**

Parable A parable is a brief story that is meant to teach a lesson or illustrate a moral truth. A parable is more than a simple story, however. Each detail of the parable corresponds to some aspect of the problem or moral dilemma to which it is directed. The story of the prodigal son in the Bible is a classic parable.

Paradox A paradox is a statement that seems to contradict itself but, in fact, reveals some element of truth. Paradox is found frequently in the poetry of the 16th and 17th centuries. In Edmund Spenser's "Sonnet 30," he begins "My love is like to ice, and I to fire," and then continues to develop the paradox, asking why his "fire" does not melt and her "ice" and so on. A special kind of concise paradox is the **oxymoron,** which brings together two contradictory terms. Examples are "cruel kindness" and "brave fear."

See page 312.

See also **Metaphysical Poetry.**

Parallel Plot A parallel plot is a particular type of plot in which two stories of equal importance are told simultaneously. The story moves back and forth between the two plots.

Parallelism Parallelism is the use of similar grammatical constructions to express ideas that are related or equal in importance. The parallel elements may be words, phrases, sentences, or paragraphs. In the following excerpt from Seamus Heaney's poem "Digging," the repeating grammatical structure creates rhythm and emphasis:

> **The cold smell of potato mold, the squelch and slap**
> **Of soggy peat, the curt cuts of an edge**
> **—Seamus Heaney, "Digging"**

See page 1280.

See also **Repetition.**

Parody Parody is writing that imitates either the style or the subject matter of a literary work for the purpose of criticism, humorous effect, or flattering tribute.

Pastoral A pastoral is a poem presenting shepherds in rural settings, usually in an idealized manner. The language and form of pastorals are artificial. The supposedly simple, rustic characters tend to use formal, courtly speech, and the meters and rhyme schemes are characteristic of formal poetry. Renaissance poets were drawn to the pastoral as a means of conveying their own emotions and ideas, particularly about love. Christopher Marlowe's "The Passionate Shepherd to His Love" is a pastoral.

See page 305.

Persona *See* **Speaker.**

Personal Essay *See* **Essay.**

Personification Personification is a figure of speech in which human qualities are attributed to an object, animal, or idea. Writers use personification to communicate feelings and images in a concise, concrete way. In line 117 of Thomas Gray's "Elegy Written in a Country Churchyard," for example, the earth is personified: "Here rests his head upon the lap of Earth." In the following lines, time is personified:

> **Love's not Time's fool, though rosy lips and cheeks**
> **Within his bending sickle's compass come,**
> **—William Shakespeare, "Sonnet 116"**

See pages 481, 933.

See also **Figurative Language; Metaphor; Simile.**

Persuasive Writing Persuasive writing is intended to convince a reader to adopt a particular opinion or to perform a certain action. Effective persuasion usually appeals to both the reason and the emotions of an audience.

Petrarchan Sonnet *See* **Sonnet.**

Plot The plot is the sequence of actions and events in a literary work. Generally, plots are built around a **conflict**—a problem or struggle between two or more opposing forces. Plots usually progress through stages: exposition, rising action, climax, and falling action.

The **exposition** provides important background information and introduces the setting, characters, and conflict. During the **rising action,** the conflict becomes more intense, and suspense builds as the main characters struggle to resolve their problem. The **climax** is the turning point in the plot when the outcome of the conflict becomes clear, usually resulting in a change in the characters or a solution to the conflict. After the climax, the **falling action** shows the effects of the climax. As the falling action begins, the suspense is over but the results of the decision or action that caused the climax are not yet fully worked out. The **resolution,** or **dénouement,** which often blends with the falling action, reveals the final outcome of events and ties up loose ends.

See pages 203, 243.

See also **Climax; Conflict.**

Poetry Poetry is language arranged in lines. Like other forms of literature, poetry attempts to re-create emotions and experiences. Poetry, however, is usually more condensed and suggestive than prose.

Poems often are divided into stanzas, or paragraph-like groups of lines. The stanzas in a poem may contain the same number of lines or may vary in length. Some poems have definite patterns of meter and rhyme. Others rely more on the sounds of words and less on fixed rhythms and rhyme schemes. The use of figurative language is also common in poetry.

The form and content of a poem combine to convey meaning. The way that a poem is arranged on the page, the impact of the images, the sounds of the words and phrases, and all the other details that make up a poem work together to help the reader grasp its central idea.

See also **Experimental Poetry; Form; Free Verse; Meter; Rhyme; Rhythm; Stanza.**

Point of View Point of view refers to the narrative perspective from which events in a story or novel are told.

In the **first-person point of view,** the narrator is a character in the work who tells everything in his or her own words and uses the pronouns *I, me,* and *my.* In the **third-person point of view,** events are related by a voice outside the action, not by one of the characters. A third-person narrator uses pronouns like *he, she,* and *they.* In the **third-person omniscient point of view,** the narrator is an all-knowing, objective observer who stands outside the action and reports what different characters are thinking. In D. H. Lawrence's "The Rocking-Horse Winner," the use of a third-person omniscient narrator allows for psychological complexity and depth that would not be possible with a first-person narrator. In the **third-person limited point of view,** the narrator stands outside the action

and focuses on one character's thoughts, observations, and feelings. Katherine Mansfield's "A Cup of Tea" is told primarily from the third-person limited point of view.

See pages 975, 1103, 1175.

See also **Narrator.**

Primary Sources Primary sources are accounts of events written by people who were directly involved in or witness to the events. Primary sources include materials such as diaries, letters, wills, and public documents. They also can include historical narratives in which the writer sets out to describe the specific experience of participating in or observing an event.

See also **Secondary Sources.**

Prologue A prologue is an introductory scene in a drama.

Prop Prop, an abbreviation of *property,* refers to a physical object that is used in a stage production.

Prose Generally, *prose* refers to all forms of written or spoken expression that are not in verse. The term, therefore, may be used to describe very different forms of writing—short stories as well as essays, for example.

Protagonist The protagonist is the main character in a work of literature, who is involved in the central conflict of the story. Usually, the protagonist changes after the central conflict reaches a climax. He or she may be a hero and is usually the one with whom the audience tends to identify. In Boccaccio's story "Federigo's Falcon," the protagonist is Federigo.

See page 204.

See also **Antagonist; Character; Tragic Hero.**

Psalm A psalm is a sacred song or lyric poem. Most psalms were originally set to music and performed during worship services in the temples of ancient Israel. In the Bible, the Book of Psalms contains 150 sacred psalms.

Psychological Fiction An offshoot of **realism,** psychological fiction focuses on the conflicts and motivations of its characters. In such literature, plot events are often less important than the inner workings of each character's mind. A technique closely associated with psychological fiction is **stream of consciousness,** which presents the random flow of a character's thoughts. Though psychological fiction is often viewed as a 20th-century invention found in the writing of Virginia Woolf, James Joyce, and others, earlier writers—such as George Eliot, Elizabeth Gaskell, and Thomas Hardy—can be said to employ this technique in varying degrees.

See page 1115.

See also **Realism.**

Purpose *See* **Author's Purpose.**

Quatrain A quatrain is a four-line stanza, as in the following example:

> **The story is familiar,**
> **Everybody knows it well,**
> **But do other enchanted people feel as nervous**
> **As I do? The stories do not tell,**
> **—Stevie Smith, "The Frog Prince"**

See also **Poetry; Stanza.**

Realism As a general term, *realism* refers to any effort to offer an accurate and detailed portrayal of actual life. Thus, critics talk about Shakespeare's realistic portrayals of his characters and praise the medieval poet Chaucer for his realistic descriptions of people from different social classes.

More specifically, realism refers to a literary method developed in the 19th century. The realists based their writing on careful observations of ordinary life, often focusing on the middle or lower classes. They attempted to present life objectively and honestly, without the sentimentality or idealism that had colored earlier literature. Typically, realists developed their settings in great detail in an effort to re-create a specific time and place for the reader. Elements of realism can be found in the novels of Jane Austen and Charles Dickens, but it is not fully developed until the fiction of George Eliot. James Joyce's story "Araby" and Nadine Gordimer's "Six Feet of the Country" are examples of 20th-century realistic fiction.

See pages 948, 951.

See also **Naturalism.**

Recurring Theme *See* **Theme.**

Reflective Essay *See* **Essay.**

Refrain In poetry, a refrain is part of a stanza, consisting of one or more lines that are repeated regularly, sometimes with changes, often at the ends of succeeding stanzas.

Repetition Repetition is a technique in which a sound, word, phrase, or line is repeated for emphasis or unity. Repetition often helps to reinforce meaning and create an appealing rhythm. The term includes specific devices associated with both prose and poetry, such as **alliteration** and **parallelism.**

See also **Alliteration; Parallelism; Sound Devices.**

Resolution *See* **Plot.**

Rhetorical Devices *See* **Analogy; Repetition; Rhetorical Questions,** *Glossary of Reading and Informational Terms,* page R129.

Rhyme Words rhyme when the sounds of their accented vowels and all succeeding sounds are identical, as in *amuse* and *confuse*. For true rhyme, the consonants that precede the vowels must be different. Rhyme that occurs at the end of lines of poetry is called **end rhyme,** as in Thomas Hardy's rhyming of *face* and *place* in "The Man He Killed." End rhymes that are not exact but approximate are called **off rhyme,** or **slant rhyme,** as in the words *come* and *doom* in Stevie Smith's "The Frog Prince." Rhyme that occurs within a single line is called **internal rhyme:**

> Give crowns and pounds and guineas
> —A. E. Housman, "When I Was One-and-Twenty"

Rhyme Scheme A rhyme scheme is the pattern of end rhyme in a poem. A rhyme scheme is charted by assigning a letter of the alphabet, beginning with *a,* to each line. Lines that rhyme are given the same letter. In the following stanza, for example, the rhyme scheme is *abab:*

> Gather ye rosebuds while ye may, *a*
> Old time is still a-flying; *b*
> And this same flower that smiles today *a*
> Tomorrow will be dying. *b*
> —Robert Herrick,
> "To the Virgins, to Make Much of Time"

See pages 517, 524, 831, 1041.

See also **Ballad; Couplet; Quatrain; Rhyme; Sonnet; Spenserian Stanza; Villanelle.**

Rhythm Rhythm is a pattern of stressed and unstressed syllables in a line of poetry. Poets use rhythm to bring out the musical quality of language, to emphasize ideas, to create mood, to unify a work, and to heighten emotional response. Devices such as alliteration, rhyme, assonance, consonance, and parallelism often contribute to creating rhythm. The slow rhythms of the following lines help to convey the mysterious mood of the poem:

> I listened in emptiness on the moor-ridge.
> The curlew's tear turned its edge on the silence.
> —Ted Hughes, "The Horses"

See page 847.

See also **Anglo-Saxon Poetry; Ballad; Meter; Spenserian Stanza; Sprung Rhythm.**

Rising Action *See* **Plot.**

Romance The romance has been a popular narrative form since the Middle Ages. Generally, the term refers to any imaginative adventure concerned with noble heroes, gallant love, a chivalric code of honor, daring deeds, and supernatural events. Romances usually have faraway settings, depict events unlike those of ordinary life, and idealize their heroes as well as the eras in which the heroes live. Medieval romances often are lighthearted in tone, consist of a number of episodes, and involve one or more characters in a quest.

Example: Thomas Malory's *Le Morte d'Arthur* is an example of a medieval romance. Its stories of kings, knights, and ladies relate many adventures, tales of love, superhuman feats, and quests for honor and virtue.

See pages 225, 243.

Romanticism *Romanticism* refers to a literary movement that flourished in Britain and Europe throughout much of the 19th century. Romantic writers looked to nature for their inspiration, idealized the distant past, and celebrated the individual. In reaction against neoclassicism, their treatment of subjects was emotional rather than rational, imaginative rather than analytical. The romantic period in English literature is generally viewed as beginning with the publication of *Lyrical Ballads,* poems by William Wordsworth and Samuel Taylor Coleridge.

See pages 780, 783.

See also **Neoclassicism.**

Sarcasm Sarcasm, a type of verbal irony, refers to a critical remark expressed in a statement in which literal meaning is the opposite of actual meaning. Sarcasm is mocking, and its intention is to hurt.

See also **Irony.**

Satire Satire is a literary technique in which ideas, customs, behaviors, or institutions are ridiculed for the purpose of improving society. Satire may be gently witty, mildly abrasive, or bitterly critical, and it often uses exaggeration to force readers to see something in a more critical light. Often, a satirist distances himself or herself from a subject by creating a fictional speaker—usually a calm and often naïve observer—who can address the topic without revealing the true emotions of the writer. The title character of Voltaire's *Candide* is an example of such an observer. Whether the object of a satiric work is an individual person or a group of people, the force of the satire will almost always cast light on foibles and failings that are universal to human experience.

There are two main types of satire, named for the Roman satirists Horace and Juvenal; they differ chiefly in tone. **Horatian satire** is playfully amusing and seeks to correct vice or foolishness with gentle laughter and sympathetic understanding. Joseph Addison's essays are examples of Horatian satire. **Juvenalian satire** provokes a darker kind of laughter. It is biting and criticizes corruption or incompetence with scorn and outrage. Jonathan Swift's "A Modest Proposal" is an example of Juvenalian satire.

See pages 596, 609, 1309.

See also **Irony.**

Scansion The process of determining meter is known as scansion. When you scan a line of poetry, you mark its stressed (´) and unstressed syllables (˘) in order to identify the rhythm.

See also **Meter.**

Scene In drama, a scene is a subdivision of an act. Each scene usually establishes a different time or place.

See also **Act; Drama.**

Scenery Scenery is a painted backdrop or other structures used to create the setting for a play.

Screenplay A screenplay is a play written for film.

Script The text of a play, film, or broadcast is called a script.

Scripture **Scripture** is literature that is considered sacred—that is, it is used in religious rituals of worship, initiation, celebration, and mourning. Such literature is usually preserved in what are considered holy books. The hymns, chants, prayers, myths, and other forms passed down through generations and combined as a body of scripture express the core beliefs of a group of people. The excerpts from the King James Bible are examples of scripture gathered from the Jewish and Christian traditions.

Secondary Sources Accounts written by people who were not directly involved in or witnesses to an event are called secondary sources. A history textbook is an example of a secondary source.

See also **Primary Sources.**

Sensory Details Sensory details are words and phrases that appeal to the reader's senses of sight, hearing, touch, taste, and smell. For example, the sensory detail "a fine film of rain" appeals to the senses of sight and touch. Sensory details stimulate the reader to create images in his or her mind.

See also **Imagery.**

Setting The setting of a literary work refers to the time and place in which the action occurs. A story can be set in an imaginary place, such as an enchanted castle, or a real place, such as London or Hampton Court. The time can be the past, the present, or the future. In addition to time and place, setting can include the larger historical and cultural contexts that form the background for a narrative. Setting is one of the main elements in fiction and often plays an important role in what happens and why.

Example: The settings for Jonathan Swift's *Gulliver's Travels* include the imaginary lands of Lilliput, Brobdingnag, Laputa, and Houyhnhnmland.

See pages 624, 1295.

Sestet *See* **Sonnet.**

Shakespearean (English) Sonnet *See* **Sonnet.**

Short Story A short story is a work of fiction that centers on a single idea and can be read in one sitting. Generally, a short story has one main conflict that involves the characters, keeps the story moving, and stimulates readers' interest.

See also **Fiction.**

Simile A simile is a figure of speech that compares two things that have something in common, using a word such as *like* or *as*. Both poets and prose writers use similes to intensify emotional response, stimulate vibrant images, provide imaginative delight, and concentrate the expression of ideas. In her story "The Duchess and the Jeweller," Virginia Woolf uses similes to describe the duchess as she sits down:

> **As a parasol with many flounces, as a peacock with many feathers, shuts its flounces, folds its feathers, so she subsided and shut herself as she sank down in the leather armchair.**
>
> **—Virginia Woolf, "The Duchess and the Jeweller"**

An **epic simile** is a long comparison that often continues for a number of lines. It does not always contain the word *like* or *as*. Here is an example of an epic simile:

> **Conspicuous as the evening star that comes,**
> **amid the first in heaven, at fall of night,**
> **and stands most lovely in the west, so shone**
> **in sunlight the fine-pointed spear**
> **Achilles poised in his right hand. . . .**
>
> **—Homer, the *Iliad***

See pages 73, 833.

See also **Figurative Language; Metaphor.**

Situational Irony See **Irony.**

Slant Rhyme *See* **Rhyme.**

Soliloquy A soliloquy is a speech in a dramatic work in which a character speaks his or her thoughts aloud. Usually the character is on the stage alone, not speaking to other characters and perhaps not even consciously addressing the audience. (If there are other characters on stage, they are ignored temporarily.) The purpose of a soliloquy is to reveal a character's inner thoughts, feelings, and plans to the audience. Soliloquies are characteristic of Elizabethan drama; *Macbeth* has several soliloquies. Following is part of Macbeth's most famous soliloquy:

> **Life's but a walking shadow, a poor player,**
> **That struts and frets his hour upon the stage**
> **And then is heard no more. It is a tale**
> **Told by an idiot, full of sound and fury,**
> **Signifying nothing.**
>
> **—William Shakespeare, *Macbeth***

See pages 336, 339.

Sonnet A sonnet is a lyric poem of 14 lines, commonly written in **iambic pentameter.** For centuries the sonnet has been a popular form because it is long enough to permit development of a complex idea, yet short and structured enough to challenge any poet's skills. Sonnets written in English usually follow one of two forms.

The **Petrarchan,** or **Italian, sonnet,** introduced into English by Sir Thomas Wyatt, is named after Petrarch, the 14th-century Italian poet. This type of sonnet consists of two parts, called the **octave** (the first eight lines) and the **sestet** (the last six lines). The usual rhyme scheme for the octave is *abbaabba*. The rhyme scheme for the sestet may be *cdecde, cdccdc,* or a similar variation. The octave generally presents a problem or raises a question, and the sestet resolves or comments on the problem. John Milton's sonnets are written in the Petrarchan form.

The **Shakespearean,** or **English, sonnet** is sometimes called the **Elizabethan sonnet.** It consists of three quatrains, or four-line units, and a final couplet. The typical rhyme scheme is *abab cdcd efef gg*. In the English sonnet, the rhymed couplet at the end of the sonnet provides a final commentary on the subject developed in the three quatrains. Shakespeare's sonnets are the finest examples of this type of sonnet.

A variation of the Shakespearean sonnet is the **Spenserian sonnet,** which has the same structure but uses the interlocking rhyme scheme *abab bcbc cdcd ee*. Edmund Spenser's "Sonnet 30" is an example.

Some poets have written a series of related sonnets that have the same subject. These are called **sonnet sequences,** or **sonnet cycles.** Toward the end of the 16th century, writing sonnet sequences became fashionable, with a common subject being love for a beautiful but unattainable woman. Francesco Petrarch, Edmund Spenser, and Elizabeth Barrett Browning wrote sonnet sequences.

See pages 302, 311, 317, 327, 934.

See also **Iambic Pentameter; Lyric; Meter; Quatrain.**

Sound Devices *See* **Alliteration; Assonance; Consonance; Meter; Onomatopoeia; Repetition; Rhyme; Rhyme Scheme; Rhythm.**

Speaker The speaker of a poem, like the narrator of a story, is the voice that talks to the reader. In some poems, the speaker can be identified with the poet. In other poems, the poet invents a fictional character, or a persona, to play the role of the speaker. *Persona* is a Latin word meaning "actor's mask."

See pages 689, 909, 1035.

Speech A speech is a talk or public address. The purpose of a speech may be to entertain, to explain, to persuade, to inspire, or any combination of these aims.

Spenserian Stanza The **Spenserian stanza** (named for Edmund Spenser, who invented it for his romance *The Faerie Queene*) consists of nine iambic lines rhyming in the pattern *ababbcbcc*. Each of the first eight lines contains five feet, and the ninth contains six. The rhyming pattern helps to create unity, and the six-foot line, called an **alexandrine,** slows down the stanza and so gives dignity and allows for reflection on the ideas in the stanza. Byron used the Spenserian stanza in *Childe Harold's Pilgrimage.*

See also **Stanza.**

Sprung Rhythm In order to approximate the rhythms of natural speech in poetry, the poet Gerard Manley Hopkins developed what he called sprung rhythm. The lines of a poem written in sprung rhythm have fixed numbers of stressed syllables but varying numbers of unstressed syllables. A line may contain several consecutive stressed syllables, or a stressed syllable may be followed by one, two, or even three unstressed syllables. The following lines are written in sprung rhythm:

> **Lándscape plótted and píeced—fold, fállow, and plough;**
> **And áll trades, their géar and tackle and trim.**
>
> **—Gerard Manley Hopkins, "Pied Beauty"**

See page 943.

Stage Directions *See* **Drama.**

Stanza A stanza is a group of lines that form a unit in a poem. A stanza is usually characterized by a common pattern of meter, rhyme, and number of lines. During the 20th century, poets experimented more freely with stanza form than did earlier poets, sometimes writing poems without any stanza breaks.

See page 831.

Static Character *See* **Character.**

Stereotype A stereotype is an oversimplified image of a person, group, or institution. Sweeping generalizations about "all English people" or "every used-car dealer" are stereotypes. Simplified or stock characters in literature are often called stereotypes. Such characters do not usually demonstrate the complexities of real people.

Stream of Consciousness Stream of consciousness is a technique that was developed by modernist writers to present the flow of a character's seemingly unconnected thoughts, responses, and sensations. A character's stream of consciousness is often expressed as an interior monologue, which may reveal the inner experience of the character on many levels of consciousness. Virginia Woolf and James Joyce make extensive use of stream of consciousness in their fiction.

See page 1115.

See also **Characterization; Modernism; Point of View; Psychological Fiction; Style.**

Structure The structure of a literary work is the way in which it is put together—the arrangement of its parts. In poetry, structure refers to the arrangement of words and lines to produce a desired effect. A common structural unit in poetry is the stanza, of which there are numerous types. In prose, structure is the arrangement of larger units or parts of a selection. Paragraphs, for example, are a basic unit in prose, as are chapters in novels and acts in plays. The structure of a poem, short story, novel, play, or nonfiction selection usually emphasizes certain important aspects of content.

See pages 179, 689, 995.

See also **Form; Stanza.**

Style Style is the distinctive way in which a work of literature is written. Style refers not so much to what is said but how it is said. Word choice, sentence length, tone, imagery, and use of dialogue all contribute to a writer's style. A group of writers might exemplify common stylistic characteristics, as, for example, in the case of the 17th-century metaphysical poets, who employed complex meanings and unconventional rhythms and figurative language to achieve dramatic effect.

See pages 589, 783, 1093.

Supernatural Tale A supernatural tale is a story that goes beyond the bounds of reality, usually by involving supernatural elements—beings, powers, or events that are unexplainable by known forces or laws of nature. In Sir Thomas Malory's romance *Le Morte d'Arthur,* for example, Sir Launcelot uses supernatural powers in his battles against Sir Gawain.

In many supernatural tales, **foreshadowing**—hints or clues that point to later events—is used to encourage readers to anticipate the unthinkable. Sometimes readers are left wondering whether a supernatural event has really taken place or is the product of a character's imagination. In an effective supernatural tale, the writer manipulates readers' feelings of curiosity and fear to produce a mounting sense of excitement. Elizabeth Bowen's "The Demon Lover" is a supernatural tale.

See page 1206.

Surprise Ending A surprise ending is an unexpected plot twist at the end of a story.

Example: The final paragraph of "The Demon Lover," which sets off a new direction in the plot instead of bringing it to its expected conclusion, is an example of a surprise ending.

See page 1205.

See also **Irony.**

Suspense Suspense is the excitement or tension that readers feel as they become involved in a story and eagerly await the outcome.

Example: Throughout D. H. Lawrence's "The Rocking-Horse Winner," suspense builds as Paul anxiously rides his rocking horse and wins money for the family, but then succumbs to the frenzy of his actions.

See page 1130.

See also **Plot.**

Symbol A symbol is a person, place, or object that has a concrete meaning in itself and also stands for something beyond itself, such as an idea or feeling.

Examples: In Boccaccio's story "Federigo's Falcon," the falcon comes to symbolize the passionate and consuming love of Federigo for Monna Giovanna. Sometimes a literary symbol has more than one possible meaning. For example, the rose in William Blake's poem "The Sick Rose" might symbolize goodness, innocence, or all of humanity.

See pages 753, 1167.

Synesthesia *See* **Imagery.**

Terza Rima Terza rima is a three-line stanza form originating in Italy. Its rhyme scheme is *aba bcb cdc ded,* and so on. Terza rima was popular with many English poets, including Milton, Byron, and Shelley.

See page 847.

Theme A theme is an underlying message that a writer wants the reader to understand. It is a perception about life or human nature that the writer shares with the reader. In most cases, themes are not stated directly but must be inferred. In addition, there may be more than one theme in a work of literature. In *Macbeth,* for example, the themes include the corrupting effect of unbridled ambition, the corrosiveness of guilt, the lure and power of inscrutable supernatural forces, and the tragedy of psychological disintegration. The theme of Coleridge's "The Rime of the Ancient Mariner" has been interpreted as the transformation of the human personality through a loss of innocence and youth; another interpretation of the theme concerns the effects of sin and spiritual redemption.

Recurring themes are themes found in a variety of works. For example, authors from varying backgrounds might convey similar themes having to do with the importance of family values. **Universal themes** are themes that are found throughout the literature of all time periods.

See pages 523, 933, 1035, 1129.

Third-Person Point of View *See* **Point of View.**

Title The title of a literary work introduces readers to the piece and usually reveals something about its subject or theme. Although works are occasionally untitled or, in the case of some poems, merely identified by their first line, most literary works have been deliberately and carefully named. Some titles are straightforward, stating exactly what the reader can expect to discover in the work. Others hint at the subject and force the reader to search for interpretations.

Tone Tone is a writer's attitude toward his or her subject. A writer can communicate tone through diction, choice of details, and direct statements of his or her position. Unlike mood, which refers to the emotional response of the reader to a work, tone reflects the feelings of the writer. To identify the tone of a work of literature, you might find it helpful to read the work aloud, as if giving a dramatic reading before an audience. The emotions that you convey in an oral reading should give you hints as to the tone of the work.

Examples: The tone of Jonathan Swift's "A Modest Proposal" is searingly ironic; the tone of Katherine Mansfield's "A Cup of Tea" is amused and ironic. In "The Prologue" from *The Canterbury Tales,* Chaucer's restrained, detached tone accounts for much of the work's humor.

See pages 1049, 1219, 1257, 1309.

See also **Connotation; Diction; Mood; Style.**

Tragedy A tragedy is a dramatic work that presents the downfall of a dignified character who is involved in historically, morally, or socially significant events. The main character, or **tragic hero,** has a **tragic flaw,** a quality that leads to his or her destruction. The events in a tragic plot are set in motion by a decision that is often an error in judgment caused by the tragic flaw. Succeeding events are linked in a cause-and-effect relationship and lead inevitably to a disastrous conclusion, usually death. Shakespeare's plays *Macbeth, Hamlet, Othello,* and *King Lear* are famous examples of tragedies.

See pages 334, 339.

Tragic Flaw *See* **Hero; Tragedy.**

Tragic Hero *See* **Hero; Tragedy.**

Traits *See* **Character.**

Trochee *See* **Meter.**

Turning Point *See* **Climax.**

Understatement Understatement is a technique of creating emphasis by saying less than is actually or literally true. It is the opposite of **hyperbole,** or exaggeration. One of the primary devices of **irony,** understatement can be used to develop a humorous effect, to create satire, or to achieve a restrained tone.

See also **Hyperbole; Irony.**

Universal Theme *See* **Theme.**

Verbal Irony *See* **Irony.**

Verisimilitude Verisimilitude refers to the appearance of truth and actuality. In *A Journal of the Plague Year,* a work of fiction, Daniel Defoe establishes a sense of verisimilitude through his use of precise details, statistics and dates, and geographical names as though the narrator were an eyewitness to the plague, which had actually preceded his time.

See page 581.

Villanelle The villanelle is an intricately patterned French verse form, planned to give the impression of simplicity. A villanelle has 19 lines, composed of 5 tercets, or 3-line stanzas, followed by a quatrain. The first line is repeated as a refrain at the end of the second and fourth stanzas. The

last line of the first stanza is repeated at the end of the third and fifth stanzas. Both lines reappear as the final two lines of the poem. The rhyme scheme of a villanelle is *aba* for each tercet and then *abaa* for the quatrain. Dylan Thomas's "Do Not Go Gentle into That Good Night" is an example of a villanelle.

See page 1159.

See also **Quatrain; Stanza.**

Voice The term *voice* refers to a writer's unique use of language that allows a reader to "hear" a human personality in his or her writing. The elements of style that determine a writer's voice include sentence structure, diction, and tone. For example, some writers are noted for their reliance on short, simple sentences, while others make use of long, complicated ones. Certain writers use concrete words, such as *lake* or *cold,* which name things that you can see, hear, feel, taste, or smell. Others prefer abstract terms such as *memory,* which name things that cannot be perceived with the senses. A writer's tone also leaves its imprint on his or her personal voice. The term *voice* can be applied to the narrator of a selection, as well as to the writer.

See pages 659, 1287.

See also **Diction; Tone.**

Word Choice *See* **Diction.**

Wordplay Wordplay is the intentional use of more than one meaning of a word to express ambiguities, multiple interpretations, and irony.

Example: In Stevie Smith's poem "Not Waving but Drowning," the poet plays with the different meanings of *far out* and *cold* to give added meaning to her poem.

Almanac *See* **Reference Works.**

Analogy *See Glossary of Literary Terms, page R102.*

Argument An argument is speech or writing that expresses a position on an issue or problem and supports it with reasons and evidence. An argument often takes into account other points of view, anticipating and answering objections that opponents of the position might raise.
See also **Claim; Counterargument; Evidence.**

Assumption An assumption is an opinion or belief that is taken for granted. It can be about a specific situation, a person, or the world in general. Assumptions are often unstated.

Author's Message An author's message is the main idea or theme of a particular work.
See also **Main Idea; Theme,** *Glossary of Literary Terms, page R114.*

Author's Perspective *See Glossary of Literary Terms, page R102.*

Author's Position An author's position is his or her opinion on an issue or topic.
See also **Claim.**

Author's Purpose *See Glossary of Literary Terms, page R102.*

Autobiography *See Glossary of Literary Terms, page R102.*

Bias Bias is an inclination toward a particular judgment on a topic or issue. A writer often reveals a strongly positive or strongly negative opinion by presenting only one way of looking at an issue or by heavily weighting the evidence. Words with intensely positive or negative connotations are often a signal of a writer's bias.

Bibliography A bibliography is a list of books and other materials related to the topic of a text. Bibliographies can be good sources of works for further study on a subject.
See also **Works Consulted.**

Biography *See Glossary of Literary Terms, page R103.*

Business Correspondence Business correspondence includes all written business communications, such as business letters, e-mails, and memos. In general, business correspondence is brief, to the point, clear, courteous, and professional.

Cause and Effect A **cause** is an event or action that directly results in another event or action. An **effect** is the direct or logical outcome of an event or action. Basic **cause-and-effect relationships** include a single cause with a single effect, one cause with multiple effects, multiple causes with a single effect, and a chain of causes and effects. The concept of cause and effect also provides a way of organizing a piece of writing. It helps a writer show the relationships between events or ideas.
See also **False Cause,** *Reading Handbook, page R24.*

Chronological Order Chronological order is the arrangement of events in their order of occurrence. This type of organization is used in both fictional narratives and in historical writing, biography, and autobiography.

Claim In an argument, a claim is the writer's position on an issue or problem. Although an argument focuses on supporting one claim, a writer may make more than one claim in a work.

Clarify Clarifying is a reading strategy that helps a reader to understand or make clear what he or she is reading. Readers usually clarify by rereading, reading aloud, or discussing.

Classification Classification is a pattern of organization in which objects, ideas, or information is presented in groups, or classes, based on common characteristics.

Cliché A cliché is an overused expression. "Better late than never" and "hard as nails" are common examples. Good writers generally avoid clichés unless they are using them in dialogue to indicate something about characters' personalities.

Compare and Contrast To compare and contrast is to identify similarities and differences in two or more subjects. Compare-and-contrast organization can be used to structure a piece of writing, serving as a framework for examining the similarities and differences in two or more subjects.

Conclusion A conclusion is a statement of belief based on evidence, experience, and reasoning. A **valid conclusion** is a conclusion that logically follows from the facts or statements upon which it is based. A **deductive conclusion** is one that follows from a particular generalization or premise. An **inductive conclusion** is a broad conclusion or generalization that is reached by arguing from specific facts and examples.

Connect Connecting is a reader's process of relating the content of a text to his or her own knowledge and experience.

Consumer Documents Consumer documents are printed materials that accompany products and services. They are intended for the buyers or users of the products or services and usually provide information about use, care, operation, or assembly. Some common consumer documents are applications, contracts, warranties, manuals, instructions, package inserts, labels, brochures, and schedules.

Context Clues When you encounter an unfamiliar word, you can often use context clues as aids for understanding. Context clues are the words and phrases surrounding the word that provide hints about the word's meaning.

Counterargument A counterargument is an argument made to oppose another argument. A good argument anticipates opposing viewpoints and provides counterarguments to refute (disprove) or answer them.

Credibility *Credibility* refers to the believability or trustworthiness of a source and the information it contains.

Critical Review A critical review is an evaluation or critique by a reviewer or critic. Different types of reviews include film reviews, book reviews, music reviews, and art-show reviews.

Database A database is a collection of information that can be quickly and easily accessed and searched and from which information can be easily retrieved. It is frequently presented in an electronic format.

Debate A debate is basically an argument—but a very structured one that requires a good deal of preparation. In academic settings, *debate* usually refers to a formal argumentation contest in which two opposing teams defend and attack a proposition.

See also **Argument.**

Deductive Reasoning Deductive reasoning is a way of thinking that begins with a generalization, presents a specific situation, and then advances with facts and evidence to a logical conclusion. The following passage has a deductive argument imbedded in it: "All students in the drama class must attend the play on Thursday. Since Ava is in the class, she had better show up." This deductive argument can be broken down as follows: generalization—all students in the drama class must attend the play on Thursday; specific situation—Ava is a student in the drama class; conclusion—Ava must attend the play.

See also **Analyzing Logic and Reasoning,** *Reading Handbook, pages R22–R23.*

Dictionary *See* **Reference Works.**

Draw Conclusions To draw a conclusion is to make a judgment or arrive at a belief based on evidence, experience, and reasoning.

Editorial An editorial is an opinion piece that usually appears on the editorial page of a newspaper or as part of a news broadcast. The editorial section of a newspaper presents opinions rather than objective news reports.

See also **Op-Ed Piece.**

Either/Or Fallacy An either/or fallacy is a statement that suggests that there are only two possible ways to view a situation or only two options to choose from. In other words, it is a statement that falsely frames a dilemma, giving the impression that no options exist but the two presented—for example, "Either we stop the construction of a new airport, or the surrounding suburbs will become ghost towns."

See also **Identifying Faulty Reasoning,** *Reading Handbook, page R24.*

Emotional Appeals Emotional appeals are messages that evoke strong feelings—such as fear, pity, or vanity—in order to persuade instead of using facts and evidence to make a point. An **appeal to fear** is a message that taps into people's fear of losing their safety or security. An **appeal to pity** is a message that taps into people's sympathy and compassion for others to build support for an idea, a cause, or a proposed action. An **appeal to vanity** is a message that attempts to persuade by tapping into people's desire to feel good about themselves.

See also **Recognizing Persuasive Techniques,** *Reading Handbook, pages R21–R22.*

Encyclopedia *See* **Reference Works.**

Essay *See Glossary of Literary Terms, page R105.*

Evaluate To evaluate is to examine something carefully and judge its value or worth. Evaluating is an important skill for gaining insight into what you read. A reader can evaluate the actions of a particular character, for example, or can form an opinion about the value of an entire work.

Evidence Evidence is the specific pieces of information that support a claim. Evidence can take the form of facts, quotations, examples, statistics, or personal experiences, among others.

Expository Essay *See* **Essay,** *Glossary of Literary Terms, page R105.*

Fact versus Opinion A **fact** is a statement that can be

proved or verified. An **opinion,** on the other hand, is a statement that cannot be proved because it expresses a person's beliefs, feelings, or thoughts.

See also **Inference; Generalization.**

Fallacy A fallacy is an error in reasoning. Typically, a fallacy is based on an incorrect inference or a misuse of evidence. Some common logical fallacies are **circular reasoning, either/or fallacy, oversimplification, overgeneralization,** and **stereotyping.**

See also **Either/Or Fallacy, Logical Appeal, Overgeneralization; Identifying Faulty Reasoning,** *Reading Handbook, page R24.*

Faulty Reasoning *See* **Fallacy.**

Feature Article A feature article is a main article in a newspaper or a cover story in a magazine. A feature article is focused more on entertaining than informing. Features are lighter or more general than hard news and tend to be about human interest or lifestyles.

Functional Documents *See* **Consumer Documents; Workplace Documents.**

Generalization A generalization is a broad statement about a class or category of people, ideas, or things, based on a study of only some of its members.

See also **Overgeneralization.**

Government Publications Government publications are documents produced by government organizations. Pamphlets, brochures, and reports are just some of the many forms these publications may take. Government publications can be good resources for a wide variety of topics.

Graphic Aid A graphic aid is a visual tool that is printed, handwritten, or drawn. Charts, diagrams, graphs, photographs, and maps can all be graphic aids.

See also **Graphic Aids,** *Reading Handbook, pages R5–R7.*

Graphic Organizer A graphic organizer is a "word picture"—that is, a visual illustration of a verbal statement—that helps a reader understand a text. Charts, tables, webs, and diagrams can all be graphic organizers. Graphic organizers and graphic aids can look the same. For example, a table in a science article will not be constructed differently from a table that is a graphic organizer. However, graphic organizers and graphic aids do differ in how they are used. Graphic aids are the visual representations that people encounter when they read informational texts. Graphic organizers are visuals that people construct to help them understand texts or organize information.

Historical Documents Historical documents are writings that have played a significant role in human events or are themselves records of such events. The Declaration of Independence, for example, is a historical document.

How-To Book A how-to book is a book that is written to explain how to do something—usually an activity, a sport, or a household project.

Implied Main Idea *See* **Main Idea.**

Index The index of a book is an alphabetized list of important topics and details covered in the book and the page numbers on which they can be found. An index can be used to quickly find specific information about a topic.

Inductive Reasoning Inductive reasoning is the process of logical reasoning from observations, examples, and facts to a general conclusion or principle.

See also **Analyzing Logic and Reasoning,** *Reading Handbook, pages R22–R23.*

Inference An inference is a logical assumption that is based on observed facts and one's own knowledge and experience.

Informational Nonfiction Informational nonfiction is writing that provides factual information. It often explains ideas or teaches processes. Examples include news reports, science textbooks, software instructions, and lab reports.

Internet The Internet is a global, interconnected system of computer networks that allows for communication through e-mail, listservers, and the World Wide Web. The Internet connects computers and computer users throughout the world.

Journal A journal is a periodical publication issued by a legal, medical, or other professional organization. Alternatively, the term may be used to refer to a diary or daily record.

Loaded Language Loaded language consists of words with strongly positive or negative connotations intended to influence a reader's or listener's attitude.

Logical Appeal A logical appeal relies on logic and facts, appealing to people's reasoning or intellect rather than to their values or emotions. Flawed logical appeals—that is, errors in reasoning—are considered logical fallacies.

See also **Fallacy.**

Logical Argument A logical argument is an argument in which the logical relationship between the support and the claim is sound.

Main Idea A main idea is the central or most important idea about a topic that a writer or speaker conveys. It can be the central idea of an entire work or of just a paragraph. Often, the main idea of a paragraph is expressed in a topic sentence. However, a main idea may just be implied, or suggested, by details. A main idea and supporting details can serve as a basic pattern of organization in a piece of writing, with the central idea about a topic being supported by details.

Make Inferences *See* **Inference.**

Monitor Monitoring is the strategy of checking your comprehension as you are reading and modifying the strategies you are using to suit your needs. Monitoring may include some or all of the following strategies: **questioning, clarifying, visualizing, predicting, connecting,** and **rereading.**

Narrative Nonfiction *See Glossary of Literary Terms, page R109.*

News Article A news article is a piece of writing that reports on a recent event. In newspapers, news articles are usually written in a concise manner to report the latest news, presenting the most important facts first and then more detailed information. In magazines, news articles are usually more elaborate than those in newspapers because they are written to provide both information and analysis. Also, news articles in magazines do not necessarily present the most important facts first.

Nonfiction *See Glossary of Literary Terms, page R109.*

Op-Ed Piece An op-ed piece is an opinion piece that usually appears opposite ("op") the editorial page of a newspaper. Unlike editorials, op-ed pieces are written and submitted by named writers.

Organization *See* **Pattern of Organization.**

Overgeneralization An overgeneralization is a generalization that is too broad. You can often recognize overgeneralizations by the appearance of words and phrases such as *all, everyone, every time, any, anything, no one,* and *none.* Consider, for example, this statement: "None of the sanitation workers in our city really care about keeping the environment clean." In all probability, there are many exceptions. The writer can't possibly know the feelings of every sanitation worker in the city.

See also **Identifying Faulty Reasoning,** *Reading Handbook, page R24.*

Overview An overview is a short summary of a story, a speech, or an essay. It orients the reader by providing a preview of the text to come.

Paraphrase Paraphrasing is the restating of information in one's own words.

See also **Summarize.**

Pattern of Organization A pattern of organization is a particular arrangement of ideas and information. Such a pattern may be used to organize an entire composition or a single paragraph within a longer work. The following are the most common patterns of organization: **cause-and-effect, chronological order, compare-and-contrast, classification, deductive, inductive, order of importance, problem-solution, sequential,** and **spatial.**

See also **Cause and Effect; Chronological Order; Classification; Compare and Contrast; Problem-Solution Order; Sequential Order; Analyzing Patterns of Organization,** *Reading Handbook, pages R14–R20.*

Periodical A periodical is a publication that is issued at regular intervals of more than one day. For example, a periodical may be a weekly, monthly, or quarterly journal or magazine. Newspapers and other daily publications generally are not classified as periodicals.

Personal Essay *See* **Essay,** *Glossary of Literary Terms, page R105.*

Persuasion Persuasion is the art of swaying others' feelings, beliefs, or actions. Persuasion normally appeals to both the intellect and the emotions of readers. **Persuasive techniques** are the methods used to influence others to adopt certain opinions or beliefs or to act in certain ways. Types of persuasive techniques include emotional appeals, logical appeals, and loaded language. When used properly, persuasive techniques can add depth to writing that's meant to persuade. Persuasive techniques can, however, be misused to cloud factual information, disguise poor reasoning, or unfairly exploit people's emotions in order to shape their opinions.

See also **Emotional Appeals; Loaded Language; Logical Appeal; Recognizing Persuasive Techniques,** *Reading Handbook, pages R21–R22.*

Predict Predicting is a reading strategy that involves using text clues to make a reasonable guess about what will happen next in a story.

Primary Source *See* **Sources.**

Prior Knowledge Prior knowledge is the knowledge a reader already possesses about a topic. This information might come from personal experiences, expert accounts, books, films, or other sources.

Problem-Solution Order Problem-solution order is a pattern of organization in which a problem is stated and analyzed and then one or more solutions are proposed and examined. Writers use words and phrases such as *propose, conclude, reason for, problem, answer,* and *solution* to connect ideas and details when writing about problems and solutions.

Propaganda Propaganda is a form of communication that may use distorted, false, or misleading information. It usually refers to manipulative political discourse.

Public Documents Public documents are documents that were written for the public to provide information that is of public interest or concern. They include government documents, speeches, signs, and rules and regulations.
See also **Government Publications.**

Reference Works General reference works are sources that contain facts and background information on a wide range of subjects. More specific reference works contain in-depth information on a single subject. Most reference works are good sources of reliable information because they have been reviewed by experts. The following are some common reference works: **encyclopedias, dictionaries, thesauri, almanacs, atlases, chronologies, biographical dictionaries,** and **directories.**

Review *See* **Critical Review.**

Rhetorical Devices *See Glossary of Literary Terms, page R111.*

Rhetorical Questions Rhetorical questions are those that do not require a reply. Writers use them to suggest that their arguments make the answer obvious or self-evident.

Scanning Scanning is the process of searching through writing for a particular fact or piece of information. When you scan, your eyes sweep across a page, looking for key words that may lead you to the information you want.

Secondary Source *See* **Sources.**

Sequential Order A pattern of organization that shows the order in which events or actions occur is called sequential order. Writers typically use this pattern of organization to explain steps or stages in a process.

Setting a Purpose The process of establishing specific reasons for reading a text is called setting a purpose.

Sidebar A sidebar is additional information set in a box alongside or within a news or feature article. Popular magazines often make use of sidebar information.

Signal Words Signal words are words and phrases that indicate what is to come in a text. Readers can use signal words to discover a text's pattern of organization and to analyze the relationships among the ideas in the text.

Sources A source is anything that supplies information. **Primary sources** are materials written by people who were present at events, either as participants or as observers. Letters, diaries, autobiographies, speeches, and photographs are primary sources. **Secondary sources** are records of events that were created sometime after the events occurred; the writers were not directly involved or were not present when the events took place. Encyclopedias, textbooks, biographies, most newspaper and magazine articles, and books and articles that interpret or review research are secondary sources.

Spatial Order Spatial order is a pattern of organization that highlights the physical positions or relationships of details or objects. This pattern of organization is typically found in descriptive writing. Writers use words and phrases such as *on the left, to the right, here, over there, above, below, beyond, nearby,* and *in the distance* to indicate the arrangement of details.

Speech *See Glossary of Literary Terms, page R113.*

Stereotyping Stereotyping is a dangerous type of overgeneralization. Stereotypes are broad statements made about people on the basis of their gender, ethnicity, race, or political, social, professional, or religious group.

Summarize To summarize is to briefly retell, or encapsulate, the main ideas of a piece of writing in one's own words.
See also **Paraphrase.**

Support Support is any material that serves to prove a claim. In an argument, support typically consists of reasons and evidence. In persuasive texts and speeches, however, support may include appeals to the needs and values of the audience.

Supporting Detail *See* **Main Idea.**

Synthesize To synthesize information is to take individual pieces of information and combine them with other pieces

of information and with prior knowledge or experience to gain a better understanding of a subject or to create a new product or idea.

Text Features Text features are design elements that indicate the organizational structure of a text and help make the key ideas and the supporting information understandable. Text features include headings, boldface type, italic type, bulleted or numbered lists, sidebars, and graphic aids such as charts, tables, timelines, illustrations, and photographs.

Thesaurus *See* **Reference Works.**

Thesis Statement In an argument, a thesis statement is an expression of the claim that the writer or speaker is trying to support. In an essay, a thesis statement is an expression, in one or two sentences, of the main idea or purpose of the piece of writing.

Topic Sentence The topic sentence of a paragraph states the paragraph's main idea. All other sentences in the paragraph provide supporting details.

Visualize Visualizing is the process of forming a mental picture based on written or spoken information.

Web Site A Web site is a collection of "pages" on the World Wide Web that is usually devoted to one specific subject. Pages are linked together and are accessed by clicking hyperlinks or menus, which send the user from page to page within the site. Web sites are created by companies, organizations, educational institutions, branches of the government, the military, and individuals.

Workplace Documents Workplace documents are materials that are produced or used within a work setting, usually to aid in the functioning of the workplace. They include job applications, office memos, training manuals, job descriptions, and sales reports.

Works Cited A list of works cited lists names of all the works a writer has referred to in his or her text. This list often includes not only books and articles but also nonprint sources.

Works Consulted A list of works consulted names all the works a writer consulted in order to create his or her text. It is not limited just to those works cited in the text.
See also **Bibliography.**