

Sr. High English- Literary Terms

General

Allegory- A narrative or description having a second or symbolic meaning beneath the surface one. It uses symbolic characters to express generalizations or truths about human life.

Allusion- A reference, explicit or implicit, to something in previous literature or history

Anecdote- A short account of an interesting or humorous incident

Apostrophe- A figure of speech in which someone absent or dead or something nonhuman is addressed as if it were alive and present and could reply.

Connotation- What a word suggests beyond its basic definition; a word's overtones of meaning. Generally described in terms of *positive* or *negative*.

Denotation-The basic definition or dictionary meaning of a word

Figurative language- Language employing figures of speech; language that cannot be taken literally or only literally

Genre- A type or class of literature: poem, play, novel, etc.

Imagery- The representation through language of sensory experience (5 senses)

Juxtaposition- Positioning opposites next to each other to heighten the contrast

Mood- The pervading impression of a work; the feeling that a reader gets from a text

Paradox- A statement or idea, which seems to be self-contradictory, yet turns out to make good sense when examined more closely

Parody- An imitation of a literary, artistic, or musical piece of work for the purpose of poking fun at the original.

Prose- Non-metrical language; the opposite of *verse (poetry)*

Theme- The main idea, or message, of a literary work. Themes often explore timeless and universal ideas and may be implied rather than stated explicitly. Themes often reflect an author's message about human nature. It is the 'life lesson' of the text.

Tone- The writer's or speaker's attitude toward the subject, the audience, or herself or himself; the emotional coloring, or emotional meaning, of a work.

Topic- The subject matter or main idea of a literary work. *Not to be confused with theme.*

Satire- The ridicule of something, with the purpose of inspiring reform, using techniques of exaggeration, understatement, irony, or absurdity.

Setting- The social context, time, and place in which the action of a story occurs. The setting often has an effect on the story.

Symbol- (literary) Something that means more than what it is; an object, person, situation, or action that in addition to its literal meaning suggests other meanings as well, a figure of speech which may be read both literally and figuratively.

Syntax- Word organization and order.

Verse- Metrical language; the opposite of *prose*

Voice- The distinctive style or manner of expression of an author or a character in a book

Character

Antagonist- Character in a story or poem who opposes the main character (protagonist). Sometimes the antagonist is an animal, an idea, or a thing.

Character- (1) Any of the persons involved in a story or play [sense 1] (2) The distinguishing moral qualities and personal traits of a character [sense 2]

Characterization- The process of conveying information about characters. This can be direct or indirect.

Direct Characterization- A method of characterization in which the author, by exposition or analysis, tells us directly what a character is like, or has someone else in the story do so

Dynamic character- A character (sense 1) who during the course of a story undergoes a permanent change in some aspect of character (sense 2) or outlook.

Flat character- A character (sense 1) whose character (sense 2) is summed up in one or two traits. We only see 1 side of the character.

Foil- a character who contrasts with another character (usually the protagonist) in order to highlight various features of that other character's personality, throwing these characteristics into sharper focus.

Indirect Characterization- The method of characterization in which the author shows us a character in action, compelling us to infer what the character is like from what is said and done by the character.

Protagonist-The main character of a novel, play, or film

Round character- A character (sense 1) whose character (sense 2) is complex and many sided.

Static character- A character who is the same sort of person at the end of a story as at the beginning.

Stock character- A stereotyped character.

Tragic Flaw- A flaw in the character of the protagonist of a tragedy that brings the protagonist to ruin or sorrow

Dialogue

Aside- A brief speech in which a character turns from the person being addressed to speak directly to the audience; a dramatic device for letting the audience know what a character is really thinking or feeling as opposed to what the character pretends to think or feel

Colloquial- Informal, conversational language

Dialogue- (1) Conversation between characters in a drama or narrative. (2) A literary work written in the form of a conversation.

Diction- Word choice

Hyperbole- A figure of speech in which exaggeration is used for effect

Monologue- (1) A dramatic soliloquy. (2) A literary composition in such form

Soliloquy- a device often used in drama where by a character relates his or her thoughts and feelings to him/herself and to the audience without addressing any of the other characters.

Slang- A kind of language esp. occurring in casual or playful speech, usu. made up of short-lived coinages and figures of speech deliberately used in place of standard terms

Understatement- A figure of speech that consists of saying less than one means, or of saying what one means with less force than the occasion warrants.

Dramatic Structure

Exposition- The part of a play (usually at the beginning) that provides the background information needed to understand the characters and the actions. The exposition includes an introduction of setting, central characters, and main conflict.

Rising action- The development of plot in a story that precedes and leads up to the climax

Climax- The turning point or high point of a plot

Conflict- A clash of actions, desires, ideas, or goals in the plot of a story or drama. Conflict may exist between the main character and some other person or persons; between the main character and some external force—physical nature, society, or “fate”; or between the main character and some destructive element in his or her own nature. A struggle that takes place in a character's mind is called *internal conflict*. (5 types: Character vs. _____)

Falling Action- The falling action immediately follows the climax and shows the aftereffects of the events in the climax

Denouement- (Also called the resolution) the conclusion of the story. Conflicts are resolved, creating normality for the characters and a sense of catharsis for them and the reader. Sometimes a hint as to the characters' future is given.

Irony

Irony- A situation, or a use of language, involving some kind of incongruity or discrepancy. (3 types)

Dramatic irony- An incongruity of discrepancy between what a character says, thinks, or does and what the reader knows to be true. The reader knows more about a character's situation than the character does.

Situational Irony- A situation in which there is an incongruity between appearance and reality, or between expectation and fulfillment, or between the actual situation and what would seem appropriate.

Verbal irony- A figure of speech in which what is said is the opposite of what is meant. (ie. *Sarcasm*)

Narrative Mode

First person point of view- The story is told by one of its characters, using the first person.

Flashback- A literary device in which an earlier event is inserted into a narrative.

Flashforward- A literary device in which a later event is inserted into a narrative.

Third Person Limited point of view- The author tells the story, using the third person, but is limited to a complete knowledge of one character in the story and tells us only what that one character thinks, feels, sees, or hears.

Linear structure- a plot that follows a straight-moving, cause and effect, chronological order

Third Person Objective point of view- The author tells the story, using the third person, but is limited to reporting what the characters say or do; the author does not interpret their behavior or tell us their private thoughts or feelings.

Third Person Omniscient point of view- The author tells the story, using the third person, knowing all and free to tell us anything, including what the characters are thinking or feeling and why they act as they do

Narrator- the speaker or the “voice” of an oral or written work. Although it can be, the narrator is not usually the same person as the author. The narrator is one of three types of characters in a given work, (1) participant (protagonist or participant in any action that may take place in the story), (2) observer (someone who is indirectly involved in the action of a story), or (3) non participant (one who is not at all involved in any action of the story). The narrator is the direct window into a piece of work.

Nonlinear structure- is when the plot is presented in a non-causal order, with events presented in a random series jumping to and from the main plot with *flashbacks* or *flashforwards*; or in any other manner that is either not chronological or not cause and effect

Point of View- The angle of vision from which a story is told.

Plot

Catastrophe- The concluding action of a classical tragedy containing the resolution of the plot

Comic Relief- A humorous incident introduced into a serious literary work in order to relieve dramatic tension or heighten emotional impact

Dilemma- A situation in which a character must choose between two courses of action, both undesirable

Deus ex machine- (god from the machine) The resolution of a plot by use of a highly improbable chance or coincidence (so named from the practice of some Greek dramatists of having a god descend from heaven at the last possible minute—in the theater by means of a stage machine—to rescue the protagonist from an impossible situation).

Motivation- An emotion, desire, physiological need, or similar impulse that acts as an incitement to action. What the character wants to achieve in the story.

Plot- The sequence of incidents or events of which a story is composed

Prologue- An introduction or a preface, esp. a poem recited to introduce a play.

Suspense- That quality in a story that makes the reader eager to discover what happens next and how it will end

Subplot- A plot subordinate to the main plot of a literary work

Poetry

Figurative Language- A form of language use in which writers and speakers convey something other than the literal meaning of their words (ex. Hyperbole, simile, metaphor)

Alliteration- The repetition of initial consonant *sounds*. (don't necessarily have the same letter)

Assonance - The repetition of vowel sounds.

Imagery- Words or phrases that appeal to any sense or any combination of the five senses. (Simile, metaphor, and personification can often be sub points within imagery)

Metaphor - A comparison between two objects with the intent of giving clearer meaning to one of them. Often forms of the "to be" verb are used, such as "is" or "was", to make the comparison.

Onomatopoeia- The use of words which imitate sound.

Personification- A figure of speech which endows inanimate objects with human traits or abilities.

Simile - A comparison between two objects using a specific word or comparison such as "like", "as", or "than"

Hyperbole- an exaggeration used for effect

Oxymoron- two words placed close together which are contradictory

Pun- a play on words.

Consonance- The recurrence of similar consonant sounds in close proximity

Rhyme- The similarity of ending sounds existing between two words.

Stanza- a grouping of two or more lines of a poem in terms of length, metrical form, or rhyme scheme.

Meter- The recurrence of a pattern of stressed and unstressed syllables.

Rhyme Scheme- The sequence in which the rhyme occurs. The first end sound is represented as the letter "a", the second is "b", etc.

Repetition- the repeating of words, phrases, lines, or stanzas.

Quatrain- A stanza or poem of four lines. Lines 2 and 4 must rhyme.
Lines 1 and 3 may or may not rhyme.

Rhyming lines should have a similar number of syllables

Couplet- A couplet has rhyming stanzas each made up of two lines. Shakespearean sonnets usually end in a couplet.

Blank Verse- Poetry that is non rhyming, but does have meter.

Free Verse- (also vers libre)- Poetry composed of either rhymed or unrhymed lines that have no set fixed metrical pattern or expectation.

Sonnet- English (or Shakespearean) sonnets are lyric poems that are 14 lines long falling into three coordinate quatrains and a concluding couplet. Italian (or Petrarchan) sonnets are divided into two quatrains (octave) and a six-line sestet.

Sestet- A six-line stanza. A sestet is also the last six lines of an Italian sonnet - following the octave.

Octave- A stanza comprising of eight lines

Sr. High Essay Outline

General Criteria:

- 5 paragraph essay
- Essays will be doubled-spaced
- Essays will not use first person (“I believe, I will prove,” etc.)
- Essays will use formal language. Don’t use contractions, slang, or colloquial (everyday) expressions.
- Use specific diction instead of general diction (Instead of nice, use pleasant, charming, cheerful, kind, etc.) Use a thesaurus!
- Don’t use clichés such as ‘crystal clear’ or ‘playing with fire’
- Focus of tone. Recall, tone is *the attitude that the writer takes towards his reader and his subject*. To be credible, you need to refrain from being too emotional and present your points in a clear and reasonable way. Don’t insult your reader by saying ‘it’s obvious that...’ or ‘anyone can understand that...’
- Use transition words
- Focus on using a variety of sentence types, and sentence starters.

Choosing a Topic:

- Limit yourself to a single topic. Don’t try to cover too much in your paper. A thorough discussion of a narrow topic is always better than a superficial discussion of many topics.
- Your argument must be supportable. Your discussion of the subject will be clear and convincing only if you are knowledgeable and are able to incorporate examples, facts, quotations, and descriptions.
- Make an Outline!! Choose your thesis, and your main points prior to even starting to write your essay.

Introduction:

- Will be 5-7 sentences long
- The introductory paragraph of an essay is very important. Like the topic sentence of a paragraph, it defines and limits the topic. An effective introduction entices the reader to want to read your essay.
- Suggestions for a good topic sentence:
 - Begin with an interesting quotation; followed by an explanation to transition to your topic
 - Begin with a shocking or controversial statement
 - Begin by asking a thought provoking question
 - Begin with a brief anecdote
- Includes a *thesis statement*. A thesis statement is a sentence that clearly and concisely indicates the subject of your paper, the main points you will discuss, and the order in which you will discuss them. The thesis tells the reader what your paper will be about, and what you are trying to prove. Be Specific!
- Make direct reference to the novel and author we are writing about, and underline the title (Romeo and Juliet, by William Shakespeare)
- Choose three main categories in which you will prove your thesis, and give the reader a preview of these in a general, non-specific way. Do not provide examples here. List these ideas in the order that they will appear in your essay.

Body:

- Your body will consist of three paragraphs. All three paragraphs will relate to your thesis, and each will be related to one of the three points that you mentioned in your introduction. Arrange your paragraphs in logically linked order (especially when writing about a piece of literature), as well as in climatic order (save your strongest point for last)
- Each paragraph will be dedicated to one of the categories that you have laid out in your introduction. Each category will be followed by three supports. Each of the body paragraphs will be an 11 point style paragraph.

- These details will be backed up with evidence from the text (a direct reference or paraphrase from the text). A direct reference must always be shown in quotation marks, and end with brackets enclosing the page number. I.e. "It was a beautiful, fascinating place, and once, when I was still young enough to know no better, I asked my eldest sister, Mary, where that lovely place could be" (pg. 5).
- If you mention a part in the novel, but do not use the exact words from the text, you do not need to use quotations, but you still must include the page number on which this specific event happened.
- Remember to only include *relevant* material in the paragraph. If something you have written does not relate to the point you are writing about, then it should not be included in that paragraph.

Conclusion:

- Will be 5-7 sentences long
- Will sum-up your main ideas (the three main categories)
- Restate your thesis statement, and your three points to confirm that, in your essay, you have proven this statement to be true.
- Avoid clichés like 'in conclusion.' Instead use words such as: as a result, consequently, it should now be clear, in summation, therefore, thus, etc.
- Ensure that your ending is not abrupt. End on a note that has a sense of closure.
- Remember, this is the last thing that the reader/marker will read, so end on a high note! Suggestions for suitable closing sentences:
 - Incorporating the title of your essay
 - Stating a universal truth (something that is relevant and relatable to all)
 - Asking a questions (often a rhetorical question)
 - End with a quotation
 - End with an insightful observation

Essay Format (10-2/20-2/30-2)

For your essays in all of the -2 streams of English, you will always be given a theme to write about. The theme will always be worded in the form of a question asking “What is your opinion of the idea that _____?”

For example,

“What is your opinion of the idea that our values influence our choices?”

“What is your opinion of the idea that respect is an important quality?”

You will also be given an excerpt from a novel or short story that relates to this theme/idea.

Your job in your essay is to write about how the idea in the questions connects to the piece of literature you are studying in class. You can focus your entire essay on this piece, or you can complement it with discussion on how the topic also relates to:

- a) The excerpt
- b) Your personal experience

The essay will be a 5 paragraph essay (see outline for specifics)

	Focus on one character from the Text	Focus on several characters from the Text	Focus on Excerpt, Text, and Personal Experience
1	Introduction	Introduction	Introduction
2	How the topic affects the character in the beginning	How the topic affects Character #1	How the topic relates to the excerpt
3	How the topic affects the character in the middle	How the topic affects Character #2	How the topic relates to your chosen text
4	How the topic affects the character in the end	How the topic affects Character #3	How the topic relates to your personal experience
5	Conclusion	Conclusion	Conclusion

Thesis Statements:

Be specific! Don't just answer 'yes'. Be sure to explain why.

Example #1:

Respect is an essential quality to ensure a healthy relationship. This is evident by considering the development of _____ (*character name*) _____ throughout _____ (*book or play title*) _____ by _____.

Example #2:

Respect is an essential quality to ensure a healthy relationship. This is evident by considering _____ (*author's name*) _____'s characterization of _____ (*Character # 1*) _____, _____ (*Character #2*) _____, and _____ (*Character #3*) _____ in _____ (*book or play title*) _____.

Example #3:

Respect is an essential quality to ensure a healthy relationship. This is evident by considering the excerpt from _____ (*title of excerpt provided*) _____ by _____, _____ (*book or play title*) _____ by _____, and my own personal experience.

CATEGORY	SUBCATEGORY	MARK	
THOUGHT & SUPPORT	Understanding of the topic is:	<input type="checkbox"/> insightfully demonstrated (E) <input type="checkbox"/> well-considered (Pf) <input type="checkbox"/> defensible (S) <input type="checkbox"/> evident but only partially demonstrated and is not always defensible or sustained (L) <input type="checkbox"/> demonstrated through an implausible conjecture (P)	
	Student's ideas are:	<input type="checkbox"/> perceptively explored (E) <input type="checkbox"/> thoughtfully explored (Pf) <input type="checkbox"/> appropriately and straightforwardly explored (S) <input type="checkbox"/> incompletely or unclearly explored (L) <input type="checkbox"/> irrelevant, incomprehensible, or unexplored (P)	
	Support is:	<input type="checkbox"/> precise and effective (E) <input type="checkbox"/> specific and relevant (Pf) <input type="checkbox"/> relevant but tends to be general (S) <input type="checkbox"/> deficient, vague, redundant, or marginally relevant (L) <input type="checkbox"/> overgeneralized, of questionable relevance, or absent (P)	
FORM AND STRUCTURE	The controlling idea or unifying effect is:	<input type="checkbox"/> focused and skillfully sustained throughout the response (E) <input type="checkbox"/> sustained throughout the response (Pf) <input type="checkbox"/> evident , but unity may falter on occasion (S) <input type="checkbox"/> evident but the response lacks unity (L) <input type="checkbox"/> absent (P)	
	Development of ideas and explanations is:	<input type="checkbox"/> smooth and coherent (E) <input type="checkbox"/> coherent (Pf) <input type="checkbox"/> generally clear and coherent (S) <input type="checkbox"/> uncertain, inadequate, or incoherent (L) <input type="checkbox"/> unclear and ineffective (P)	
ATTERS OF CHOICE	Diction is:	<input type="checkbox"/> precise and effective (E) <input type="checkbox"/> specific and generally effective (Pf) <input type="checkbox"/> appropriate but may be general rather than specific (S) <input type="checkbox"/> imprecise and/or inappropriate (L) <input type="checkbox"/> overgeneralized and/or inaccurate (P)	
	Sentence structures:	<input type="checkbox"/> Many sentences have been successfully structured for effect and are sometimes polished (E) <input type="checkbox"/> Many sentences appear to have been purposefully structured for effect (Pf) <input type="checkbox"/> are generally straightforward and clear (S) <input type="checkbox"/> are frequently ineffective and/or awkward (L) <input type="checkbox"/> are misused to such a extent that clarity suffers (P)	
	Stylistic choices:	<input type="checkbox"/> contribute to the creation of a convincing voice (E) <input type="checkbox"/> contribute to the creation of a competent voice (Pf) <input type="checkbox"/> contribute to the creation of a clear voice (S) <input type="checkbox"/> contribute to the creation of an uncertain/unclear voice (L) <input type="checkbox"/> are lacking and this contributes to the creation of an ineffective voice (P)	

MATTERS OF CORRECTNESS

<p>The writing demonstrates:</p>	<ul style="list-style-type: none"><input type="checkbox"/> confident control of correct sentence construction, usage, grammar and mechanics (E)<input type="checkbox"/> competent control of correct sentence construction, usage, grammar and mechanics (Pf)<input type="checkbox"/> control of the basics of correct sentence construction, usage, grammar and mechanics (S)<input type="checkbox"/> faltering control of correct sentence construction, usage, grammar and mechanics (L)<input type="checkbox"/> lack of control of correct sentence construction, usage, grammar and mechanics (P)	
<p>Errors:</p>	<ul style="list-style-type: none"><input type="checkbox"/> are relatively absent, which is impressive considering the complexity of the response and the circumstances (E)<input type="checkbox"/> minor, which is understandable considering the circumstances (Pf)<input type="checkbox"/> are minor and there are occasional lapses in control; however, the communication remains clear (S)<input type="checkbox"/> are numerous and blur the clarity of communication (L)<input type="checkbox"/> are jarring and impede communication (P)	

COMMENTS

30-2 Diploma Written Response

In addition to your essay, there are two other writing assignments that you must complete on Part A of your Diploma exam: the visual reflection and persuasive writing in context.

Persuasive Writing in Context

For this assignment, you are presented with a situation that offers a controversial proposal. You must consider the situation, as well as the evidence that is presented and decide whether you accept or reject the proposal. For your assignment, you are composing a speech that clearly communicates your decision to accept or reject the proposal, and offers reasons why you believe this is the best decision.

Be sure to:

- Consider the tone of your response. Show that you are passionate and care about the topic! (even if you're not!) **Own the issue!** (this is a speech meant to *persuade*)
- Acknowledge the other side of the issue and explain why it's not desirable
- Consider the acronym B.P.D.O.G for the organization of your composition:

B- Background (who you are)

P- Purpose (why you are writing/speaking)

D- Details (specific examples about your decision; use references from the material given)

O- Operations (paired with above)

G- Goodwill Closing (reiterate your argument in a positive way; remind the reader what the purpose of the letter is)

English 30-2: Persuasive Writing Analysis Rubric

/20

Name: _____

Thought and Support: /10

Writing Skills /10

<p>Excellent</p> <p>10</p>	<p>A perceptive and thorough understanding of the issue is demonstrated. The student's arguments are adept and convincing. Support is well defined and purposefully chosen to reinforce the student's ideas in a deliberate and judicious way. A precise awareness of audience is effectively sustained.</p>	<p>The selection and use of words and structures are effective. This writing demonstrates confident control of correct sentence construction, usage, grammar, and mechanics.</p>
<p>Proficient</p> <p>8</p>	<p>A thoughtful and competent understanding of the issue is demonstrated. The student's arguments are well considered and sound. Support is accurate and occasionally purposefully chosen to reinforce the student's ideas in a logical and clear way. Awareness of audience is sustained.</p>	<p>The selection and use of words and structures are frequently effective. This writing demonstrates competent control of correct sentence construction, usage, grammar, and mechanics.</p>
<p>Satisfactory</p> <p>6</p>	<p>A sufficient but generalized understanding of the issue is demonstrated. The student's arguments are appropriate and straightforward. Support is relevant but general, and may be occasionally lacking in persuasiveness and consistency. Awareness of audience is generally sustained.</p>	<p>The selection and use of words and structures are occasionally effective. This writing demonstrates basic control of correct sentence construction, usage, grammar, and mechanics.</p>
<p>Limited</p> <p>4</p>	<p>An incomplete, vague, or confused understanding of the issue is demonstrated. The student's arguments are oversimplified and/or inconsistent. Support is superficial, unclear, contradictory, inappropriate, or merely a restatement of what is provided in the examination. Awareness of audience may be apparent but is not sustained.</p>	<p>The selection and use of words and structures are frequently ineffective. This writing demonstrates faltering control of correct sentence construction, usage, grammar, and mechanics.</p>
<p>Poor</p> <p>2</p>	<p>An inaccurate or minimal understanding of the issue is demonstrated. The student's arguments are of questionable logic or are unrelated to the issue under discussion. Support is irrelevant, overgeneralized, or lacking. Little awareness of audience is apparent.</p>	<p>The selection and use of words and structures are ineffective. This writing demonstrates lack of control of correct sentence construction, usage, grammar, and mechanics.</p>

Visual Analysis Response

You are given a photo and asked: "What ideas or impressions does the photograph suggest to you? Consider the context, and develop your response by referring to the photograph." The question always remains the same, but the photo changes. The photo will almost always reflect a dynamic contrast or visual irony of some kind.

Suggested Format (3 paragraphs of 6-10 sentences each):

Paragraph 1: What do you see?

- Describe your initial impressions of the photograph
- Note the visual contrasts, and what they tell you
- Express what idea you think the photographer was trying to convey
- Where applicable, comment on some visual techniques used within the photograph

Paragraph 2: Connection to your life

- Discuss how the ideas conveyed in the photograph connect to your own life or personal experience

Paragraph 3: Connection to the world

- Discuss the 'bigger issue' conveyed by the photograph and how it connects to the world and society.
- Don't be afraid to include ideas that you have learned through Social Studies, Religion, and other courses.

Questions to guide your thinking for Visual Analysis:

Which feature of the visual first attracted your attention?

What is the **subject** of the photograph? What is contained in the picture? What can you tell about the people from their appearance? What are they doing? How do the people relate to each other?

Consider the **body language**. What attitude is suggested by the person's posture? What movement is suggested by the arms and legs?

Facial expressions are important. What is revealed in the facial expression of the individuals in the picture? What is revealed about the atmosphere? What emotion is expressed?

Composition focuses on the arrangement of the photo. What is in the background? The foreground? Is this detail of great importance? Why?

Levels is all about where the picture is taken from. Where was the camera located when the photo was taken? Was the shot taken from beneath the subject or below the subject or was it taken at eye level? Camera angle says a lot about the subject.

Colours play key roles in photos. Why are the brighter colours emphasized? What could they represent? How is the use of light and shadows used? If it is a black and white shot, does it seem more harsh or more professional? What is the effect?

English 30-2: Visual Analysis Rubric

/20

Name: _____

Ideas & Impressions: /10

Presentation /10

<p>Excellent</p> <p>10</p>	<p>The student's perceptions are insightful and carefully considered. Support is precise, purposefully chosen, and strongly connected to the student's ideas and impressions.</p>	<p>The student's voice is engaging and the tone is confident. Stylistic choices are precise and effective. The writing is skillfully developed, and the unifying effect is confidently sustained.</p>
<p>Proficient</p> <p>8</p>	<p>The student's perceptions are thoughtful and considered. Support is relevant, detailed, and clearly connected to the student's ideas and impressions.</p>	<p>The student's voice is distinct and the tone is well considered. Stylistic choices are specific and frequently effective. The writing is coherently developed, and the unifying effect is capably sustained.</p>
<p>Satisfactory</p> <p>6</p>	<p>The student's perceptions are appropriate but may be generalized. Support is adequate and generally connected to the student's ideas and impressions.</p>	<p>The student's voice is matter-of-fact and the tone is appropriate. Stylistic choices are adequate and occasionally effective. The writing is generally clearly developed, and the unifying effect is appropriately sustained.</p>
<p>Limited</p> <p>4</p>	<p>The student's perceptions are superficial or ambiguous. Support is imprecise, unclear, and/or vaguely connected to the student's ideas and impressions.</p>	<p>The student's voice is inconsistent and/or the tone is inappropriate. Stylistic choices are inappropriate, imprecise, and often ineffective. The writing is unclearly or incoherently developed, and the unifying effect is not sustained.</p>
<p>Poor</p> <p>2</p>	<p>The student's perceptions are underdeveloped or incomprehensible. Support is lacking, inappropriate, or unrelated to the student's ideas and impressions.</p>	<p>The student's voice is confused and there is no discernible attempt to address the intended audience. Stylistic choices are ineffective and impede communication. The writing is ineffectively developed, and a unifying effect is absent.</p>

Using Quotations in Your Writing

- Use quotation marks for direct words quoted from any other sources

Punctuation in Quotations

- The comma and period always go inside the quotation marks
- Use single quotation marks for a quotation within a quotation

The teacher said, "My favourite line within *Macbeth* is 'Take thy face hence'."

When and How to Include Quotations

Use quotations when something is particularly well said or interesting and therefore its inclusion will add vividness to your writing.

Too many quotations, too many voices, can overpower your own. Consider these suggestions when including quote:

- Quotations should fit into your argument, not appear out of thin air.
- They should be grammatically consistent with the rest of your essay. If punctuation, pronouns, and verb tenses don't flow with your own words, paraphrase and cite the needed material, or make minor changes within the quotation, surrounding them with brackets [].
- Quote only sentences, passages, or words that are especially succinct, memorable, or powerful. Save direct quotations for brilliant comments that truly support your argument.
- Taking part of a quote is the strongest approach

Integrating Quotations

Always integrate quotations into your text. NEVER DROP A QUOTATION IN YOUR ESSAY! In other words, you must use your own words to introduce a quotation. The good old standby--So-and-so said, "blah blah blah"--is the very least you can do. Even better is when you can use some select words and phrases from a quotation and integrate them into a sentence of your own (always putting those words or phrases in quotation marks, though).

Although, never introduce a quote by saying the exact place it is found in the book:

Don't write: "In Act 2, Scene 2 there is a quote from *Macbeth* that says..."

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Instead write: "Before killing Duncan, Macbeth thinks to himself... "

Always explain the context, not the exact place it is found. That is what the brackets at the end of the quotation is for.

For example:

After seeing Juliet, Romeo declared "[he] ne'r saw true beauty til this night" (Act 1, Scene 4).

Furthermore, don't ever write

"this is proven in the following quote..." as an introduction to a quote.

Maintaining a smooth sentence style

In order to make your own writing flow as smoothly as possible, it's usually best to use only an effective part of a quotation as part of one of your own sentences. So instead of boring your reader with this:

The narrator says, "Who can even imagine me looking a strange white man in the eye?" (232),

write something like this:

The narrator asks if anyone could imagine her "looking a stage white man in the eye" (232).

And this:

At one point the mother says, "I used to think [Dee] hated Maggie, too" (233),

is not as good an integration as this:

At one point the mother admits that she "used to think [Dee] hated Maggie, too" (233).

You can also split up the quote to make your writing flow better.

Romeo is immediately in love with Juliet upon seeing her. "O, she doth teach the torches to burn bright," he says, "beauty too rich for use, for earth too dear" (Act 1, Scene 5).

Preparing for and following up on a quotation

To integrate a quotation properly within a paragraph, a good writer usually writes one sentence to introduce the quotation, a second sentence that includes the quotation,

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and a third sentence to comment on the significance of the quotation. Don't assume that your reader knows why you have included your quotation. Explain its meaning and significance. However, don't explicitly say: "This is explaining that..." or "This quote means..."

Here are some examples:

ORIGINAL: The shadow of a cloud moved across the field of grain and she saw the river through the trees.

SMOOTHLY INTEGRATED QUOTATION: Hemingway uses the image of a momentary darkness to suggest the woman's growing disillusionment. After her quarrel with the man, "[t]he shadow of a cloud moved across the field of grain . . ." (21). A similar shadow gradually develops over their relationship.

ORIGINAL: That look of seeing into things, of seeing through a thing to something else, was in the eyes of the sheriff's wife now.

SMOOTHLY INTEGRATED QUOTATION: Mrs. Peters sometimes appears to be almost supernatural. For example, Glaspell describes her "look of seeing into things, of seeing through a thing to something else . . ." (333). However, this "look" really demonstrates a sense of intuition rather than any magical powers.

Leaving something out of a quotation

Notice the ELLIPSES in the above quotations. Please notice that there ARE SPACES between each dot. Ellipses indicate, of course, that some unnecessary words have been left out of a quotation. Note that when you quote just a word or a short phrase, no ellipsis is necessary. Also, do not use an ellipsis to indicate that you have left out the beginning of a sentence; only missing words from the end or somewhere in the middle of a sentence need to be indicated with an ellipsis.

Changing or adding words within a quotation

Use brackets to indicate any changes you make to quotations while fitting them into your sentences (for reasons of style, verb tense, or general understanding). Look again at the above change of the original word "she" to "[Dee]." Here's another example:

ORIGINAL: "You don't have to call me by it if you don't want to," said Wagero.

SOMEWHAT SMOOTHLY INTEGRATED QUOTATION: The new and supposedly improved Dee tells her mother that she doesn't "have to call [Dee] by [her new name] if [she doesn't] want to" (234).

This quotation is technically correct (notice also the correct use of single quotation marks for dialogue), but three changes within such a short quotation render it a bit awkward. In general, if you have to change more than two items in a short quotation, it's better to find another way to write it. One way is just to paraphrase it (to

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paraphrase is to restate someone else's words in your own words, without quotation marks):

The new and supposedly improved Dee tells her mother that she doesn't have to use her new name, Wangero, if she prefers not to.

Other Notes Regarding Quotations:

a. Embedding Quotes

- i. Use quotes to support your argument, not to replace it.
 1. For this reason, do not include quotes in the thesis, topic sentences, or concluding sentence of your papers. These places are reserved for YOUR words and YOUR argument. Find quotes that give details to support your argument. Do not just find random quotes to throw in to a paper. Your paper is an argument; use quotes as evidence to prove your claim.
- ii. Put the quote in context.
 1. Give the context and the speaker (when needed) BEFORE the quote
 - a. Example: On Johnny's first night away from his home, he realizes "to survive [he] had to be hard, had to watch, had to plot and plan, had to study each person he met..."(57).
- iii. Trim the quote down to less than a sentence.
 1. Forces you to incorporate your own language into the sentence with the quote.
 - a. Examples:
 - i. INCORRECT: On Johnny's first night away from his home, he is frightened. "He had to survive, had to be hard, had to watch, had to plot and plan, had to study each person he met..."(57).
 - ii. CORRECT: On Johnny's first night away from his home, he realizes "to survive [he] had to be hard, had to watch, had to plot and plan, had to study each person he met..."(57).

Sr. High LA: Transition Words & Phrases

It is very important to use transition words and phrases when writing an essay. Transition words link your thoughts together, and they create coherence within your essay. Without transition words and phrases, the reader is unable to distinguish what your main arguments are. Transition words allow the reader to follow your ideas without getting lost, and they also assist you in making sure that your essay is sequential and organized.

Transitional Chains, to use in separating sections of a paragraph:

first... second... third

generally... furthermore... finally

in the first place... also... lastly...

in the first place... pursuing this further... finally

to be sure... additionally... lastly

in the first place... just in the same way... finally

basically... similarly... as well

Transitions that Signal More Information, or continue a common line of reasoning

in addition

besides

furthermore

moreover

also

as well as

similarly

consequently

in the same way

in the light of the... it is easy to see that

likewise

indeed

Transitions that Show Comparison, or change the line of reasoning (contrast)

either, or

neither, nor

however

instead

yet

in contrast

on the other hand

nevertheless

on the contrary

For opening a paragraph initially or for general use:

Admittedly	granted	generally speaking
Assuredly	no doubt	nobody denies
To be sure	undoubtedly	unquestionably
In this situation	at this level	

Transitions that Signal Emphasis:

Indeed	in fact	in other words
Point in fact	specifically	

Transitions that Signal Explanation or Introduce Example:

for example	that is	in other words	namely
for instance	such as	to illustrate	in particular

To Signal Conclusion:

Therefore	hence	in final analysis
In conclusion	in final consideration	indeed

Transitions that Show Cause and Effect

because	therefore	since	consequently
as a result	although	for this reason	if, then

Transitions that Show Time

after

before

finally

next

then

again

while

meanwhile

in the meantime

in the first place

afterwards

as soon as

before long

Transitions that Show a Result *(often used when restating a proven argument)*

thus

therefore

consequently

on account of

because

as a result

Four Types of Sentences

Four types of sentences: If students are writing sentences that do not fit into one of these categories, they are writing incorrect sentences. It is much easier to help students identify and correct incorrect sentences if they know the structure of the four types of correct sentences.

1. **Simple Sentences:** They have a verb (predicate) and a noun (subject) performing the action of the verb. A simple sentence can also be called an independent clause.

Example: His **friends** **went** swimming.
noun verb

2. **Compound Sentences:** They are two simple sentences combined with a comma and a coordinating conjunction. A few examples of coordinating conjunctions are: “and”, “but”, “or”, “so”, and “because”.

Example: His friends went swimming, **but** he decided to go jogging.
simple sentence simple sentence

3. **Complex Sentences:** Complex sentences contain one independent clause and one or more dependent clauses. An independent clause is the same as a simple sentence. A dependent clause is simply an independent clause that has a subordinate conjunction attached. A few examples of subordinate conjunctions are: although, since, when, and if.

Example: **Although** his friends went swimming, **he decided to go jogging**.
subordinating conjunction = dependent clause independent clause

4. **Complex – Compound Sentences:** They are sentences that consist of a complex sentence joined with another simple sentence using a coordinating conjunction such as “and”, “but”, or “because”.

Example: Although his friends went swimming, he decided to go jogging, **and** no one missed him.
complex sentence simple sentence

Three Types of Sentence Errors

Sentence Errors – These are the three main sentence errors. Knowledge of the four types of sentences makes it easy to avoid these errors, and this knowledge also makes it easy to correct them.

- **Sentence Fragments:** A sentence fragment is an incomplete sentence. They are usually either phrases or dependent clauses. Both need more words to complete the sentence correctly.

A phrase is a group of words without a noun (subject), or without a verb (predicate), or without either.

Examples: Went swimming. Decided to go jogging. His friends.

v v n

To correct these phrases, either add a noun (that is the subject), or add a verb (predicate).

A dependent clause is a simple sentence (also called an independent clause) that has a subordinate conjunction attached making it dependent.

Examples: **Although** his friends went swimming. **When** he decided to go jogging.

sub. conj. + independent clause *sub. conj. + independent clause*

To correct these subordinate clauses, add an independent clause.

- **Comma Splice:** A comma splice occurs when two or more sentences – whether they be simple sentences, compound sentences, complex sentences, or compound-complex sentences – are joined with only commas. Thus, two simple sentences joined by only a comma would fit into this category.

Example: His friends went swimming, he decided to go jogging.

simple sentence cs simple sentence

Example: Although his friends went swimming, he decided to go jogging, no one missed him.

complex sentence cs simple sentence

There are three ways to correct this error: separate the sentences with a period; add a coordinating conjunction (e.g., and, but, because) after the comma; replace the comma with a semicolon if the main ideas of the two sentences are closely connected or related.

- **Fused Sentence:** A fused sentence occurs when two or more sentences – whether they be simple sentences, compound sentences, complex sentences, or compound-complex sentences – are joined without any punctuation at all.

Example: His friends went swimming he decided to go jogging.

simple sentence fs simple sentence

There are three ways to correct this error: separate the sentences with a period; add a coordinating conjunction (e.g., and, but, because) after the comma; replace the comma with a semicolon if the main ideas of the two sentences are closely connected or related.