

BTW ALIGNMENT OF LITERARY TERMS/DEVICES

GRADE LEVEL

- 10** **abstract language** – Diction that describes intangible things like ideas or emotions or denotes general qualities of persons or things. A passage lacking vivid details or specifics may be called abstract. It is the diction of analysis and commentary, the opposite of concrete language.
- 11** **Anadiplosis**--The repetition of the last word (or phrase) from the previous line, clause, or sentence at the beginning of the next. Often combined with climax. Example
- The love of wicked men converts to fear,
That fear to **hate**, and **hate** turns one or both
To worthy danger and deserved death.
—Shakespeare, *Richard II* 5.1.66-68
- 11** **Anastrophe**--Inverted order of words or events as a rhetorical scheme. Anastrophe is specifically a type of **hyperbaton** in which the adjective appears after the noun when we expect to find the adjective before the noun. For example, Shakespeare speaks of "Figures pedantical" (*LLL* 5.2.407). Faulkner describes "The old bear . . . not even a mortal but an anachronism indomitable and invincible out of an old dead time." Lewis Carroll uses anastrophe in "Jabberwocky," where we hear, "Long time the manxome foe he sought. / So rested he by the Tumtum tree . . ." T. S. Eliot writes of "Time present and time past," and so on. Particularly clever anastrophe can become a **trope** when it alters meaning in unusual ways. For instance, T. S. Eliot writes of "arms that wrap about a shawl" rather than "shawls that wrap about an arm" in "The Love Song of J. Alfred Prufrock."
- 12 AP/IB** **Alexandrine** – a poetic line consisting of six iambic feet.
- 11** **Allegory**--a form of extended metaphor, in which objects, persons, and actions in a narrative, are equated with the meanings that lie outside the narrative itself. The underlying meaning has moral, social, religious, or political significance, and characters are often personifications of abstract ideas as charity, greed, or envy. Thus an allegory is a story with two meanings, a literal meaning and a symbolic meaning.
- 9** **alliteration**- the repetition of identical or similar consonant sounds, normally at the beginnings of words. "Gnus never know pneumonia" is an example of alliteration since, despite the spellings, all four words begin with the "n" sound.
- 9** **allusion**- a reference in a work of literature to something outside the work, especially to a well-known historical or literary event, person, or work. Surrounded by a swarm of young men, she was the Helen of the party. (Helen of Troy)
- 10** **ambiguity** – the multiple meanings, either intentional or unintentional of a word, phrase, sentence or passage
- 10** **anachronism** – the incorporation of an event, scene or person who does not correspond with the time period portrayed.
- 10** **anaphora** – The rhetorical device of repeating the same word or words at the start of two or more lines of poetry. Happy in your company, Happy in our solidarity, Happy in the pursuit of knowledge.

- 9 **Antagonist**--1. a person who is opposed to, struggles against, or competes with another; opponent; adversary.
2. the adversary of the hero or protagonist of a drama or other literary work: Iago is the antagonist of Othello.
- 9 **Anecdote**--a short account of a particular incident or event of an interesting or amusing nature, often biographical.
- 10 **antithesis**- a figure of speech characterized by strongly contrasting words, clauses, sentences, or ideas, as in "Man proposes; God disposes." Antithesis is a balancing of one term against another for emphasis or stylistic effectiveness.
- 11 **Anthromorphism**--the attribution of human characteristics to animal or non-living things, phenomena, material states and objects or abstract concepts. Examples include animals and plants and forces of nature such as winds, rain or the sun depicted as creatures with human motivations, and/or the abilities to reason and converse. It is strongly associated with art and storytelling where it has ancient roots. Most cultures possess a long-standing fable tradition with anthropomorphized animals as characters that can stand as commonly recognized types of human behavior.
- 9 **apostrophe**- a figure of speech in which someone (usually, but not always absent), some abstract quality, or a nonexistent personage is directly addressed as though present.
- 9 **assonance**- the repetition of identical or similar vowel sounds. "A land laid waste with all its young men slain" repeats the same "a" sound in "laid," "waste," and "slain."
- 10 **asyndeton**: joining together several grammatical clauses or phrases without using conjunctions between them: "The air was sultry, the water was murky, the spirits were despondent."
- 10 **Archetype**--the original pattern or model from which all things of the same kind are copied or on which they are based; a model or first form; prototype.
- 9 **Aside**--a part of an actor's lines supposedly not heard by others on the stage and intended only for the audience.
- 9 **atmosphere** – The prevailing mood of a literary work, often established by setting or landscape, lending an emotional aura and influencing the reader's expectations and attitudes.
- 11 **ballad meter**- a four-line stanza rhymed *abcd* with four feet in lines one and three and three feet in lines two and four. This is a narrative poem often using a refrain. Popular ballads were originally set to music, whereas modern, literary ballads were written to be read.
- 9 **blank verse**- unrhymed iambic pentameter. Blank verse is the meter of most of Shakespeare's plays, as well as that of Milton's *Paradise Lost*.
- 10 **cacophony**- a harsh, unpleasant combination of sounds or tones. It may be an unconscious flaw in the poet's music, resulting in harshness of sound or difficulty of articulation, or it may be used consciously for effect.
- 12 **caesura**- a pause, usually near the middle of a line of verse, usually indicated by the sense of the line, and often greater than the normal pause.
- 10 **Carpe Diem poetry** – From the Latin, the admonition often translated as "seize the day" is more accurately "pluck, as a ripe fruit or flower." It was first used by Horace in classical Rome. It is a common theme in 16th and 17th century English live poetry; yield to love while you are still young and beautiful.
- 9 **cataloguing**: the listing of characteristics or items in a series
- 10 **catharsis**: a purging of emotions; a cleansing of the spirit (used in Greek tragedies)

- 9 **character** – *Dynamic characters*, also called round, are three-dimensional and fully realized. These complex people are modified by their actions and experiences. *Static characters* are called flat or stick, having only two, often predictable dimensions; they can even be caricatures. They change little if at all and, and things happen to them, rather than within them. The action reveals a flat character, but it does not change him. A *foil* functions only as a contrast to a more important character.
- 9 **characterization** – Characters can be presented in several ways. *Direct characterization* employs explicit exposition, illustrated by the action of the story; we are told what the character is like. *Indirect characterization* requires the reader to infer a character's attributes based only on dialogue and action; we are shown what the character is like. *Inner representation* reveals only the impact of actions and emotions on the character's inner self with no authorial comment
- 12 **cinquain**: a five-line stanza
- 9 **conflict**: a struggle between two opposing forces in a short story, novel, play, or narrative poem.
- 12 **conceit**- an ingenious and fanciful notion or conception, usually expressed through an elaborate analogy, and pointing to a striking parallel between two seemingly dissimilar things. A conceit may be a **brief metaphor**, but it also may form the framework of an entire poem. A famous example of a conceit occurs in John Donne's poem "A Valediction: Forbidding Mourning," in which he compares his soul and his wife's to legs of a mathematical compass.
- 9 **Connotation**--the associated or secondary meaning of a word or expression in addition to its explicit or primary meaning: A possible connotation of "home" is "a place of warmth, comfort, and affection."
- 9 **consonance**- the repetition of similar consonant sounds in a group of words. The term usually refers to words in which the ending consonants are the same but the vowels that precede them are different. Consonance is found in the following pairs of words: "add" and "read," "bill and ball," and "born" and "burn."
- 9 **couplet**- a two-line stanza, usually with end-rhymes the same.
- 10 **crux**: the part or parts of a work, both long or short, where the total meaning comes to light at once.
- 9 **denotation**: the literal or "dictionary" meaning of a word or phrase.
- 9 **denouement**: the untying of the plot, usually at the end of a work of literature, where all is explained
- 9 **devices of sound**- the techniques of deploying the sound of words, especially in poetry. Among devices of sound are **rhyme, alliteration, assonance, consonance, and onomatopoeia**. The devices are used for many reasons, including creating a general effect of pleasant or of discordant sound, to imitate another sound, or to reflect a meaning.
- 11 **diction**- the use of words in a literary work. Diction may be described as formal (the level of usage common in serious books and formal discourse), informal (the level of usage found in the relaxed but polite conversation of cultivated people), colloquial (the everyday usage of a group, possibly including terms and constructions accepted in that group but not universally acceptable), or slang (a group of newly coined words which are not acceptable for formal usage as yet).
- 11 **didactic poem**- a poem which is intended primarily to teach a lesson. The distinction

between didactic poetry and non-didactic poetry is difficult to make and usually involves a subjective judgment of the author's purpose on the part of the critic or the reader. Alexander Pope's *Essay on Criticism* is a good example of didactic poetry.

- 9 **dramatic poem**- a poem which employs a dramatic form or some element or elements of dramatic techniques as a means of achieving poetic ends. The **dramatic monologue** is an example.
- 12 **elegy**- a sustained and formal poem setting forth the poet's meditations upon death or another solemn theme. Examples include Thomas Gray's "Elegy Written in a Country Churchyard"; Alfred, Lord Tennyson's *In Memoriam*; and Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd."
- 12 **end-stopped**- a line with a pause at the end. Lines that end with a period, a comma, a colon, a semicolon, an exclamation point, or a question mark are end-stopped lines.
- 12 **enjambment**- the continuation of the sense and grammatical construction from one line of poetry to the next.
- 10 **epiphany**: a sudden moment of enlightenment for a character
- 10 **extended metaphor**- an implied analogy, or comparison, which is carried throughout a stanza or an entire poem. In "The Bait," John Donne compares a beautiful woman to fish bait and men to fish who want to be caught by the woman. Since he carries these comparisons all the way through the poem, these are considered "extended metaphors."
- 10 **euphony**- a style in which combinations of words pleasant to the ear predominate. Its opposite is **cacophony**. T
- 9 **eye rhyme**- rhyme that appears correct from spelling, but is half-rhyme or slant rhyme from the pronunciation. Examples include "watch" and "match," and "love" and "move."
- 9 **Fable**--a short tale to **teach** a moral lesson, often with animals or inanimate objects as characters; apologue: the fable of the tortoise and the hare; Aesop's fables.
- 12 AP/IB **feminine rhyme**- a rhyme of two syllables, one stressed and one unstressed, as "waken" and "forsaken" and "audition" and "rendition." Feminine rhyme is sometimes called double rhyme.
- 9-11 **figurative language**- writing that uses figures of speech (as opposed to literal language or that which is actual or specifically denoted) such as **metaphor, irony, and simile**. Figurative language uses words to mean something other than their literal meaning. "The black bat night has flown" is figurative, with the **metaphor** comparing night and bat. "Night is over" says the same thing without figurative language.
- 9 **flashback**: a scene in a short story, novel, play, or narrative poem that interrupts the action to show an important connection to the present action, a rationale for what is occurring in the plot.
- 10 **foil**: a foil is a character who provides a contrast to another character, his or her opposite, to emphasize the characterization more clearly.
- 9 **Folktale**--a tale or legend **originating** and traditional among a people or folk, esp. one forming part of the oral tradition of the common people.
- 9 **foreshadowing**: clues in a literary work that suggest events that have yet to occur.
- free verse**- poetry which is not written in a traditional meter but is still rhythmical. The poetry of Walt Whitman is perhaps the best-known example of free verse.
- 12 AP/IB **heroic couplet**- two end-stopped iambic pentameter lines rhymed aa, bb, cc with the thought usually completed in the two-line unit.
- 11 **hyperbole**- a deliberate, extravagant, and often outrageous exaggeration. It may be used

- for either serious or comic effect. “He would walk a million miles to see her smile.”
- 11 **imagery**- the images of a literary work; the sensory details of a work; the figurative language of a work. Imagery has several definitions, but the two that are paramount are the visual auditory or tactile images evoked by the words of a literary work or the images that figurative language evokes. **When an AP question asks you to discuss imagery, you should look especially carefully at the sensory details and the metaphors and similes of a passage. Some diction is also imagery, but not all diction evokes sensory responses.**
- 11 **irony** – A recognition of incongruities in event, situation or structure in which reality differs from appearance. The operative work is “opposite.” *Verbal irony* uses words that express the opposite of what is meant – praise implies blame and blame, praise. Irony is not be confused with sarcasm, which is harsher. *Situational irony* is a predicament or bit of luck, which is the opposite of what one would expect, given the circumstances. *Dramatic irony* comes into play when a character’s utterance reveals that he or she is unaware of something important that the reader or audience knows.
- 9 **internal rhyme**- rhyme that occurs within a line, rather than at the end **juxtaposition** – Placing side by side, usually to achieve a particular effect. If two incongruous words are so placed, the effect may be irony.
- 9 **Legend**--a non-historical or unverifiable story handed down by tradition from earlier times and popularly **accepted** as historical.
- 11 AP/IB **litotes**: a deliberate understatement in the opposite sense, as in “he was not unmotivated”
- 10 **lyric poem**- any short poem that presents a single speaker who expresses thoughts and feelings. Love lyrics are common, but lyric poems have also been written on subjects as different as religion and reading. *Sonnets and odes* are lyric poems.
- 12 **masculine rhyme**- rhyme that falls on the stressed and concluding syllables of the rhyme- words. Examples include “keep” and “sleep,” “glow” and “no,” and “spell” and “impel.”
- 9 **metaphor**- a figurative use of language in which a comparison is expressed without the use of a comparative term like “as,” “like,” or “than.” A **simile** would say, “night is like a black bat;” a metaphor would say, “the black bat night.”
- 12 **meter**- the repetition of a regular rhythmic unit in a line of poetry. The meter of a poem emphasizes the musical quality of the language and often relates directly to the subject matter of the poem. Each unit of meter is known as a foot.
- 11 **metonymy**- a figure of speech which is characterized by the substitution of a term naming an object closely associated with the word in mind for the word itself. In this way we commonly speak of the king as the “crown,” an object closely associated with kingship. (ex: White House for the President of the U.S.)
- 12 **mixed metaphors**- the mingling of one metaphor with another immediately following with which the first is incongruous. Lloyd George is reported to have said, “I smell a rat. I see it floating in the air. I shall nip it in the bud.”
- 9 **Myth**--a short tale to **teach** a moral lesson, often with animals or inanimate objects as characters; apologue: the fable of the tortoise and the hare; Aesop's fables.
- 9 **narrative poem**- a non-dramatic poem which tells a story or presents a narrative, whether simple or complex, long or short. **Epics and ballads** are examples of narrative poems.
- 12 **octave**- an eight-line stanza. Most commonly, octave refers to the first division of an Italian sonnet.
- 9 **onomatopoeia**- the use of words whose sound suggests their meaning. Examples are

“buzz,” “hiss,” or “honk.”

- 11** **oxymoron**- a form of paradox that combines a pair of contrary terms into a single expression. This combination usually serves the purpose of shocking the reader into awareness. Examples include “wise fool,” “sad joy,” and “eloquent silence.”
- 10** **paradox**- a situation or action or feeling that appears to be contradictory but on inspection turns out to be true or at least to make sense. “One must feel pain to appreciate life.”
- 10** **parallelism**- a similar grammatical structure within a line or lines of poetry. Parallelism is characteristic of Asian poetry, being notably present in the Psalms, and it seems to be the controlling principle of the poetry of Walt Whitman.
- 9** **paraphrase**- a restatement of an idea in such a way as to retain the meaning while changing the diction and form. A paraphrase is often an amplification of the original for the purpose of clarity.
- 9** **personification**- a kind of **metaphor** that gives inanimate objects or abstract ideas human characteristics.
- 12** **poetic foot**- a group of syllables in verse usually consisting of one accented syllable and one or two unaccented syllables associated with it.
- 10** **polysyndeton**: Connecting grammatical elements with “and” to build up a sense of labor or create an emphasis: “The Okies toiled and starved and cried and prayed.”
- 9** **protagonist**: the central character of a drama, novel, short story, or narrative poem. The protagonist is the character on whom the action centers and with whom the reader sympathizes most-may be a paragon but may be a character with human frailties.
- 9** **pun**- a play on words that are identical or similar in sound but have sharply diverse meanings. Puns can have serious as well as humorous uses. An example is Thomas Hood’s: “They went and told the sexton and the sexton tolled the bell.”
- 9** **quatrain**- a four-line stanza with any combination of rhymes.
- 11** **rhetoric**: language and its many shapes and forms, both oral and written
- rhetorical question**: when a question is asked that requires no one to answer it
- 9** **refrain**- a group of words forming a phrase or sentence and consisting of one or more lines repeated at intervals in a poem, usually at the end of a stanza.
- 9** **rhyme**- close similarity or identity of sound between accented syllables occupying corresponding positions in two or more lines of verse. For a true rhyme, the vowels in the accented syllables must be preceded by different consonants, such as “fan” and “ran.”
- 12 AP/IB** **rhyme royal**- a seven-line stanza of iambic pentameter rhymed *ababbcc*, used by Chaucer and other medieval poets.
- 10** **rhythm**- the recurrence of stressed and unstressed syllables. The presence of rhythmic patterns lends both pleasure and heightened emotional response to the listener or reader.
- 11** **sarcasm**- a type of irony in which a person appears to be praising something but is actually insulting it. Its purpose is to injure or to hurt.
- 11** **satire**- writing that seeks to arouse a reader’s disapproval of an object by ridicule. Satire is usually comedy that exposes errors with an eye to correct vice and folly. Satire is often found in the poetry of Alexander Pope.
- 12 AP/IB** **scansion**- a system for describing the meter of a poem by identifying the number and the type(s) of feet per line. Using these terms, then, a line consisting of five iambic feet is

called “iambic pentameter,” while a line consisting of four anapestic feet is called “anapestic tetrameter.”

- 11** **sentence types** – *Loose sentences* are long and rambling, beginning with subject and predicate followed by many modifiers and subordinate ideas. Nothing in particular is emphasized. *Periodic sentences* withhold the main clause or its predicate until the end, forcing the reader to pay careful attention while awaiting the ending.
- 12** **sestet**- a six-line stanza. Most commonly, sestet refers to the second division of an Italian sonnet.
- 10** **setting** – The background of the action, it is of various importance in works of literature. Setting may include the geographical location, the daily manner of living, the epoch or season or time of day, the atmosphere, and the general environment, including religious, mental, moral, social, or emotional conditions and their symbolic meaning.
- 11** **shift**: a point in a literary work where something changes-the tone, the diction, the syntax, the point of view of the narrator. If you can find the shifts, you can make more sense out of a work of literature. See *turn*
- 12** **sibilance** – Hissing sounds represented by *s*, *z* and *sh*.
- 9** **simile**- a directly expressed comparison; a figure of speech comparing two objects, usually with “like,” “as,” or “than.” It is easier to recognize a **simile** than a **metaphor** because the comparison is explicit: my love is like a fever; my love is deeper than a well. (The plural of “simile” is “similes” not “similes.”)
- 9** **soliloquy**: long speech made by one character who is alone and thus reveals his/her private thoughts to the audience in an aside, a dramatic method to convey thoughts of a character on stage.
- 9 - 12** **sonnet**: a fourteen-line poem with a single theme. Two traditional patterns exist. The Italian sonnet (Petrarchan) is divided into two parts-- an eight line octave and a six line sestet. The octave rhymes abba abba, while the sestet generally rhymes cde, cde. The two parts of the sonnet work together. The octave raises the question, states a problem, or presents a brief narrative. The sestet answers the question, solves the problem, or comments on the narrative. The Shakespearean or English sonnet consists of 3 quatrains and a concluding couplet, with a rhyme scheme of abab cdcd efef gg. Each of the 3 quatrains usually explores a different variation of the main theme. The couplet presents a summarizing or concluding statement.
- 9** **stanza**- usually a repeated grouping of three or more lines with the same meter and rhyme scheme.
- 11** **strategy (or rhetorical strategy)**- the management of language for a specific effect. The strategy or rhetorical strategy of a poem is the planned placing of elements to achieve an effect. The rhetorical strategy of most love poems is deployed to convince the loved one to return to the speaker’s love. By appealing to the loved one’s sympathy, or by flattery, or by threat, the lover attempts to persuade the loved one to love in return.
- 12** **structure**- the arrangement of materials within a work; the relationship of the parts of a work to the whole; the logical divisions of a work. The most common units of structure in a poem are the line and stanza.
- 11** **style** - the mode of expression in language; the characteristic manner of expression of an author. Many elements contribute to style, and **if a question calls for a discussion of**

style or of “stylistic techniques,” you can discuss diction, syntax, figurative language, imagery, selection of detail, sound effects, and tone, using the ones that are appropriate.

- 10** **symbol**- something that is simultaneously itself and a sign of something else. For example, winter, darkness, and cold are real things, but in literature they are also likely to be used as symbols of death.
- 11** **synecdoche**- a form of metaphor which in mentioning a part signifies the whole. For example, we refer to “foot soldiers” for infantry and “field hands” for manual laborers who work in agriculture.
- 11** **synesthesia** – Describing one kind of sensation in terms of another, e.g., sound as color, color as sound, sound as taste, color as temperature.
- 11** **syntax**- the ordering of words into patterns or sentences. If a poet shifts words from the usual word order, you know you are dealing with an older style of poetry or a poet who wants to shift emphasis onto a particular word.
- 12 AP/IB** **tercet**- a stanza of three lines in which each line ends with the same rhyme.
- 12 AP/IB** **terza rima**- a three-line stanza rhymed *aba, bcb, cdc*, etc. Dante’s *Divine Comedy* is written in terza rima.
- 10** **theme**- the main thought expressed by a work. In poetry, it is the abstract concept which is made concrete through its representation in person, action, and image in the work.
- 11** **tone**- the manner in which an author expresses his or her attitude; the intonation of the voice that expresses meaning. (Remember that the “voice” need not be that of the writer.) Tone is described by adjectives, and the possibilities are nearly endless. Often a single adjective will be enough, and in poetry, tone may change from stanza to stanza or even line to line. Tone is the result of **allusion, diction, figurative language, imagery, irony, symbol, syntax, and style**.
- 11** **turn** – A rhetorical figure that provides a change in thought that is often signaled by words like *but, however, and yet*. In the Italian, a turn begins the sestet (line 9), in the Elizabethan sonnet, it may occur after the quatrains, as the couplet begins in line 13. See *shift*
- 11** **understatement**- the opposite of hyperbole. It is a kind of irony that deliberately represents something as being much less than it really is. For example, Macbeth, having been nearly hysterical after killing Duncan, tells Lenox, “’Twas a rough night.”
- 12 AP/IB** **villanelle**- a nineteen-line poem divided into five tercets and a final quatrain. The villanelle uses only two rhymes which are repeated as follows: *aba, aba, aba, aba, aba, abaa*. Line 1 is repeated entirely to form lines 6, 12, and 18, and line 3 is repeated entirely to form lines 9, 15, and 19; thus, eight of the nineteen lines are refrain. Dylan Thomas’s poem “Do Not Go Gentle Into That Good Night” is an example of a villanelle.

Close reading: How to suck the marrow out of literature

What is close reading? Close reading is the fine art of picking apart a statement to micro-analyze what it means.

Here's a great example from *Acting in Shakespeare*, by Robert Cohen. Referring to Lady Macbeth's line, "Come, thick night, and pall thee in the dunnest smoke of Hell," Cohen remarks that,

*Shakespeare could easily have said "the **darkest** smoke of hell." "Darkest" would have been clearer to his 17th-century audience, and it would be clear to us. But clarity isn't everything. "Dunness" has a thudding sound, and a wealth of hidden meanings. As a color, dun is a dark gray-brown with tones of red, an image of dirty smoke issuing from red coals, a muffled Hell. To "dun" also means to make increasingly persistent demands, as Lady Macbeth will soon do to her husband. And "dun" as we have already seen, sets up the "done" in Macbeth's subsequent "If it were done when 'tis done, then 'twere well if it were done quickly," as well as his "I have done the deed" following the assassination, and Lady Macbeth's final wrap-up: "what's done cannot be undone." So this "dunness" smoke ("done-est") becomes a highly metaphorical drumbeat in the play, whereas "darkest" is merely descriptive. (Cohen, *Acting In Shakespeare*, 132)*

That's good close reading! That's what I want you folks to do.

How is this done?

In learning to write about literature, we are going to focus on several different tools authors use to get their point across:

Tone

Tone is the author's attitude toward another person or a subject -- it's like reading between the lines to discover how the author really feels about what they're writing about.

Diction

Diction is an author's choice of words for a specific effect. Think of the different effect you'd have if you described someone as "lush" versus "fat."

Detail

Detail means concrete words or phrases that give you information perceived through your senses and puts a picture in your head about what something looks, smells, tastes, sounds, or feels like. Detail tends to be pretty factual in nature.

Point of view

*Point of view is literally the perspective from which a story is told. In Jon Scieska's *The True Story of the Three Little Pigs*, for example, this well-known fairy tale is told from the point of view of the wolf, not from the point of view of the pigs. Point of view in a story can usually be first-person (an "I" story, such as a story told in diary or journal form), third-person limited (a "he/she" story told mostly from one character's perspective), or third-person omniscient, where the readers get the story through the perspectives of multiple characters.*

Structure

Structure is the larger pattern or organization of a piece of writing. For example, most stories are told in chronological order, from "Once upon a time" to "And they lived happily ever after," but some stories or texts experiment with structure to achieve their effect. For instance, in the movie Memento, the story is told in ten-minute segments going backwards in time, each scene answering the question, "How did he [the main character] get in that situation?" Tools like flashback are extremely important in considering structure, as is the general organizational pattern of the whole work.

Character

Characters are the people in a text, and exploration of a character in literary analysis usually involves some degree of probing for motive: reading between the lines and asking why a character chooses to take a particular action.

Irony

Roughly speaking, irony is a sharp gap between what you're set up to expect and what actually occurs. Irony can be felt on the part of the audience, who might lack a really crucial piece of information about a major character, one that (when they learn it) will cause them to make a wholesale revision of their opinion about that character. It can be felt between characters as well, where the audience (and some other characters) possess a crucial piece of information that another character lacks, like in Oedipus, where we know that Oedipus himself is actually the murderer he is looking for.

Symbolism

A symbol is a thing that represents an idea. That thing can be an event, object, person, or phenomenon, and the ideas it represents are usually abstract. Simple examples include the American flag representing freedom, or a rose symbolizing love, but usually they're more complex and interesting. One example is from Othello, where a handkerchief becomes a symbol for a woman's body and a wife's sexual infidelity.

Throughout the year, I'll have you folks practice close reading like this:

Step 1: Underline the most important words in a single, crucial statement from a text – a poem, a story, whatever. Those important words may be tone words, diction words, detail words, words or phrases that focus on point of view, and so on.

Step 2: For each of those words...

- Explain in a modified evidence chart form WHY they are important -- that is, why the author decided to use them and what his or her point was. Come up with at least two hypotheses about
 - Why the author chose those words
 - What impact they have on you, the reader. What do they make you feel or understand?
 - In what way the text would be different if the author had chosen different words, detail, perspective, et cetera.

Step 3: Using the statement as a microcosm of the entire text, discuss...

- How these words help the author convey his or her point (the THEME) OR
- Our **understanding of this character**.

Huh? Example, please!

Okay. This statement is taken from the first sentence of Poe's "The Cask of Amontillado":

The thousand injuries of Fortunato I had borne as I best could ventured upon insult.

Step 1: UNDERLINE!The words I find most important are these:

The thousand injuries of Fortunato I had borne as I best could ventured upon insult.

Step 2: CHART!

EVIDENCE	INFERENCE
The thousand injuries	<p>This sounds like total hyperbole – really, a "thousand" injuries?</p> <p><u>Hypothesis:</u> Perhaps the narrator is basically a drama queen, overstating the degree to which Fortunato has "injured" him.</p> <p><u>Hypothesis:</u> Does he make this statement to evoke the reader's pity? If so, it doesn't work – it makes him seem like a whiner.</p> <p><u>Hypothesis:</u> Maybe this guy really is completely out of touch with perspective, the kind of guy who blows everything out of proportion.</p>
of Fortunato	<p>Why "of Fortunato"? Why not "Fortunato's injuries"?</p> <p><u>Hypothesis:</u> The second way makes Fortunato sound like a <u>victim</u> of the injuries, not the</p>

	<p><u>perpetrator</u> of them. Since the narrator hates Fortunato, he doesn't want us to see Fortunato as a victim at any time – he literally puts the "of" in between Fortunato and his injuries so that we hear about the injuries first – and Fortunato second.</p>
I had borne	<p>Now here, there's no trickiness with the verb and subject – he comes right out and says HE "had borne" the injuries. Why "borne"? Other possibilities: <i>put up with, endured, suffered, etc.</i></p> <p><i>Borne</i> sounds like born, like the narrator is somehow pregnant. The Born Identity. (Ha, ha...)</p> <p><u>Hypothesis</u>: Fortunato makes this narrator feel feminized, powerless, impotent, non-masculine</p>
as I best	<p>Okay, isn't the usual expression, "as BEST I could"? Why does the narrator flipflop the expression here and make it "as I BEST could"? <u>Hypothesis</u>: This way, he gets to say he is best: I (am) best -- right after he's tacitly admitted to the fact that Fortunato makes him feel like a girly-man.</p> <p><u>Hypothesis</u>: This person is powerfully competitive and what's at stake for the dude is his masculinity. This is someone who'd beat you up if you accused him of being less than macho.</p>
ventured upon insult	<p>What the heck – how the heck can you "venture upon" insult? Either you insult someone or you don't! What, Fortunato came close to insulting the narrator? Nearly did it? Almost did it? Either way, he DID NOT INSULT THE NARRATOR, that much is plain, or this is the kind of guy who would have said so.</p> <p><u>Hypothesis</u>: This guy is wack. He blows things waaaaaay out of proportion – takes offense at things other people probably aren't even aware that they have done.</p>

Step 3: NOTE: In Step 3, you try to weave together ALLLLLLL of the inferences into a tight paragraph form. Go through the quote chronologically (in order) as in the following example:

In Edgar Allan Poe's "The Cask of Amontillado," the first sentence is the key to the entire story, for in it, the narrator, overdefensive about his masculine shortcomings in comparison to his friend Fortunato, inadvertently reveals his motives for murder: he must eliminate the man who makes him feel feminized.

Initially, the reader is led to believe that the narrator is a long-suffering victim of an insensitive – even heartless – friend who has finally gone one step too far in testing the narrator's extensive patience: "The thousand injuries of Fortunato I had borne as I best could," the narrator begins, "but when he ventured upon insult, I vowed revenge" (Poe, 1). On an initial perusal, the reader is lulled into trusting the tone of calm that characterizes this narrator's voice and believing that he is a victim of near-persecution without closely inspecting the way in which his language escapes his control and reveals the underlying truth the narrator would prefer to conceal.

On closer examination, the statement "a thousand injuries" strikes one as pure hyperbole – how is it possible that this narrator continues to be friends with Fortunato, or Fortunato with him, after suffering a "thousand injuries," whether spiritual, physical, mental, or social? Though the statement is clearly intended to evoke the reader's pity, it undercuts the reader's sympathy by making the narrator seem like, well, a whiner, a "drama queen" who overstates and overdramatizes any offense into a capital crime.

The reader's suspicion that this narrator is not altogether literal – and thus not altogether trustworthy – is deepened by the next part of the sentence in which the narrator refers to the injuries "of Fortunato." The injuries of Fortunato seems a rather unnecessarily wordy way to state Fortunato's injuries – and Poe, a writer well-known for making every word count, surely did not choose this wording by accident. The phrase Fortunato's injuries makes Fortunato sound like a victim, the one who suffered injuries, not the one who perpetrated them. Filled with hate for Fortunato, the narrator does not want the reader to see Fortunato as a victim even for a microsecond – he literally distances Fortunato from these injuries with the intervening "of" so that readers hear about the injuries first – and Fortunato second.

At this point, one surely wonders what the reason for the narrator's antipathy could possibly be, particularly since the "thousand injuries of Fortunato" seem vague at best and hyperbole at worst. When he states that [he] had "borne" these injuries, the readers get their first taste of the narrator's true motive. Note that there is no trickiness here with inverted verbs and subjects: the narrator comes right out and says that "[he] had borne" them – a richly revealing word. Rather than saying he had put up with the injuries, endured them, suffered them, the narrator chooses the one word that suggests labor and delivery: born. Fortunato, the inflictor of the "injuries," has metaphorically feminized this narrator, or so he feels. Powerless, impotent and very angry, the narrator has "borne" Fortunato's injuries until he can no longer tolerate his own emasculation.

As if to erase the stigma he has himself evoked with the word "borne," the narrator's control over his own language now slips to a greater degree in the following statement: that he had borne Fortunato's injuries "as I best could." The usual expression, of course, is as best I could. What could explain this

distortion? So deeply jealous of Fortunato, so disempowered is he that the narrator feels what amounts to a compulsive need to assert his threatened sense of superiority. One way or another, he must declare that "I (am) best." His powerful competitive nature hidden beneath a surface of deceptive calm, this narrator is literally 'this close' to losing control – first over his language, and then over himself.

Finally, the narrator offers what appears to be a reason for hating Fortunato: apparently, Fortunato has insulted him. To a narrator whose fragile ego is so easily threatened, this alone would probably be close enough to a motive to make the narrator's actions seem understandable, if not ethical. However, what the narrator actually says is that when Fortunato "ventured upon insult," the narrator "vowed revenge." What does it mean, however, to "venture upon insult"? Either a person insults another one or he does not. Did Fortunato come close to insulting the narrator? Almost insult him? Either way, what does remain quite clear is that Fortunato never actually insulted this narrator at all. He only "ventured" upon insult. He never actually made it there.

Ultimately, though this narrator seeks to evoke the reader's sympathy through his careful choice of words and clever manipulation of the language, his own capacity for rage makes him lose the control he has so rigorously established, revealing a motive that he not only conceals from the reader, but may even be concealing from himself.

WATCH YOUR TONE!!!

Positive Tone/Attitude Words

Amiable	Confident	Friendly	Playful
Amused	Consoling	Happy	Pleasant
Appreciative	Content	Hopeful	Proud
Authoritative	Dreamy	Impassioned	Relaxed
Benevolent	Ecstatic	Jovial	Reverent
Brave	Elated	Joyful	Romantic
Calm	Elevated	Jubilant	Soothing
Cheerful	Encouraging	Lighthearted	Surprised
Cheery	Energetic	Loving	Sweet
Compassionate	Enthusiastic	Optimistic	Sympathetic
Complimentary	Excited	Passionate	Vibrant
Exuberant	Fanciful	Peaceful	Whimsical

Negative Tone/Attitude Words

Accusing	Childish	Furious	Passive
Aggravated	Choleric	Harsh	Quarrelsome
Agitated	Coarse	Hateful	Shameful
Angry	Cold	Haughty	Smooth
Apathetic	Condemnatory	Hurtful	Snooty
Condescending	Contradictory	Indignant	Superficial
Arrogant	Critical	Inflammatory	Surly
Artificial	Desperate	Insulting	Testy
Audacious	Disappointed	Irritated	Threatening
Belligerent	Disgruntled	Manipulative	Tired
Bitter	Disgusted	Uninterested	Wrathful
Boring	Disinterested	Obnoxious	
Brash	Facetious	Outraged	

Humor-Irony-Sarcasm Tone/Attitude Words

Amused	Condescending	Disdainful	Malicious
Bantering	Insolent Quizzical	Droll	Mock-heroic
Bitter	Taunting	Facetious	Mocking
Caustic	Contemptuous	Flippant	Mock-serious
Comical	Ironic Ribald	Giddy Patronizing	Scornful
Humorous	Teasing	Sharp	Ridiculing
Pompous	Critical	Irreverent	Sad
	Cynical	Joking	Sarcastic

Sardonic
Satiric

Silly
Whimsical

Wry

Sorrow-Fear-Worry Tone/Attitude Words

Aggravated
Agitated
Anxious
Apologetic
Apprehensive
Concerned
Confused
Dejected
Depressed
Despairing
Disturbed

Embarrassed
Fearful
Foreboding
Gloomy
Grave
Hollow
Hopeless
Horrific
Horror
Melancholy
Miserable

Morose
Mournful
Nervous
Numb
Ominous
Paranoid
Pessimistic
Pitiful
Poignant
Regretful
Remorseful

Resigned
Sad
Serious
Sober
Solemn
Somber
Staid
Upset

Neutral Tone/Attitude Words

Admonitory
Allusive
Apathetic
Authoritative
Baffled
Callous
Candid
Ceremonial
Clinical
Consoling
Contemplative
Conventional
Detached
Didactic
Disbelieving
Dramatic
Earnest
Expectant
Factual
Fervent
Formal
Forthright
Frivolous
Haughty
Histrionic

Humble
Incredulous
Informative
Inquisitive
Instructive
Intimate
Judgmental
Learned
Loud
Lyrical
Matter-of-fact
Meditative
Nostalgic
Objective
Obsequious
Patriotic
Persuasive
Pleading
Pretentious
Provocative
Questioning
Reflective
Reminiscent
Resigned
Restrained

Seductive
Sentimental
Serious
Shocking
Sincere
Unemotional
Urgent
Vexed
Wistful
Zealous

So, You Want to Write a Sentence!

How do I embed an author's quote to do that "quote sandwich" thing?

Easy. You really do think of it as a quote sandwich, with a pattern of *you-quote-you-quote-you*. You BEGIN and END with **your own words**. Second, you weave the words of the quote into your own sentence so that the sentence flows right into the quote and grammatically works with it.

Example: Here's your quote from *Hamlet*:

*O that this too, too solid flesh would melt,
Thaw, and resolve itself into a dew,
Or that the Everlasting had not fixed
His canon 'gainst self-slaughter.*

To do a good quote sentence, set up the most important parts of this quote, the ones you really want to discuss, and put them in context. Work the quote in to the context you've established.

Example:

Disgusted with himself and with the world, Hamlet wishes that his "too, too solid flesh would melt / Thaw, and resolve itself into a dew," or at the very least, that he could eliminate his problems through "self-slaughter," despite the fact that "the Everlasting" (God) has forbidden it.

NOTICE THIS -- See how the words of the quote fit the grammatical structure of the sentence? They're "worked in" to the sentence like they're an organic part of it already. Do that, or otherwise it sounds clunky.

Example #2 from Melville's *Moby-Dick*:

Call me Ishmael.

This seemingly simple sentence consisting of three words opens the most famous of American novels, but in its very brevity, it is suggestive of many possibilities. The speaker asks us in direct address to "Call [him] Ishmael," suggesting that the speaker is introducing himself, in fact -- but with a bit of reserve, for he implies that his name might not really be Ishmael at all, but that he is to be "Call[ed]" that for the duration of the story.

NOTE: See how I changed *me* to *him* and *Call* to *Called* when I needed to do so? If I hadn't changed them, my sentence would've sounded weird, but to let you know I made a change, I put in those little brackets ----> [and]. See?

How do I write a sentence about diction?

Tip #1: Actually **use the word "diction,"** but don't just stop there. Describe **what kind of diction** the author is using.

NOTE: NEVERNEVERNEVER say "The author used *a lot of diction*." This is **really** lame. Since diction literally means "word choice," this is like saying, "The painter used a lot of paint," or "The programmer used a lot of HTML."

Tip #2: Describe what kind of diction the author is using in your example. Is the author speaking colloquially or formally? Educatedly or ignorantly? Is he urban or rural, urbane or innocent? Does he use diction associated with any profession, like the military?

Example from Swift's "A Modest Proposal"

It is a melancholy object to those who walk through this great town or travel in the country, when they see the streets, the roads, and cabin doors, crowded with beggars of the female sex, followed by three, four, or six children, all in rags and importuning every passenger for an alms.

Tip #3: Think about the words he uses that stand out for you, such as *melancholy*, *object*, *importuning*. The "fanciness" and "big-worditude" of these words imply that this speaker is well-educated (and is writing to other well-educated people, BTW, so actually, diction can tell you something about AUDIENCE too, hahahaha....two birds with one stone...).

Okay, so how do you describe that kind of diction? Think of two different (but complimentary) adjectives you could use to describe it. How about "well-educated" or even "haughty"?

You might infer that the speaker is of the upper class, too, by the way he refers to this group of starving people as "a melancholy *object*." They're not really people to him -- they're *objects*, object-ified. Dude, that's so *cold*.

Okay, so how would you describe that kind of diction? How about "cold" and "objective"?

Now put them together in a sentence.

*The opening sentence of Swift's "A Modest Proposal" presents us with a speaker whose **well-educated, even haughty** diction only barely conceals the **coldly objective language** he uses to describe the Irish peasants he encounters. Though they are "melancholy," they are "melancholy objects" -- not really people at all, but impediments to travelers.*

See how I didn't want to repeat "diction" in the "coldly objective" part? That's why I substituted "language." Oh, and you got another example of embedding a quote! Whee. A freebie.

How Do I Write a Sentence About Detail?

Okay, now of course you remember that *detail* is the same thing as *concrete detail* -- it's "just the facts," and unlike imagery, it isn't supposed to evoke any particular feeling. **It's neutral,** basically. You also know that *detail* is not the same thing as *diction*, because the words that the author chose are basically there **just to convey information, not to get an emotional rise out of you.**

Take a look at how you write a sentence about a snake who "turned a little to see what I would do."

Tip #1: Use the actual word "detail" when you're setting up your detail sentence.

Tip #2: Tell WHY the author used detail.

EXAMPLE: The author's vivid **detail** provides a wealth of information about the actions of the snake and the man. As the man approaches the snake, the snake "turned a little" to see what the speaker would do: go "back to the ranch house, [get] a hoe, and [return]" to the final confrontation.

How Do I Write a Sentence About Tone?

Tone is the way in which an author conveys his or her attitude about a subject or person -- just as when people are speaking, they convey their feelings about a person or subject through their tones of voice.

Tone is tough to manage both as a writer and as a reader. In the text-dependent world of email, IMs, and texting, we know that our tone is not always conveyed accurately through our words...hence the invention of the emoticon. ;-).

Tip #1: Use the actual word "tone."

Tip #2: NEVERNEVERNEVER say something like, "The author used tone," or worse, "The author used a lot of tone."

Tip #3: Think of at least two different (but complementary) words to describe the author's tone. Here are some possibilities, but there are many more:

angry

sarcastic
sweet
scornful
enthusiastic
humble
instructive
manipulative
proud
apathetic
encouraging

Notice how almost all of these tone words describe people's attitudes towards things or others? That's not a mistake.

How Do I Write Sentence Patterns...and why are they important?

Write sentence patterns by following the models I'm going to discuss in class. Here are a couple of the most common, but this is not an exhaustive list. Writing sentence patterns is important because for one thing, reading the same style of sentence ALL THE TIME is really boring as watching tacks fall out of a wall, K? Mature writers -- soon to be you, if not already - vary their style.

* **SV; SV**. This is the easiest sentence pattern: two complete clauses joined by Mr. Semicolon. Think of it as joining two sentences together.

I told him I was going to go to Whole Foods; I went to the library instead.

It was hard to believe that the temperature today exceeded 115 degrees Fahrenheit; Jody kept expecting to see asphalt melt.

* **SV; conjunctive adverb, SV**. A conjunctive adverb is an adverb that works like a conjunction. In real language, this means words like the following:

also
consequently
finally
furthermore
hence
however
incidentally
indeed
instead
meanwhile
nevertheless
otherwise

still
then
therefore
thus

This structure allows you to say one complete sentence and then transition to another complete sentence.

EXAMPLES:

*The weird dude jammed a ferret up his nose; **meanwhile**, I was looking for the exit door.*

This is all for now, pay attention in class for more on this exciting venture.

So, You Want to Write a Paragraph?

Fear not!

Tip #1: Put your *conclusion* as the topic sentence.

Madness, you say? But no. The conclusion is the point of the paragraph, right? It's the point you are writing the paragraph to make, right? It's really the reason you're putting all this paragraphy stuff down in the first place. Instead of saving it up to the end, hoarding it like some precious gem or your last Tater Tot, just GIVE US THE INFO NOWWWWW!

Tip #2: Write in chunks. A "chunk" is my fancy scientific word for "**context, quote, analysis.**"

Context is when you're setting up the reader to hear some good detail or some fab quote, or some hard evidence. Context explains who, what, where, when, why, and how -- or at least as much of these ideas as possible. Without context, your readers don't know what in the heck you're talking about.

For example:

Topic sentence ----> If Johnny Depp patterned his famous portrait of Capt. Jack Sparrow in *Pirates of the Caribbean* after a mixture of Sylvester the Cat and the notoriously drug-addled, polymorphously perverse near-necro Keith Richards, his portrait of Willy Wonka in *Charlie and the Chocolate Factory* suggests that Richards may not be the only famous pop singer Depp draws on for inspiration.

Context---> His hair in a perfectly straight flip-under pageboy, teeth capped to pristine whiteness, skin an unnaturally pale shade, and in the constant company of children and twelve-inch Oompa-Loompas, Depp -- whose other recent role was as the late James Barrie, author of *Peter Pan* -- resembles no one more profoundly than that other famous fan of Never-Neverland: Michael Jackson.

See how the context tells you important details of Depp's appearance -- details which call to mind the physical appearance of Michael Jackson? Without those details, you wouldn't have any reason to believe this author. If he or she just assumed you saw the movie and you didn't, then wouldn't you be rather lost without this description?

Next comes the quote / detail sentence.

Tip #1: Embed the quotes. That is, make the quote or detail part of your own sentence. Neither begin nor end a sentence with someone else's words, and DO NOT have stand-alone quote sentences.

Example: From the very first moment we see him greet the children assembled at the Chocolate Factory with "Good morning, starshine!" -- an allusion to the Sixties musical *Hair* -- Depp's voice confirms that his portrayal of Willie Wonka is an extended allusion to Jackson as well.

Next comes the analysis. Make the analysis extended. It can be as long as you want and as many sentences as you want, and in fact, should be really, really where you go to town.

Tip#1: Say as much as you can think of. It's important that you tell me why your quote or detail was important to the point you're trying to make. What does that detail prove? What does that quote prove? Why is it relevant?

Example--->High, even delicately feminine, the voice Depp has chosen for Willie Wonka is an unusual one, one unsupported by the book (and certainly not by Depp's own baritone). If it bears little relevance to Roald Dahl's character, though, it bears much resemblance to the notorious Jackson.

That's it! In writing a paragraph, all you basically do is group as many "chunks" as are practical around your central idea, your conclusion (also known as your topic sentence. When you're ready to end the paragraph, write a transition sentence to the next paragraph after that and continue the same pattern. For those of us who like lists, here's a list of what you do in what order.

1. Topic sentence
2. Context
3. Quote /Detail
4. Analysis
5. Context
6. Quote /Detail
7. Analysis
8. Context
9. Quote /Detail
10. Analysis
11. Transition

Transition words and phrases

Agreement / Addition / Similarity

The transitional devices like *also, in addition, and, likewise*, **add information, reinforce ideas**, and **express agreement** with preceding material.

in the first place	in the light of	then	of course
not only ... but	not to mention	equally	likewise
also	to say nothing of	identically	comparatively
as a matter of fact	equally important	uniquely	correspondingly
in like manner	by the same	like	similarly
in addition	token	as	furthermore
coupled with	again	too	additionally
in the same	to	moreover	
fashion / way	and	as well as	
first, second, third	also	together with	

Opposition / Limitation / Contradiction

Transition words and phrases like *but, rather* and *or*, express that there is evidence to the **contrary** or point out **alternatives**, and thus introduce a change the line of reasoning (**contrast**).

although this may	on the contrary	above all	or
be true	at the same time	in reality	(and) yet
in contrast	in spite of	after all	while
different from	even so / though	but	albeit
of course ..., but	be that as it may	(and) still	besides
on the other hand	then again	unlike	
although		however	
instead		rather	
whereas		nevertheless	
despite		regardless	
conversely		notwithstanding	
otherwise			

Examples / Support / Emphasis

These transitional devices (like *especially*) are used to introduce examples as **support**, to indicate **importance** or as an **illustration** so that an idea is cued to the reader.

in other words	first thing to	to be sure	in fact
to put it	remember	namely	in general
differently	most compelling	chiefly	in particular
for one thing	evidence	truly	in detail
as an illustration	must be	indeed	for example
in this case	remembered	certainly	for instance
for this reason	point often	surely	to demonstrate
to put it another	overlooked	markedly	to emphasize
way	to point out		to repeat
that is to say	on the positive /	especially	to clarify
with attention to	negative side	specifically	to explain
by all means	with this in mind	expressively	to enumerate
important to	notably	surprisingly	such as
realize	including	frequently	
another key point	like	significantly	

Cause / Condition / Purpose

These transitional words present specific **conditions** or **intentions**.

in the event that	for fear that	whenever	provided that
granted (that)	in order to	since	given that
as / so long as	seeing / being	while	only / even if
on (the) condition	that		so that
(that)	in view of	because of	so as to
for the purpose of	If	as	owing to
with this intention	... then	since	inasmuch as
with this in mind	unless	while	due to
in the hope that		lest	
to the end that	when	in case	

Effect / Consequence / Result

Some of these transition words (*thus, then, accordingly, consequently, therefore, henceforth*) are time words that are used to show that *after* a particular time there was a **consequence** or an **effect**.

Note that *for* and *because* are placed before the cause/reason. The other devices are placed before the consequences or effects.

as a result	for this reason	then	thereupon
under those	for	hence	forthwith
circumstances	thus	consequently	accordingly
in that case	because the	therefore	henceforth

Conclusion / Summary / Restatement

These transition words and phrases **conclude**, **summarize** and/or **restate** ideas, or indicate a final **general statement**. Also some words (like *therefore*) from the **Effect / Consequence** category can be used to summarize.

as can be seen	in the long run	in conclusion	ordinarily
generally	given these points	in short	usually
speaking	as has been noted	in brief	by and large
in the final	in a word	in essence	to sum up
analysis	for the most part	to summarize	on the whole
all things	after all	on balance	in any event
considered	in fact	altogether	in either case
as shown above	in summary	overall	all in all

Time / Chronology / Sequence

These transitional words (like *finally*) have the function of limiting, restricting, and defining **time**. They can be used either alone or as part of *adverbial expressions*.

at the present	without delay	then	shortly
time	in the first place	before	henceforth
from time to time	all of a sudden	hence	whenever
sooner or later	at this instant	since	eventually
at the same time		when	meanwhile
up to the present	immediately	once	further
time	quickly	about	during
to begin with	finally	next	first, second
in due time	after	now	in time
until now	later		prior to
as soon as	last		forthwith
in the meantime	until	formerly	straightaway
in a moment	since	suddenly	
instantly			
presently			
occasionally			

Many transition words in the time category (*consequently; first, second, third; further; hence; henceforth; since; then, when; and whenever*) have other uses.

Except for the numbers (*first, second, third*) and *further* they add a meaning of **time** in expressing conditions, qualifications, or reasons. The numbers are also used to **add information** or **list examples**. *Further* is also used to indicate added space as well as added time.

Space / Location / Place

These transition words are often used as part of *adverbial expressions* and have the function to restrict, limit or qualify **space**. Quite a few of these are also found in the **Time** category and can be used to describe spatial order or spatial reference.

in the middle	adjacent to	below	before
to the left/right	opposite to	down	alongside
in front of	here	up	amid
on this side	there	under	among
in the distance	next	further	beneath
here and there	where	beyond	beside
in the foreground	from	nearby	behind
in the background	over	wherever	across
in the center of	near	around	
	above	between	

Usage of Transition Words

Transition words and phrases are vital devices for **essays**, papers or other literary compositions. They improve the connections and transitions between sentences and paragraphs. They thus give the text a logical organization and structure.

All English **transition words** and **phrases** (sometimes also called 'conjunctive adverbs') do the same work as **coordinating conjunctions**: they connect two words, phrases or clauses together and thus the text is easier to read and the coherence is improved.

Usage: transition words and phrases are used with a special rule for **punctuation**: a semicolon or a period is used after the first 'sentence', and a comma is almost always used to set off the transition word from the second 'sentence'.

Example 1:

People use 43 muscles when they frown; however, they use only 28 muscles when they smile.

Example 2:

However, transition words can also be placed at the beginning of a new paragraph or sentence - not only to indicate a step forward in the reasoning, but also to relate the new material to the preceding thoughts.

Use a semicolon to connect sentences, only if the group of words on either side of the semicolon are a complete sentence each (both must have a subject and a verb, and could thus stand alone as a complete thought).

Coordinating Conjunctions

A coordinating conjunction usually comes in the middle of a sentence, and a *comma* is used before the conjunction (unless both clauses are very short). They join individual words, phrases, and *independent clauses*.

Whereas coordinating conjunctions join parts of a 'sentence', the purpose of transitional words and phrases usually is to join two 'sentences'.

Examples:

We can draw lessons from the past, but we cannot live in it. [Lyndon B. Johnson]

The purpose of most computer languages is to lengthen your resume by a word and a comma. [Larry Wall]

And, but, for, nor, or, so, and yet — are the seven coordinating conjunctions. To remember them, the acronym FANBOYS can be used.

F = for

A = and

N = nor

B = but

O = or

Y = yet

S = so

Subordinating Conjunctions

Subordinating conjunctions, also called subordinators, are conjunctions that introduce a *dependent clause*. These adverbs that act like conjunctions are placed at the front of the clause - and a comma is needed at the end of the adverbial phrase when it precedes the main clause.

Examples:

If the only tool you have is a hammer, you tend to see every problem as a nail.

[Abraham Maslow]

Some people make headlines while others make history. [Philip Elmer-DeWitt]

after	in case that	that	whether
although	in order that	though	which
as	provided that	till	while
as if	now that	unless	who
as long as	once	until	whom
because	rather than	what	whose
before	since	when	why
how	so that	where	
(only) if	than	whereas	

Correlative Conjunctions

Correlative conjunctions always appear in pairs - and used to link equivalent (similar) sentence elements. When joining singular and plural subjects, the subject closest to the verb determines whether the verb is singular or plural.

as . . . as

just as . . . so

both . . . and

either . . . or

neither . . . nor

not only . . . but also

not . . . but

whether . . . or

SOAPSTone

SOAPSTone (Speaker, Occasion, Audience, Purpose, Subject, Tone) is an acronym for a series of questions that students must first ask themselves, and then answer, as they begin to plan their compositions.

Who is the Speaker?

The voice that tells the story. Before students begin to write, they must decide whose voice is going to be heard. Whether this voice belongs to a fictional character or to the writers themselves, students should determine how to insert and develop those attributes of the speaker that will influence the perceived meaning of the piece.

What is the Occasion?

The time and the place of the piece; the context that prompted the writing. Writing does not occur in a vacuum. All writers are influenced by the *larger occasion*: an environment of ideas, attitudes, and emotions that swirl around a broad issue. Then there is the *immediate occasion*: an event or situation that catches the writer's attention and triggers a response.

Who is the Audience?

The group of readers to whom this piece is directed. As they begin to write, students must determine who the audience is that they intend to address. It may be one person or a specific group. This choice of audience will affect how and why students write a particular text.

What is the Purpose?

The reason behind the text. Students need to consider the purpose of the text in order to develop the thesis or the argument and its logic. They should ask themselves, "What do I want my audience to think or do as a result of reading my text?"

What is the Subject?

Students should be able to state the subject in a few words or phrases. This step helps them to focus on the intended task throughout the writing process.

What is the Tone?

The attitude of the author. The spoken word can convey the speaker's attitude and thus help to impart meaning through tone of voice. With the written word, it is tone that extends meaning beyond the literal, and students must learn to convey this tone in their diction (choice of words), syntax (sentence construction), and imagery (metaphors, similes, and other types of figurative language). The ability to manage tone is one of the best indicators of a sophisticated writer.

DIDLS

Diction, Imagery, Details, Language, and Syntax

Use **diction** to find tone. Use **imagery, details, language** and **syntax** to support tone.

TONE

Author's attitude toward the subject, toward himself, or toward the audience.

DICTION

Adjectives, nouns, verbs, adverbs, negative words, positive words, synonyms, contrast. Look at the words that jump out at you - Evaluate **only those words** to find tone

Also look at:

Colloquial (Slang)

Old-Fashioned

Informal (Conversational)

Formal (Literary)

Connotative (Suggestive meaning)

Denotative (Exact meaning)

Concrete (Specific)

Abstract (General or Conceptual)

Euphonious (Pleasant Sounding)

Cacophonous (Harsh sounding)

Monosyllabic (One syllable)

Polysyllabic (More than one syllable)

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

IMAGERY

Creates a vivid picture and appeals to the senses

Alliteration

repetition of consonant sounds at the start of a word

The giggling girl gave gum.

Assonance

repetition of vowel sounds in the middle of a word

Moths cough and drop wings

Consonance

repetition of consonant sounds in the middle of a word

The man has kin in Spain

Onomatopoeia

writing sounds as words

The clock went tick tock

Simile

a direct comparison of unlike things using like or as

Her hair is like a rat's nest

Metaphor

a direct comparison of unlike things

The man's suit is a rainbow

Hyperbole

a deliberate exaggeration for effect

I'd die for a piece of

Understatement	represents something as less than it is	candy A million dollars is okay
Personification	attributing human qualities to inhuman objects	The teapot cried for water
Metonymy	word exchanged for another closely associated with it	Uncle Sam wants you!
Pun	play on words – Uses words with multiple meanings	Shoes menders mend soles.
Symbol	something that represents/stands for something else	the American Flag
Analogy	comparing two things that have at least one thing in common	A similar thing happened...
Oxymoron	Use of words seemingly in contradiction to each other	bittersweet chocolate

DETAILS specifics the author includes about facts – his opinion

LANGUAGE

- Words that describe the entire body of words in a text – not isolated bits of diction

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

- Rhetorical Devices -- The use of language that creates a literary effect – enhance and support

Rhetorical Question	food for thought; create satire/sarcasm; pose dilemma
Euphemism	substituting a milder or less offensive sounding word(s)
Aphorism	universal comments, sayings, proverbs – convey major point
Repetition	also called refrain; repeated word, sentence or phrase
Restatement	main point said in another way
Irony	Either verbal or situational – good for revealing attitude

Allusion refers to something universally known
Paradox a statement that can be true and false at the same time

SYNTAX

Consider the following patterns and structures:

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

Construction of sentences to convey attitude

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

Punctuation is included in syntax

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

SHIFTS IN TONE Attitude change about topic/Attitude about topic is different than the attitude toward subject

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

SYNTAX (SENTENCE STRUCTURE)

Describe the sentence structure by considering the following:

1. Examine the sentence length. Are the sentences *telegraphic* (shorter than 5 words in length), *short* (approximately 5 words in length), *medium* (approximately 18 words in length), or *long and involved* (30 or more words in length)? Does the sentence length fit the subject matter? What variety of lengths is present? Why is the sentence length effective?
2. Examine sentence beginnings. Is there a good variety or does a patterning emerge?
3. Examine the arrangement of ideas in a sentence. Are they set out in a special way for a purpose?
4. Examine the arrangement of ideas in a paragraph. Is there evidence of any pattern or structure?
5. Examine the sentence patterns. Some elements to consider are listed below:
 - a. A *declarative (assertive) sentence* makes a statement: e.g., The king is sick.
 - b. An *imperative sentence* gives a command: e.g., Stand up.
 - c. An *interrogative sentence* asks a question: e.g., Is the king sick?
 - d. An *exclamatory sentence* makes an exclamation: e.g., The king is dead!
 - e. A *simple sentence* contains one subject and one verb: e.g., The singer bowed to her adoring audience.
 - f. A *compound sentence* contains two independent clauses joined by a coordinate conjunction (and, but, or) or by a semicolon: e.g., The singer bowed to the audience, but she sang no encores.
 - g. A *complex sentence* contains an independent clause and one or more subordinate clauses: e.g., You said that you would tell the truth.
 - h. A *compound-complex sentence* contains two or more principal clauses and one or more subordinate clauses: e.g., The singer bowed while the audience applauded, but she sang no encores.
 - i. A *loose sentence* makes complete sense if brought to a close before the actual ending: e.g., We reached Edmonton/that morning/after a turbulent flight/and some exciting experiences.
 - j. A *periodic sentence* makes sense only when the end of the sentence is reached: e.g., That morning, after a turbulent flight and some exciting experiences, we reached Edmonton.
 - k. In a *balanced sentence*, the phrases or clauses balance each other by virtue of their likeness of structure, meaning, or length: e.g., He maketh me to lie down in green pastures; he leadeth me beside the still waters.
 - l. *Natural order of a sentence* involves constructing a sentence so the subject comes before the predicate: e.g., Oranges grow in California.
 - m. *Inverted order of a sentence (sentence inversion)* involves constructing a sentence so that the predicate comes before the subject: e.g., In California grow oranges. This is a device in which normal sentence patterns are reverse to create an emphatic or rhythmic effect.
 - n. *Split order of a sentence* divides the predicate into two parts with the subject coming in the middle: e.g., In California oranges grow.
 - o. *Juxtaposition* is a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another creating an effect of surprise and wit: e.g., "The apparition of these faces in the crowd:/ Petals on a wet, black bough" ("In a Station of the Metro" by Ezra Pound)
 - p. *Parallel structure (parallelism)* refers to a grammatical or structural similarity between sentences or parts of a sentence. It involves an arrangement of words, phrases, sentences,

and paragraphs so that elements of equal importance are equally developed and similarly phrased: e.g., He was walking, running, and jumping for joy.

- q. *Repetition* is a device in which words, sounds, and ideas are used more than once to enhance rhythm and create emphasis: e.g., "...government of the people, by the people, for the people, shall not perish from the earth" ("Address at Gettysburg" by Abraham Lincoln)
- r. A *rhetorical question* is a question that expects no answer. It is used to draw attention to a point that is generally stronger than a direct statement: e.g., If Mr. Ferchoff is always fair, as you have said, why did he refuse to listen to Mrs. Baldwin's arguments?

<http://www.kisd.org/khs/english/help%20page/DIDLS%20Breakdown.htm>

TP-CASTT

A METHOD FOR POETRY ANALYSIS

Title – Examine the title before reading the poem. Consider the connotations

Paraphrase – Translate the poem into your own words. Resist the urge to jump to interpretation. A failure to understand what happens literally inevitably leads to an interpretive misunderstanding.

Connotation – This will take you the most time. You will be examining the poem for meaning beyond the literal. You will be looking at, among other things, *imagery, figurative language, sound devices, and rhythm/meter.*

Attitude – or tone: Examine both the speaker's and the poet's attitudes. Remember **DO NOT CONFUSE THE AUTHOR WITH THE SPEAKER**. Look for the speaker's attitude toward self, other characters, subject, and toward the reader.

Shifts – Note the shifts of changes in speaker, attitudes. Shifts can be signaled by the following

- Key words (but, yet, however, although, etc)
- Punctuation (dashes, periods, colons, ellipsis)
- Stanza division
- Changes in line or stanza length
- Irony (sometimes irony hides shifts)
- Effect of structure on meaning
- Changes in sound that may indicate changes in meaning
- Changes in diction

Title – Examine the title again, this time on an interpretive level.

Theme – First list what the poem is about (subjects), then determine what the poet is saying about each of those subjects (theme). Remember theme must be expressed by a complete sentence. Do not confuse conflict or symbol with theme. AP also calls theme "the meaning of the work as a whole."

MYP Learner Profile

The aim of all IB programmes is to develop internationally minded people who, recognizing their common humanity and shared guardianship of the planet, help to create a better and more peaceful world.

IB learners strive to be:

Inquirers They develop their natural curiosity. They acquire the skills necessary to conduct inquiry and research and show independence in learning. They actively enjoy learning and this love of learning will be sustained throughout their lives.

Knowledgeable They explore concepts, ideas and issues that have local and global significance. In so doing, they acquire in-depth knowledge and develop understanding across a broad and balanced range of disciplines.

Thinkers They exercise initiative in applying thinking skills critically and creatively to recognize and approach complex problems, and make reasoned, ethical decisions.

Communicators They understand and express ideas and information confidently and creatively in more than one language and in a variety of modes of communication. They work effectively and willingly in collaboration with others.

Principled They act with integrity and honesty, with a strong sense of fairness, justice and respect for the dignity of the individual, groups and communities. They take responsibility for their own actions and the consequences that accompany them.

Open-minded They understand and appreciate their own cultures and personal histories, and are open to the perspectives, values and traditions of other individuals and communities. They are accustomed to seeking and evaluating a range of points of view, and are willing to grow from the experience.

Caring They show empathy, compassion and respect towards the needs and feelings of others. They have a personal commitment to service, and act to make a positive difference to the lives of others and to the environment.

Risk-takers They approach unfamiliar situations and uncertainty with courage and forethought, and have the independence of spirit to explore new roles, ideas and strategies. They are brave and articulate in defending their beliefs.

Balanced They understand the importance of intellectual, physical and emotional balance to achieve personal well-being for themselves and others.

Reflective They give thoughtful consideration to their own learning and experience. They are able to assess and understand their strengths and limitations in order to support their learning and personal development.

Middle Years Programme curriculum

The curriculum is illustrated by an octagon with eight academic areas or subject groups surrounding the five areas of interaction. The personal project appears at the centre.

The emphasis is on the fluidity of the curricular framework and the interrelatedness of the subjects. Aspects of the areas of interaction are addressed naturally through the distinct disciplines. In particular, the framework is flexible enough to allow a school to include other subjects not determined by the IB but which may be required by state or national authorities.

The overall philosophy of the programme is expressed through three fundamental concepts that support and strengthen all areas of the curriculum. These concepts are based on:

- intercultural awareness
- holistic learning
- communication.

Under certain conditions, schools may deliver the programme in any language, although IB services are provided in:

- English
- French
- Spanish
- Chinese.

Where local conditions prevent a school teaching all five years of the programme, authorization may be granted for that school to teach the programme over fewer years.

Taken as a whole, the curriculum provides a balanced education that will equip young people for effective participation in the modern world.

<http://www.ibo.org/myp/>

The 12 Powerful Words

Word	student friendly phrases
1. Trace	List in steps
2. Analyze	Break apart
3. Infer	Read between the lines
4. Evaluate	Judge
5. Formulate	Create
6. Describe	Tell all about
7. Support	Back up with details
8. Explain	Tell how
9. Summarize	Give me the short version
10. Compare	All the ways they are alike
11. Contrast	All the ways they are different
12. Predict	What will happen next

These verbs are often used on standardized tests, and research has shown that when students master these 12 words, standardized test scores go up. Therefore, make these words your own. Use them in class discussion, in writing, know what your teacher means when he or she asks you to do any of the above.

Departmental late work policy

Late work is unacceptable in high school; therefore, it is the policy of the BTW English Department to not accept late work as a standard rule. Freshmen and sophomores will have some gentle reprieve, however, and be granted one “get out of jail free” card per semester. Juniors and seniors have no such thing, and are expected to turn in assignments on time. This will affect grades. For all levels of students, work is due at the beginning of class, and teachers will not print out student work during class time. Extenuating circumstances are case by case scenarios and left to the discretion of the teacher. In the case of an excused absence, students have two school days for every day absent to turn in make-up work after which said work will be late and may not be graded due to tardiness.

If there are any questions regarding student late work, please contact your English Teacher or the English Department Chair, Mrs. Patz via email, patzna@tulsaschools.org or you may call 825-1000.

Research is a Process...

To understand research, one must understand that it is a process, it is Information literacy, and it is a demonstration of an individual's ability to use information responsibly.

Tulsa Public Schools endorses the Big6 research method:

Developed by educators Mike Eisenberg and Bob Berkowitz, the Big6 is the most widely-known and widely-used approach to teaching information and technology skills in the world. The Big6 is an information and technology literacy model and curriculum, implemented in thousands of schools – K through higher education. Some people call the Big6 an information problem-solving strategy because with the Big6, students are able to handle any problem, assignment, decision or task. Here are the six stages we call the BIG6. Two sub-stages are part of each main category in the Big6 model:

1. Task Definition

- 1.1 Define the information problem
- 1.2 Identify information needed

2. Information Seeking Strategies

- 2.1 Determine all possible sources
- 2.2 Select the best sources

3. Location and Access

- 3.1 Locate sources (intellectually and physically)
- 3.2 Find information within sources

4. Use of Information

- 4.1 Engage (e.g., read, hear, view, touch)
- 4.2 Extract relevant information

5. Synthesis

- 5.1 Organize from multiple sources
- 5.2 Present the information

6. Evaluation

- 6.1 Judge the product (effectiveness)
- 6.2 Judge the process (efficiency)

People go through these Big6 stages—consciously or not—when they seek or apply information to solve a problem or make a decision. It's not necessary to complete these stages in a linear order, and a given stage doesn't have to take a lot of time. We have found that almost all successful problem-solving situations address all stages.

Your teacher will guide you through all of these steps of research and there will be tasks to complete for each stage.

MLA Citation

A citation is a reference to a work that is used to substantiate an individual idea or ideas in research. A citation consists of two parts: a **parenthetical** reference to the work that was referenced in the body of the research paper, and a **bibliographic** listing of all sources referenced used in a research paper. For citation to be complete, both the parenthetical and bibliographic references must be made, otherwise the citation is incomplete and the student may unwittingly commit plagiarism.

MLA is the standard method of citation for high school students and English students. There are other styles of citation; however, Booker T. Washington High School will utilize the MLA format of citation.

Bibliographic citation is a listing of what sources you used for your research in a particular format. This will enable your teacher to check your sources for validity, authenticity, and accuracy. It is also called Works Cited. This information ought to be collected as you gather information for your research paper.

Basic Format

The first-give author's name or a book with a single author's name appears in last name, first name format. The basic form for a book citation is:

Lastname, Firstname. *Title of Book*. Place of Publication: Publisher, Year of Publication. Medium of Publication.

Book with One Author

Gleick, James. *Chaos: Making a New Science*. New York: Penguin, 1987. Print.

Henley, Patricia. *The Hummingbird House*. Denver: MacMurray, 1999. Print.

Article in a Magazine

Cite by listing the article's author, putting the title of the article in quotations marks, and italicizing the periodical title. Follow with the date of publication. Remember to abbreviate the month. The basic format is as follows:

Author(s). "Title of Article." *Title of Periodical* Day Month Year: pages. Medium of publication.

Poniewozik, James. "TV Makes a Too-Close Call." *Time* 20 Nov. 2000: 70-71. Print.

Buchman, Dana. "A Special Education." *Good Housekeeping* Mar. 2006: 143-48. Print.

Important Note on the Use of URLs in MLA

MLA no longer requires the use of URLs in MLA citations. Because Web addresses are not static (i.e. they change often) and because documents sometimes appear in multiple places on the Web (e.g. on multiple databases), MLA explains that most readers can find electronic sources via title or author searches in Internet Search Engines.

For instructors or editors that still wish to require the use of URLs, MLA suggests that the URL appear in angle brackets after the date of access. Break URLs only after slashes.

Aristotle. *Poetics*. Trans. S. H. Butcher. *The Internet Classics Archive*. Web Atomic and Massachusetts Institute of Technology, 13 Sept. 2007. Web. 4 Nov. 2008. <<http://classics.mit.edu/>>.

Digital Files (PDFs, MP3s, JPEGs)

Determine the type of work to cite (e.g. article, image, sound recording) and cite appropriately. End the entry with the name of the digital format (e.g. PDF, JPEG file, *Microsoft Word* file, MP3). If the work does not follow traditional parameters for citation, give the author's name, the name of the work, the date of creation, and the medium of publication. Use *Digital file* when the medium cannot be determined.

Beethoven, Ludwig van. *Moonlight Sonata*. Crownstar, 2006. MP3.

Smith, George. "Pax Americana: Strife in a Time of Peace." 2005. *Microsoft Word* file.

Bentley, Phyllis. "Yorkshire and the Novelist." *The Kenyon Review* 30.4 (1968): 509-22. *JSTOR*. PDF file.

For a complete listing of different types of bibliographic entries, please reference your textbook, or the Purdue Online Writing Lab for the most up to date information. <http://owl.english.purdue.edu/owl/resource/747/01/>

Parenthetical citation is the in text reference to the bibliography. It details particulars such a page numbers or date of access.

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

General Guidelines

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

n-Text Citations: Author-Page Style

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

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

Romantic poetry is characterized by the "spontaneous overflow of powerful feelings" (Wordsworth 263). Wordsworth extensively explored the role of emotion in the creative process (263).

When you directly quote the works of others in your paper, you will format quotations differently depending on their length. Below are some basic guidelines for incorporating quotations into your paper. Please note that all pages in MLA should be **double-spaced**.

Short Quotations

To indicate short quotations (fewer than four typed lines of prose or three lines of verse) in your text, enclose the quotation within double quotation marks. Provide the author and specific page citation (in the case of verse, provide line numbers) in the text, and include a complete reference on the Works Cited page. Punctuation marks such as periods, commas, and semicolons should appear after the parenthetical citation. Question marks and exclamation points should appear within the quotation marks if they are a part of the quoted passage but after the parenthetical citation if they are a part of your text. For example:

According to some, dreams express "profound aspects of personality" (Foulkes 184), though others disagree. According to Foulkes's study, dreams may express "profound aspects of personality" (184).
Is it possible that dreams may express "profound aspects of personality" (Foulkes 184)?

For a complete listing of different parenthetical citation situations, please reference your textbook, or the Purdue Online Writing Lab for the most up to date information.
<http://owl.english.purdue.edu/owl/resource/747/02/>

The Diana Hacker Model paper is on the English Department Page