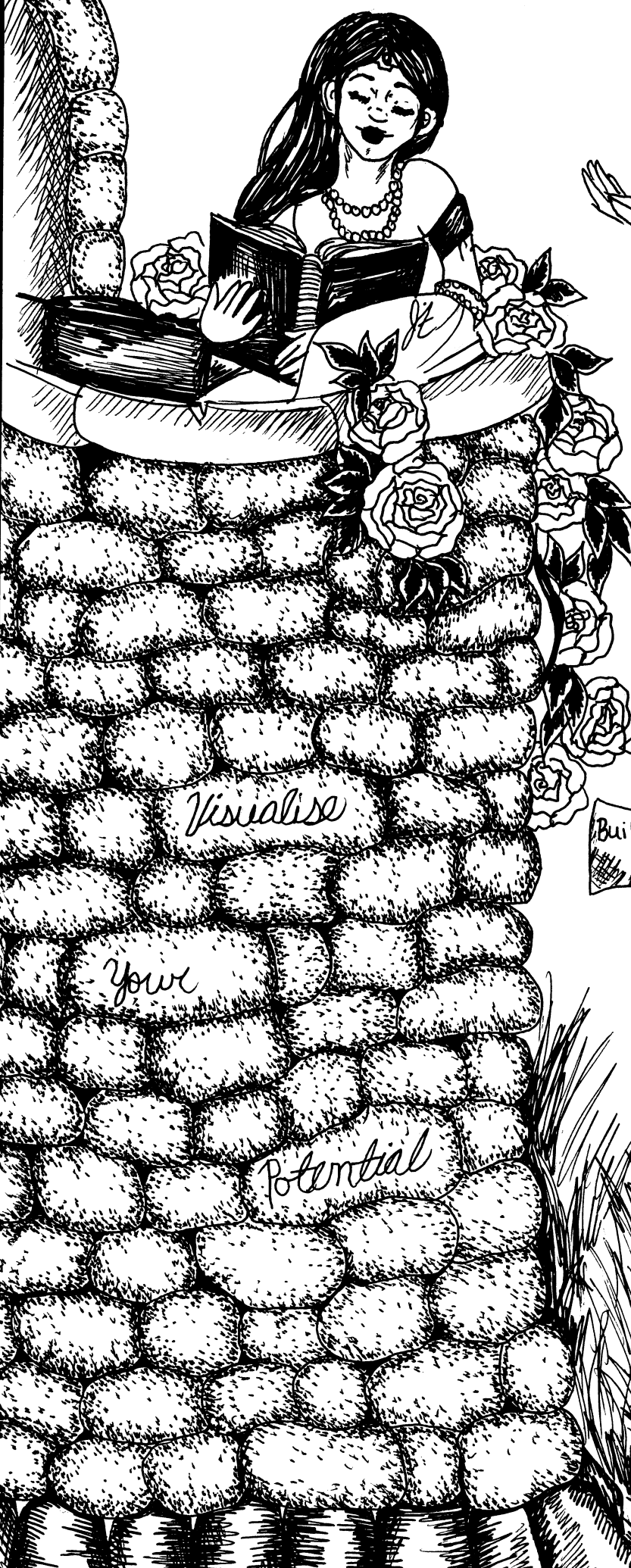


2014

ENGLISH



Visualise

You

Potential



Build

Your

Future

Style Guide

Does This Count?

What Counts?

| | | |
|-------------------------------------|----|---------------------------------------|
| Understanding | OR | Getting the right answer? |
| Learning | OR | Good marks? |
| Personal satisfaction | OR | External rewards? |
| Talking honestly | OR | Passing dishonestly? |
| Achievement | OR | Success? |
| Playing | OR | Winning? |
| Doing poorly of something difficult | OR | Doing well on something easy? |
| Process | OR | Product? |
| Criticism | OR | Praise? |
| Doing something | OR | Getting away without doing something? |
| Being honest | OR | Not getting caught? |
| Taking responsibility | OR | Blaming others? |
| Pride | OR | Fame? |
| Self-respect | OR | Popularity? |
| Integrity | OR | Looking good? |
| Involvement | OR | Going through the motions? |
| Excellence | OR | Credits and awards? |
| Thinking | OR | Knowing the answers? |
| Conscience | OR | Reputation? |
| Self-discipline | OR | Obedience? |
| Doing what you believe | OR | Doing what you want? |
| Facing | OR | Running? |
| Giving | OR | Getting |

Does that answer your question?

Nine Elements of Digital Citizenship

Digital citizenship can be defined as the norms of appropriate, responsible behaviour with regard to technology use.

① Digital Access: full electronic participation in society.

Technology users need to be aware of and support electronic access for all to create a foundation for Digital Citizenship. Digital exclusion of any kind does not enhance the growth of users in an electronic society. All people should have fair access to technology no matter who they are. Places or organizations with limited connectivity need to be addressed as well. To become productive citizens, we need to be committed to equal digital access.

② Digital Commerce: electronic buying and selling of goods.

Technology users need to understand that a large share of market economy is being done electronically. Legitimate and legal exchanges are occurring, but the buyer or seller need to be aware of the issues associated with it. The mainstream availability of Internet purchases of toys, clothing, cars, food, etc. has become commonplace to many users. At the same time, an equal amount of goods and services which are in conflict with the laws or morals of some countries are surfacing (which might include activities such as illegal downloading, pornography, and gambling). Users need to learn about how to be effective consumers in a new digital economy.

③ Digital Communication: electronic exchange of information.

One of the significant changes within the digital revolution is a person's ability to communicate with other people. In the 19th century, forms of communication were limited. In the 21st century, communication options have exploded to offer a wide variety of choices (e.g., e-mail, cellular phones, instant messaging). The expanding digital communication options have changed everything because people are able to keep in constant communication with anyone else. Now everyone has the opportunity to communicate and collaborate with anyone from anywhere and anytime. Unfortunately, many users have not been taught how to make appropriate decisions when faced with so many different digital communication options

④ Digital Literacy: process of teaching and learning about technology and the use of technology.

While schools have made great progress in the area of technology infusion, much remains to be done. A renewed focus must be made on what technologies must be taught as well as how it should be used. New technologies are finding their way into the work place that are not being used in schools (e.g., videoconferencing, online sharing spaces such as wikis). In addition, workers in many different occupations need immediate information (just-in-time information). This process requires sophisticated searching and processing skills (i.e., information literacy). Learners must be taught how to learn in a digital society. In other words, learners must be taught to learn anything, anytime, anywhere. Business, military, and medicine are excellent examples of how technology is being used differently in the 21st century. As new technologies emerge, learners need to learn how to use that technology quickly and appropriately. Digital Citizenship involves educating people in a new way— these individuals need a high degree of information literacy skills.

⑥ Digital Etiquette: electronic standards of conduct or procedure.

Technology users often see this area as one of the most pressing problems when dealing with Digital Citizenship. We recognize inappropriate behavior when we see it, but before people use technology they do not learn digital etiquette (i.e., appropriate conduct). Many people feel uncomfortable talking to others about their digital etiquette. Often rules and regulations are created or the technology is simply banned to stop inappropriate use. It is not enough to create rules and policy, we must teach everyone to become responsible digital citizens in this new society.

⑦ Digital Law: electronic responsibility for actions and deeds

Digital law deals with the ethics of technology within a society. Unethical use manifests itself in form of theft and/or crime. Ethical use manifests itself in the form of abiding by the laws of society. Users need to understand that stealing or causing damage to other people's work, identity, or property online is a crime. There are certain rules of society that users need to be aware in a ethical society. These laws apply to anyone who works or plays online. Hacking into others information, downloading illegal music, plagiarizing, creating destructive worms, viruses or creating Trojan Horses, sending spam, or stealing anyone's identify or property is unethical.

⑧ Digital Rights & Responsibilities: those freedoms extended to everyone in a digital world.

There is a basic set of rights extended to every digital citizen. Digital citizens have the right to privacy, free speech, etc. Basic digital rights must be addressed, discussed, and understood in the digital world. With these rights also come responsibilities. Users must help define how the technology is to be used in an appropriate manner. In a digital society these two areas must work together for everyone to be productive.

⑨ Digital Health & Wellness: physical and psychological well-being in a digital technology world.

Eye safety, repetitive stress syndrome, and sound ergonomic practices are issues that need to be addressed in a new technological world. Beyond the physical issues are those of the psychological issues that are becoming more prevalent such as Internet addiction. Users need to be taught that there inherent dangers of technology. Digital Citizenship includes a culture where technology users are taught how to protect themselves through education and training.

⑩ Digital Security (self-protection): electronic precautions to guarantee safety.

In any society, there are individuals who steal, deface, or disrupt other people. The same is true for the digital community. It is not enough to trust other members in the community for our own safety. In our own homes, we put locks on our doors and fire alarms in our houses to provide some level of protection. The same must be true for the digital security. We need to have virus protection, backups of data, and surge control of our equipment. As responsible citizens, we must protect our information from outside forces that might cause disruption or harm.

Respect, Educate and Protect (REPs)

The concept of REPs is a way to explain, as well as teach the themes of digital citizenship. Each area encompasses three of the digital elements.

| RESPECT | EDUCATE | PROTECT |
|-----------|---------------|-------------------------|
| Etiquette | Communication | Rights & Responsibility |
| Access | Literacy | Safety (Security) |
| Law | Commerce | Health & Welfare |

Source: http://www.digitalcitizenship.net/Nine_Elements.html

Learning Skills and Work Habits

Learning Skills and Work Habits Sample Behaviours

Responsibility

You:

- fulfil responsibilities and commitments within the learning environment;
- complete and submit class work, homework, and assignments according to set timelines;
- take responsibility for and manage your own behaviour.

Organization

You:

- devise and follow a plan and process for completing work and tasks;
- establish priorities and manage time to complete tasks and achieve goals;
- identify, gather, evaluate, and use information, technology, and resources to complete tasks.

Independent Work

You:

- independently monitor, assesses, and revise plans to complete tasks and meet goals;
- use class time appropriately to complete tasks;
- follow instructions with minimal supervision.

Collaboration

You:

- accept various roles and an equitable share of work in a group;
- respond positively to the ideas, opinions, values, and traditions of others;
- build healthy peer-to-peer relationships through personal and media-assisted interactions;
- work with others to resolve conflicts and build consensus to achieve group goals;
- share information, resources, and expertise and promote critical thinking to solve problems and make decisions.

Initiative

You:

- look for and act on new ideas and opportunities for learning;
- demonstrate the capacity for innovation and a willingness to take risks;
- demonstrate curiosity and interest in learning;
- approach new tasks with a positive attitude;
- recognize and advocate appropriately for the rights of self and others.

Self-regulation

You:

- set own individual goals and monitors progress towards achieving them;
- seek clarification or assistance when needed;
- assess and reflect critically on own strengths, needs, and interests;
- identify learning opportunities, choices, and strategies to meet personal needs and achieve goals;
- persevere and make an effort when responding to challenges.

Collaboration: Warm-up Activity

The purpose of this exercise is to get to know your group better

Part One:

(Time your group-- how long did it take you to complete each task? Try to get faster / more efficient as you progress.)

1. Line up all of your group members in alphabetical order
2. Line up all of your group members by height
3. Line up all of your group members by month (and date if necessary) of birth
4. Line up all of your group members by student number

Part Two:

Answer the questions as a group in the space below. Answers must be UNANIMOUSLY agreed upon by the group before they can be written!

1. A very good song that is less than five years old is: _____
2. A very good song that is more than ten years old is: _____
3. The best Harry Potter novel is _____
4. A very good movie released in the last year _____

Part Three:

Rate your interest in the following topics. (A zero means no one in the group is interested; a four means all group members are interested; if you have 5 in your group you may add a "5" where needed)

| | | | | | |
|----------------------------|---|---|---|---|---|
| 1. Baseball | 0 | 1 | 2 | 3 | 4 |
| 2. Hockey | 0 | 1 | 2 | 3 | 4 |
| 3. Basketball | 0 | 1 | 2 | 3 | 4 |
| 4. Ice skating | 0 | 1 | 2 | 3 | 4 |
| 5. Rap/Hip Hop | 0 | 1 | 2 | 3 | 4 |
| 6. Country Music | 0 | 1 | 2 | 3 | 4 |
| 7. The Blues/Jazz | 0 | 1 | 2 | 3 | 4 |
| 8. Classic Rock | 0 | 1 | 2 | 3 | 4 |
| 9. Lindsay Lohan | 0 | 1 | 2 | 3 | 4 |
| 10. One Direction | 0 | 1 | 2 | 3 | 4 |
| 11. Gaming | 0 | 1 | 2 | 3 | 4 |
| 12. Historical fiction | 0 | 1 | 2 | 3 | 4 |
| 13. American/Canadian Idol | 0 | 1 | 2 | 3 | 4 |
| 14. Saving the environment | 0 | 1 | 2 | 3 | 4 |
| 15. Getting a summer job | 0 | 1 | 2 | 3 | 4 |
| 16. skateboarding | 0 | 1 | 2 | 3 | 4 |
| 17. Politics | 0 | 1 | 2 | 3 | 4 |
| 18. Kiteboarding | 0 | 1 | 2 | 3 | 4 |
| 19. Driving Lessons | 0 | 1 | 2 | 3 | 4 |
| 20. A good English grade | 0 | 1 | 2 | 3 | 4 |

Score:

_____ 0 _____ 1 _____ 2 _____ 3 _____ 4

Thinking About Thinking – Metacognition

What is Metacognition?

Metacognition means being conscious of your own thought processes and being able to monitor the flow of your thoughts consciously. Cognition means knowing, while metacognition means knowing if you know and how you know.

Metacognition involves knowledge of three things: the person, the task, and the strategy to use to accomplish the task. A student needs to be able to analyze the demands of a task. Next, he or she needs to compare those demands to his or her abilities and skills, and decide on a way to go about performing the task. Thus, to be successful, the student needs not only to understand the task and his or her own learning abilities, but also to have a set of strategies from which to choose when approaching a task.

Another aspect of metacognition involves knowing how you are doing in making progress toward goals. After choosing an effective strategy to use to tackle a task, you also need to monitor the problem-solving to see if the strategy chosen is effective. Self-monitoring includes being able to follow through and make changes when needed.

Questions can make you aware of your own thought processes.

Examples:

- What am I doing?
- Why am I doing it?
- Why is it important?
- How or where does this fit in with what I already know?
- What questions do I have?
- Do I need a specific plan to understand or learn about this?
- How can I use this information in other areas of my life?
- How effective have I been in this process?
- Do I need to do more?

Metacognition involves paying close attention and organizing in your own mind what you are understanding as you pay attention.

The Metacognitive Mirrors – a metaphor

The concept of metacognition is like a mirror, because both illuminate flaws as well as positive attributes, change with time, and provide not only first glimpses but second looks. There are various kinds of mirrors that seem appropriate to the various types of metacognitive reflection.

The mirrors for **planning** are the full-length mirrors found in the dressing rooms of large department stores. These three-sided mirrors provide full exposure to all angles – quite a necessary view as you lay out plans and try to see the many sides of an idea.

The mirrors for **monitoring** are the rear view and side view mirrors found on transport trucks, allowing clear sightings as you proceed along a chosen path. These mirrors are positioned by the drivers to let you see what you need to – guiding progress, signalling the need for adjustments, and allowing for margins of error in each particular situation.

Finally the magnifying mirror of a makeup compact seems most appropriate for **evaluation**. This hand-held mirror enlarges the selected image for careful scrutiny and close evaluation. With this larger-than-life view, reflections are easily inspected for subtle flaws or positive characteristics.

Metacognitive learners ask themselves and answer questions like:

- How much time do I need to set aside to learn this? (Planning)
- Do I understand what I am reading or hearing? (Self-monitoring)
- How can I measure my success? (Self-evaluation)

An illustration

Think about a time when you were reading and, as you got to the bottom of a page of text, a little voice inside your head said, “I don’t know what I just read.” With this awareness of knowing what you don’t know, you quickly return to where you have lost contact, and reread the paragraphs in the page, scanning through them, looking for key words to capture the meaning and go on. This awareness – knowing what you know and what you don’t - and the strategy of recovery are what we call metacognition.

A reader who reads and reads and reads and doesn’t know that he doesn’t know is not using metacognition. The key to metacognitive behaviour is this self-awareness of one’s own thinking and learning. “Once you know, you can’t not know” and, in fact, you can then adjust accordingly. So metacognition is awareness and control over your own thinking behaviour.

Students who are not metacognitive just do things without knowing why. Such students seldom plan ahead and often cannot explain or describe the steps involved in tasks they are working on. They also seldom question themselves about their own learning strategies or evaluate the efficiency of their own performance.

Recognizing Metacognition

Identify and describe moments of metacognition typical for these people:

Musician _____

Athlete _____

Actor _____

Writer _____

We must ask where we are and wither we are tending. - Abraham Lincoln

Metacognition Self-Assessment Checklist

Before - When you are developing the plan of action, ask yourself:

- What in my prior knowledge will help me with this particular task?
- In what direction do I want my thinking to take me?
- What should I do first?
- Why am I reading this selection?
- How much time do I have to complete the task?

During - When you are maintaining/monitoring the plan of action, ask yourself:

- How am I doing?
- Am I on the right track?
- How should I proceed?
- What information is important to remember?
- Should I move in a different direction?
- Should I adjust the pace depending on the difficulty?
- What do I need to do if I do not understand?

After - When you are evaluating the plan of action ask yourself:

- How well did I do?
- Did my particular course of thinking produce more or less than I had expected?
- What could I have done differently?
- How might I apply this line of thinking to other problems?
- Do I need to go back through the task to fill in any "blanks" in my understanding?

You will have been successful if you:

- Always took time to step back and think about actions taken.
- Often thought about what went wrong or right, or what could have been done differently or better.
- Imagined new ways of doing things.
- Visualized actions before taking them.

Nothing is more terrible than activity without insight. - Thomas Carlyle

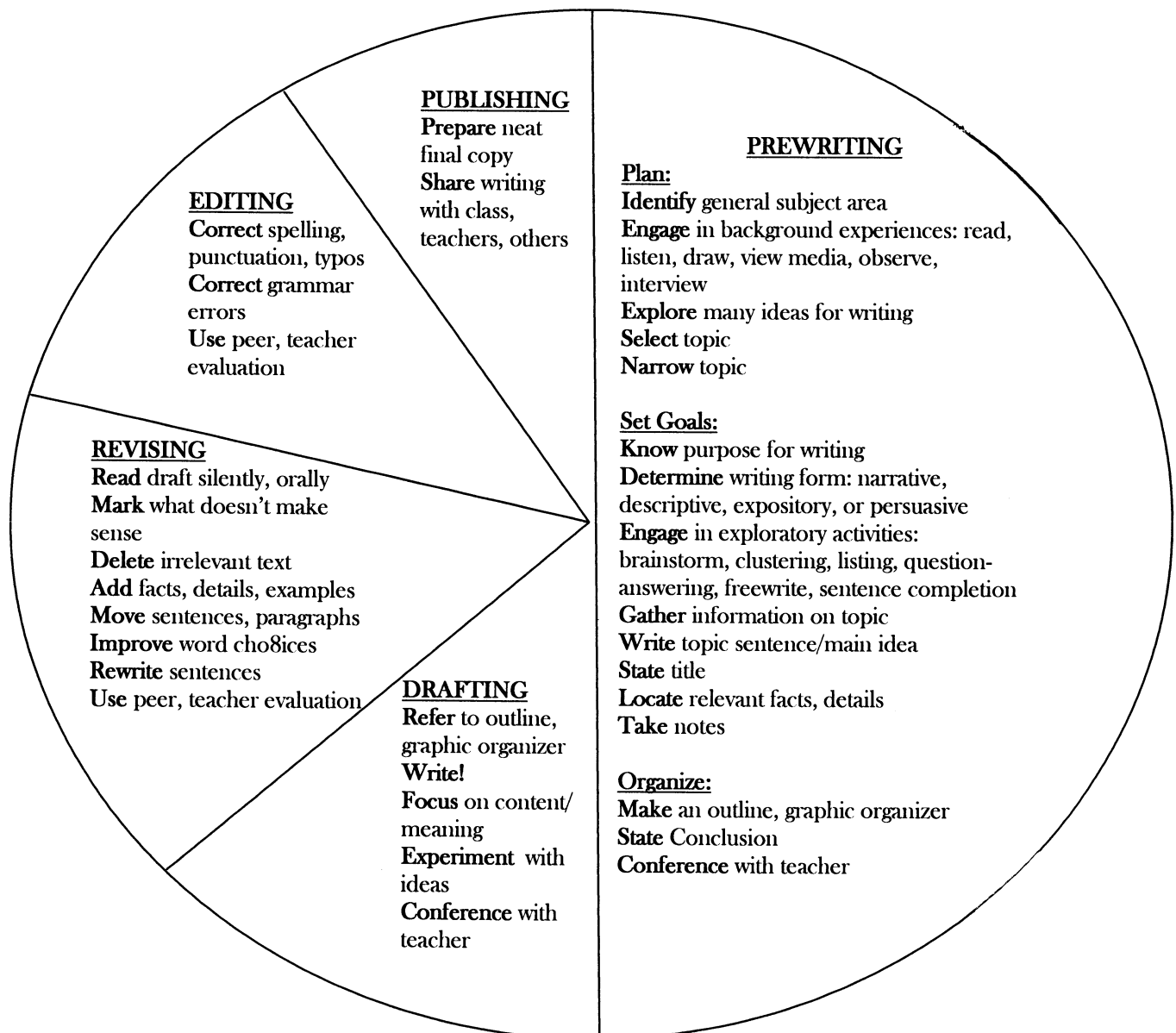
Steps in the Writing Process

In English class, you are often assessed on whether or not you have applied all the steps in the writing process. But what does that really mean?

Good writers know that good writing does not start at typing out an essay; it starts with thinking, reading, and planning. It means taking your time to fully develop your ideas. It means having a solid understanding of who you are writing for and why you are writing. It means taking your time with edits and revisions. It means not rushing.

This pie graph represents all the steps of the writing process. Notice that it not only details what you should be doing at each step, it also quantifies how much of your time you should spend on these activities. Prewriting is fully HALF the process!

Review the steps and the activities suggested within each step. Think about your own writing process. What steps do you always hit? Which ones do you need to spend more time on? Use this along with your writing reflection chart to improve your writing process.



Writing Reflection

| Writing Task | My best 'step' in my writing process was...because... | My feedback from my teacher was... | Next time, I'm going to fix/change... |
|--------------|---|------------------------------------|---------------------------------------|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

Writing Reflection

| Writing Task | My best 'step' in my writing process was...because... | My feedback from my teacher was... | Next time, I'm going to fix/change... |
|--------------|---|------------------------------------|---------------------------------------|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

Tips on Reading and Understanding Shakespearean Drama

1. Use your text! Read the background information, scene notes, side panel notes, etc.
2. Read slowly! Shakespeare is very dense and many thoughts can be expressed in a few words. Every word counts with Shakespeare.
3. Shakespeare was using the everyday language of the 16th century and language changes rapidly. Some of the words have different meanings than today so check the side notes if you are unsure.
4. Familiarize yourself with the characters and the relationships among the characters. Check back if you are not sure who is who.
 - a. Persons of noble birth speak in verse and servants and members of the lower classes speak in prose.
 - b. Scenes of madness or comic relief are often spoken in prose.
5. Read by punctuation, not by line endings. The end of a line is not necessarily the end of a sentence!
 - a. Commas denote small pauses
 - b. The Semi colon and colon denotes a pause
 - c. The period is a BIG pause
6. Shakespeare's characters use imagery when they are speaking – describing things, people, or their own emotions with detailed metaphors and similes. Watch for imagery that refers to light and dark, animals and nature, religion, and classical mythology.
7. Pay particular attention to soliloquies. These are speeches of heavy personal thought or plot advancement. They often end with rhyming couplets, which emphasize the choices the character has made.
8. Look for common themes: a tragic hero, the supernatural, appearance vs. reality, search for truth, honour and revenge, thwarted (hopeless) love, parent-child relationships, twists of fate.
9. Shakespeare writes in a poetic style called **blank verse**, which is **unrhymed iambic pentameter**, where the verse is written to have five “sets” of unstressed/stressed syllables in each line. Shakespeare was the master of blank verse, as in these lines from *Romeo and Juliet*:

O, **speak again**, bright **angel!** For thou **art**
As **glorious to this night** being **o'er my head**,
As **is a wingèd messenger** of **heav'n**
Unto the **white-upturnèd wond'ring eyes**.

The trick is to speak the lines without sounding like a metronome. Try to read with a normal pace and emphasis, as if you just happen to speak in beautiful poetry without realizing it. ☺

Some Useful Shakespearean Language

| | |
|----------------|--------------------------------|
| alack | -also, woe |
| an | -if |
| anon | -at once, soon |
| beget | -bring forth |
| beguile | -charm, trick |
| belike | -probably |
| brook | -endure, suffer |
| chamber | -room |
| cunning | -smart |
| desist | -stop |
| did'st | -did you |
| dost thou | -did you |
| fare ye well | -fare well, goodbye, good luck |
| fie | -for shame |
| grammercies | -many thanks |
| hark | -listen |
| hence | -from here |
| hither | -to this place |
| how now? | -what's happening |
| idle | -foolish |
| i'faith | -in faith, really truly |
| importune | -beg |
| iwis | -certainly |
| joy | -rejoice |
| marry | -by the Virgin Mary |
| meet | -suitable |
| prithee | -please (pray thee) |
| raiment | -clothing |
| rogue | -crook |
| sawst thou? | -did you see? |
| tarry | -delay, be late, wait |
| twixt, betwixt | -between |
| sirrah | -hey, you there (to servants) |
| unto | -to |
| want | -lack |
| wench | -woman |
| wherefore | -why |
| wilt thou? | -will you? |
| woo | -to date, flirt with |

Just as in French, there are two forms for "you" in Elizabethan English. In French, it's 'tu' and 'vous'. In English, it's 'you' and 'thou'.

You is formal and polite - servants to their masters, children to their parents, students to their teachers.

Thou is familiar - masters to their servants, parents to their children. It can also suggest special intimacy or a relaxed relationship - friends, relatives, lovers.

you = thou or thee
your = thy
yours = thine

Elizabethan language also contains many old verb forms we no longer use.

| | |
|--------------|-----------|
| thou art | -you are |
| thou know'st | -you know |
| thou wilt | -you will |
| you see'st | -you see |
| you did'st | -you did |
| he hath | -he has |
| he doth | -he does |

It also has different verb endings:

| | | |
|--------|-------------|----------|
| I go | thou goest | he goeth |
| I see | thou seest | he seeth |
| I came | thou camest | he came |
| I will | thou wilt | he will |

Elision: Letters are sometimes omitted from words for the sake of the sound of the line of poetry.

| | | | | | | | |
|---------|-----------|------|-------|----|-----|-------|--------|
| 'tis | -it is | o'er | -over | I' | -in | ta-en | -taken |
| 'twas | -it was | o' | -of | 't | -it | e'en | -even |
| thou'rt | -thou art | | | | | | |

Shakespearean Language

Translate the following sentences into modern colloquial English:

1. Get thee hence, idle wench!
2. Stay but a moment longer, prithee.
3. Desist thy idle chatter and get thee to thy room!
4. Importune me no more. Don thy best raiment and visit him anon.
5. Hark! Over yonder! Is that the nightingale? Marry, it can beguile the deafest ear to listen.
6. It is meet that a daughter do obedience to her parents, the rather for she is a daughter, not a son.
7. Peace, sirrah! Dost thou tarry still?
8. I'll not brook this behaviour.
9. Why, counsel Jonathan to come and we will joy together.
10. Prithee, wouldst you stay and sup with me in yonder chamber?
11. Why, marry! Grammercies! I'faith, you do me great honour!
12. Alack! How can I joy in such an idle child who dons such strange raiment?
13. Farewell, I'll see thee anon!
14. Believe me, on my honour my heart is true to thee.
15. Fie, get thee gone!

Name _____ Period _____

Standards Focus: Imagery

One of the most captivating aspects of *Macbeth* is Shakespeare's use of **imagery**, or words or phrases that appeal to the senses of the reader. Imagery is usually developed through the use of **figurative language**, or words that are used to convey images beyond their literal sense. There are several types of figurative language, called **figures of speech**:

- **metaphor**- a comparison made between two unlike objects
- **simile**- a comparison between two unlike objects using the words "like" or "as"
- **personification**- giving human qualities or characteristics to non-human objects
- **hyperbole**- truth is exaggerated for humor or emphasis

Directions: Read each excerpt from Acts One-Three. Decide what figure of speech has been underlined. For part "b. Imagery," identify the comparison being made, the object being personified, or the phrase which is exaggerated. The numbers in parenthesis represent the act, then the scene in which the quote appears.

1. If chance will have me king, why, chance may crown me. (Act 1. Scene 3)
 - a. Figure of Speech: _____
 - b. Imagery: _____
2. Come what come may, / Time and the hour runs through the roughest day. (1. 3)
 - a. Figure of Speech: _____
 - b. Imagery: _____
3. More is thy due than more than all can pay. (1. 4)
 - a. Figure of Speech: _____
 - b. Imagery: _____
4. That my keen knife see not the wound it makes, / Nor heaven peep through the blanket of the dark, To cry, 'Hold, hold!' (1. 5)
 - a. Figure of Speech: _____
 - b. Imagery: _____
5. Your hand, your tongue: look like the innocent flower, / But be the serpent under 't. (1. 5)
 - a. Figure of Speech: _____
 - b. Imagery: _____
6. Will all great Neptune's ocean wash this blood / Clean from my hand? No, this my hand will rather / The multitudinous seas incarnadine, / Making the green one red. (2. 2)
 - a. Figure of Speech: _____
 - b. Imagery: _____
7. I am in blood / Stepped in so far that, should I wade no more (3. 4)
 - a. Figure of Speech: _____
 - b. Imagery: _____

Dramatic Purpose

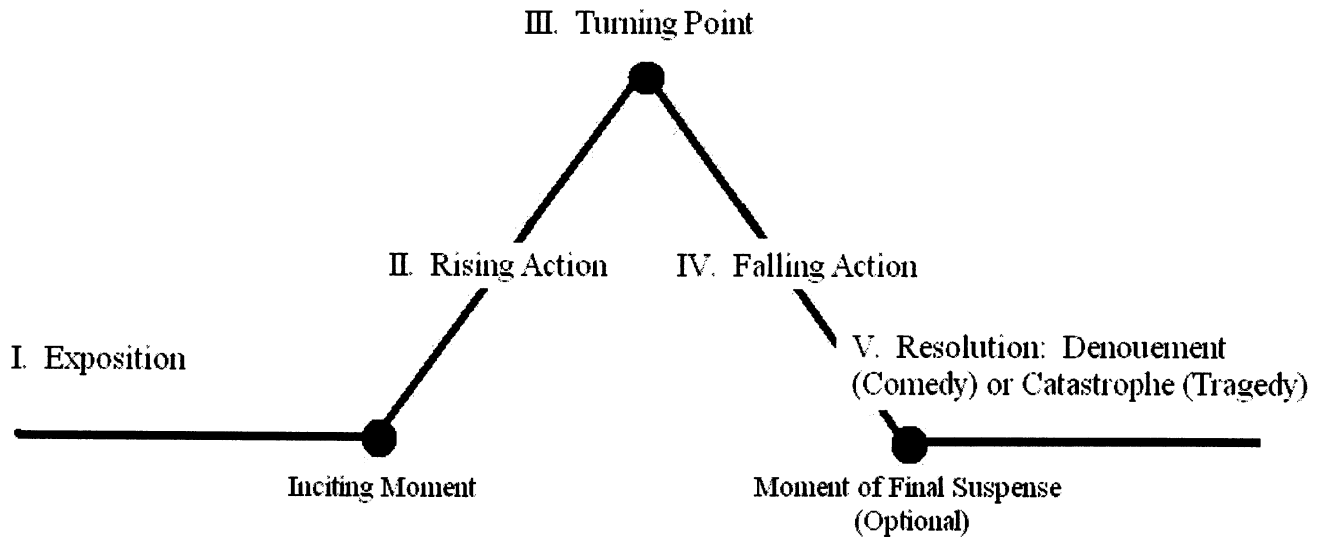
In a play, each conversation, soliloquy, action, or scene serves a specific purpose; this purpose is called **Dramatic Purpose**.

- 1) **Theme Development:** to suggest, develop and expand a theme in the play
- 2) **Character Development:** to reveal character (traits, motives, opinions), show the development of a character, or establish the relationships between characters
- 3) **Comic Relief:** to provide humorous relief from a previously tense scene
- 4) **Plot Advancement:** to emphasize action and develop the story of the play
- 5) **Background:** to provide the reader/audience with background information about the events occurring before the play begins or events off stage
- 6) **Foreshadow:** to hint at events to come
- 7) **Irony:** i) to make the audience aware of something the characters don't know (**Dramatic Irony**)
ii) to make the audience aware that something horrible is going to happen, while the characters are **unaware (Tragic Irony—a subtype of Dramatic Irony)**
iii) to surprise the audience when the outcome of events is very different than what is expected to happen (**Situational Irony**)
- 8) **Pathos:** To develop the audience's pathos (meaning pity or sympathy) for certain characters
- 9) **Suspense:** To build suspense and excitement about what may happen next in the play
- 10) **Setting:** To develop the setting of the play and/or establish a mood

Plot Development

Shakespeare wrote all of his plays to follow a five part dramatic structure. While some earlier playwrights used a three act structure, Renaissance playwrights revived the five-act play, which they modeled on Roman dramas.

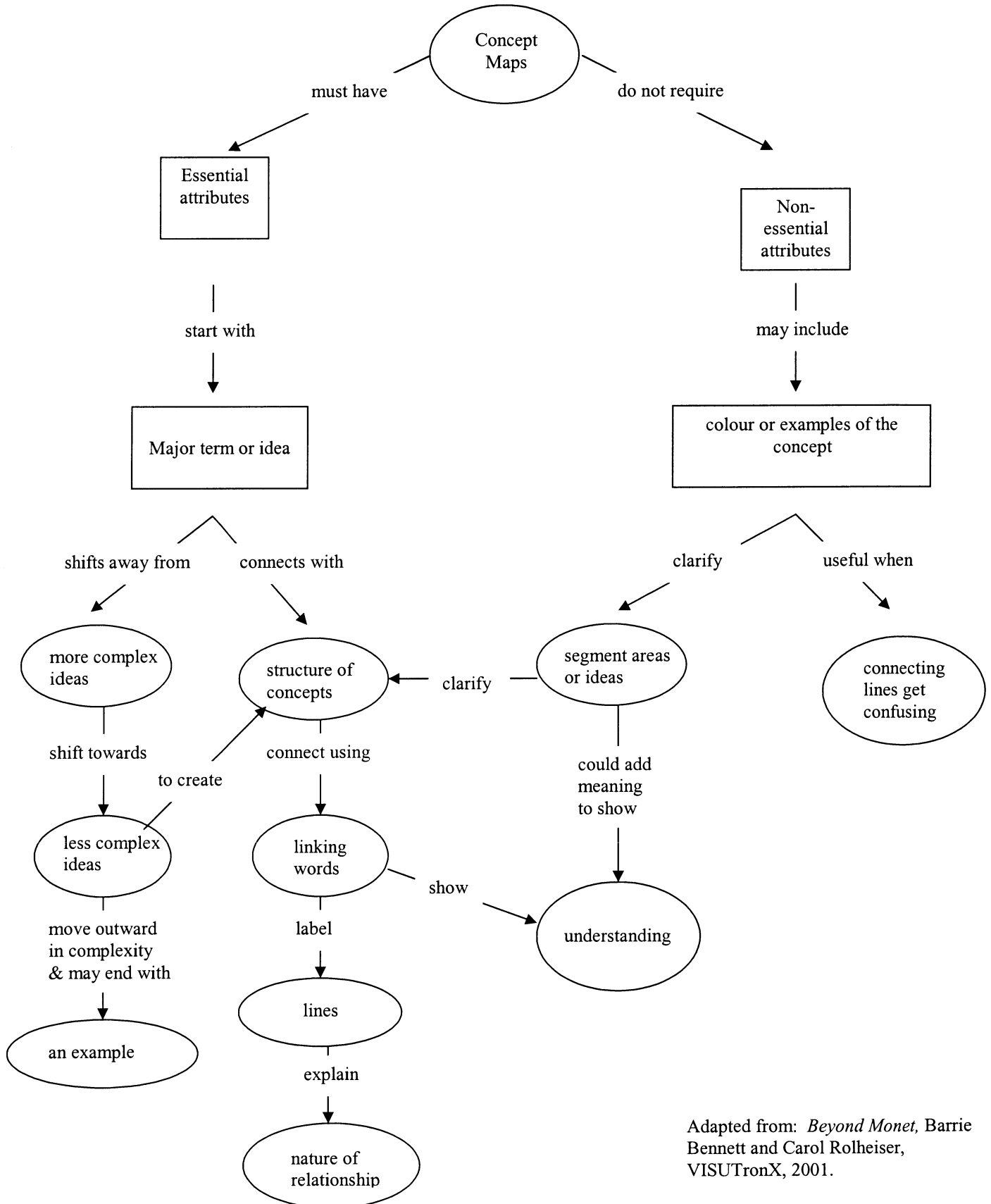
This structure is represented through Freytag's pyramid, created by the German novelist and playwright Gustav Freytag who quantified the structure using the following diagram and descriptions. As you'll see, they more or less match up to the five acts of Shakespeare's plays.



- I. **Exposition** - Introduction of characters, background, problem.
- II. **Rising action** - Complications arise and tension builds.
Despite setbacks, the protagonist controls the course of events.
- III. **Turning point** - Moment of crisis for protagonist.
- IV. **Falling action** - Complications continue, but now the protagonist no longer controls the action.
- V. **Resolution** - "Unknotting" of the plot (Denouement)
The action or intrigue ends in success or failure;
The mystery is solved or the misunderstanding cleared away.

Creating a Basic Concept Map

Be sure to develop your Concept Map *beyond* this simple example!



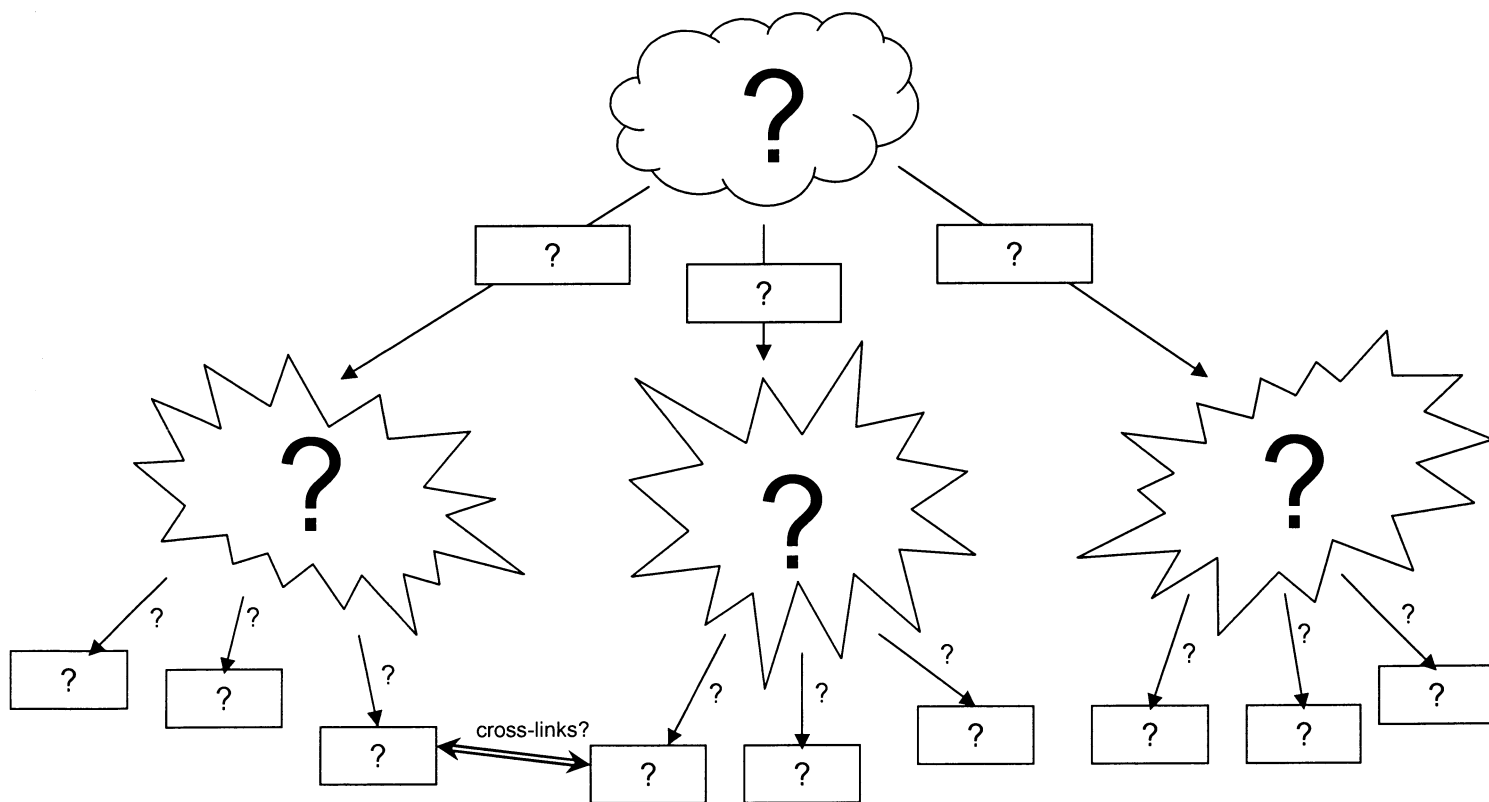
Adapted from: *Beyond Monet*, Barrie Bennett and Carol Rolheiser, VISUTronX, 2001.

Some Suggestions...

1. Brainstorm the key ideas.
2. Put the ideas onto cards or Post-it notes.
3. Sort and classify the cards, looking for relationships between ideas.
4. Paste the cards or transfer the ideas onto paper.
5. Draw lines between the concepts.
6. Place words on the lines that illustrate the relationships between the concepts.
7. Decide on whether you will create a top-down (hierarchical) or centre-out (radiant) Concept Map.
8. Look for cross links (other connecting relationships) between the various ideas.

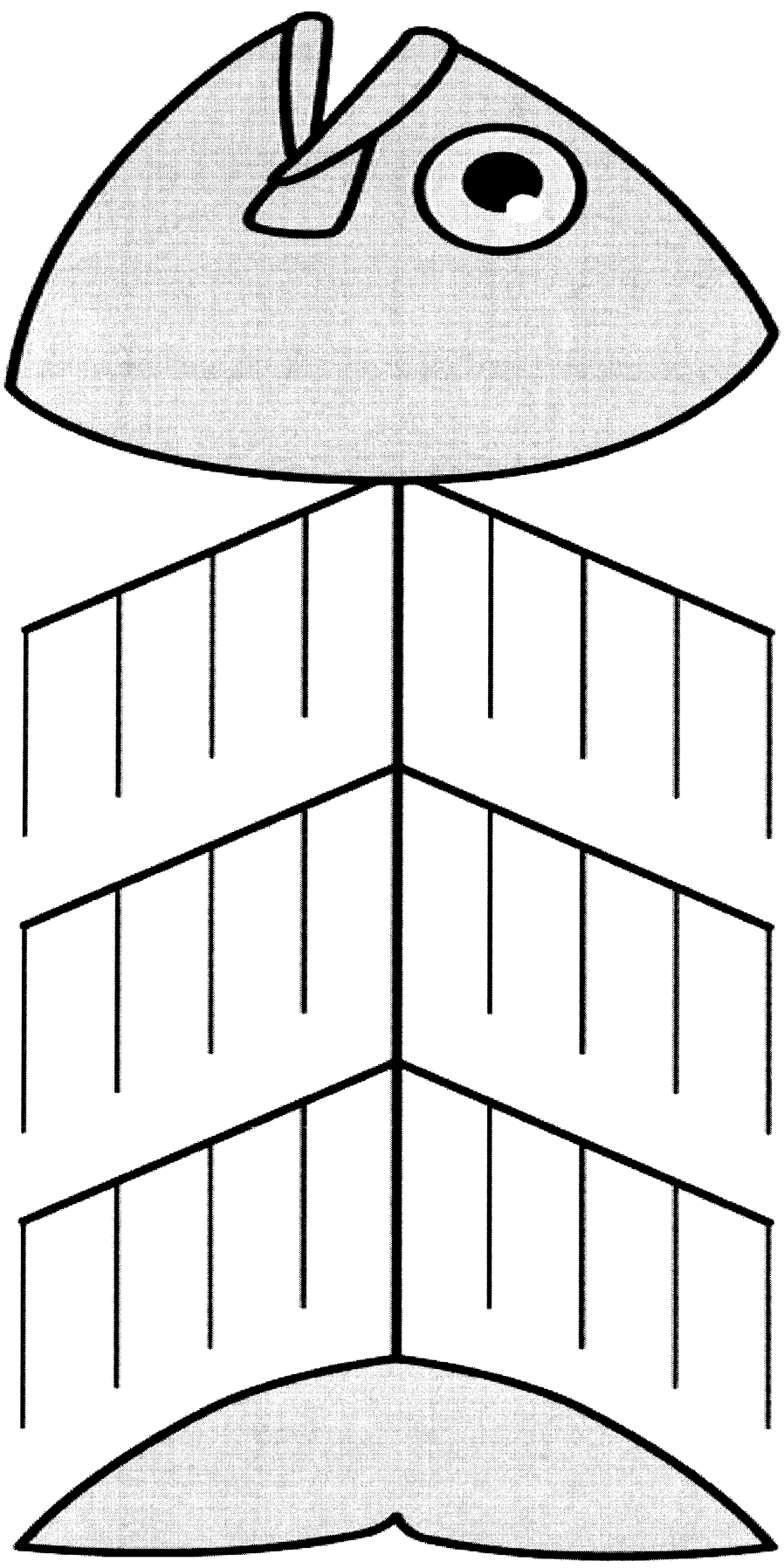
Some Linking Words...

| | | | | | | |
|-------------------|----|----------|---------------|------------|-------------------|------------|
| is | or | part of | can be | can effect | detected by | follows |
| similar to | | includes | example is | same as | causes | influences |
| connects | | produces | then | uses | promotes | are |
| destroyed by | | | excluded from | | jeopardised by | |
| prevented through | | | need | | incorporated into | |
| is greater than | | | precedes | is like | have | leads to |



Fishbone Graphic Organizer

Create a question: _____ ?



After creating this graphic organizer, I can conclude

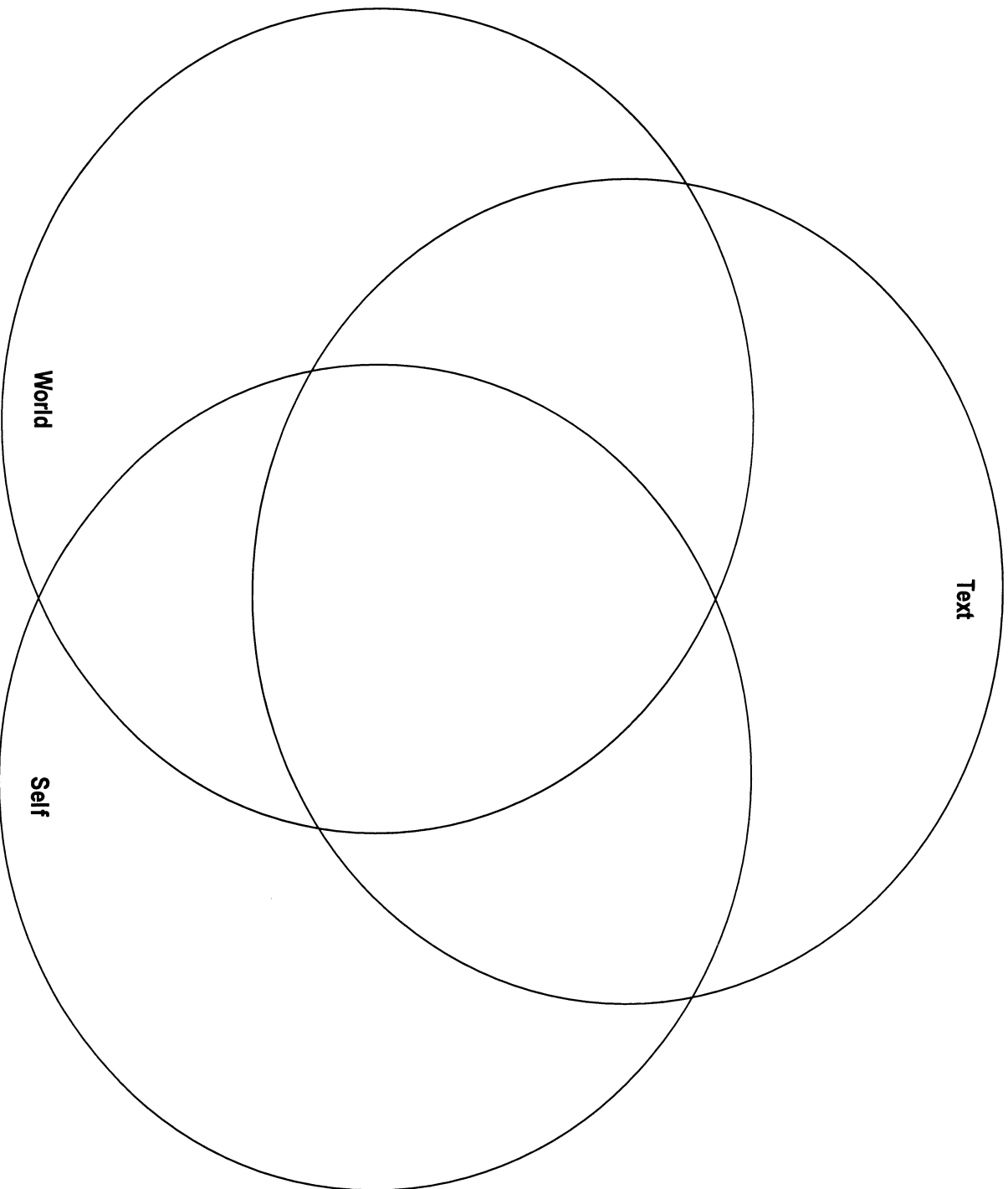


Name: _____

Period: _____

Essential Question: _____

TEXT CONNECTIONS

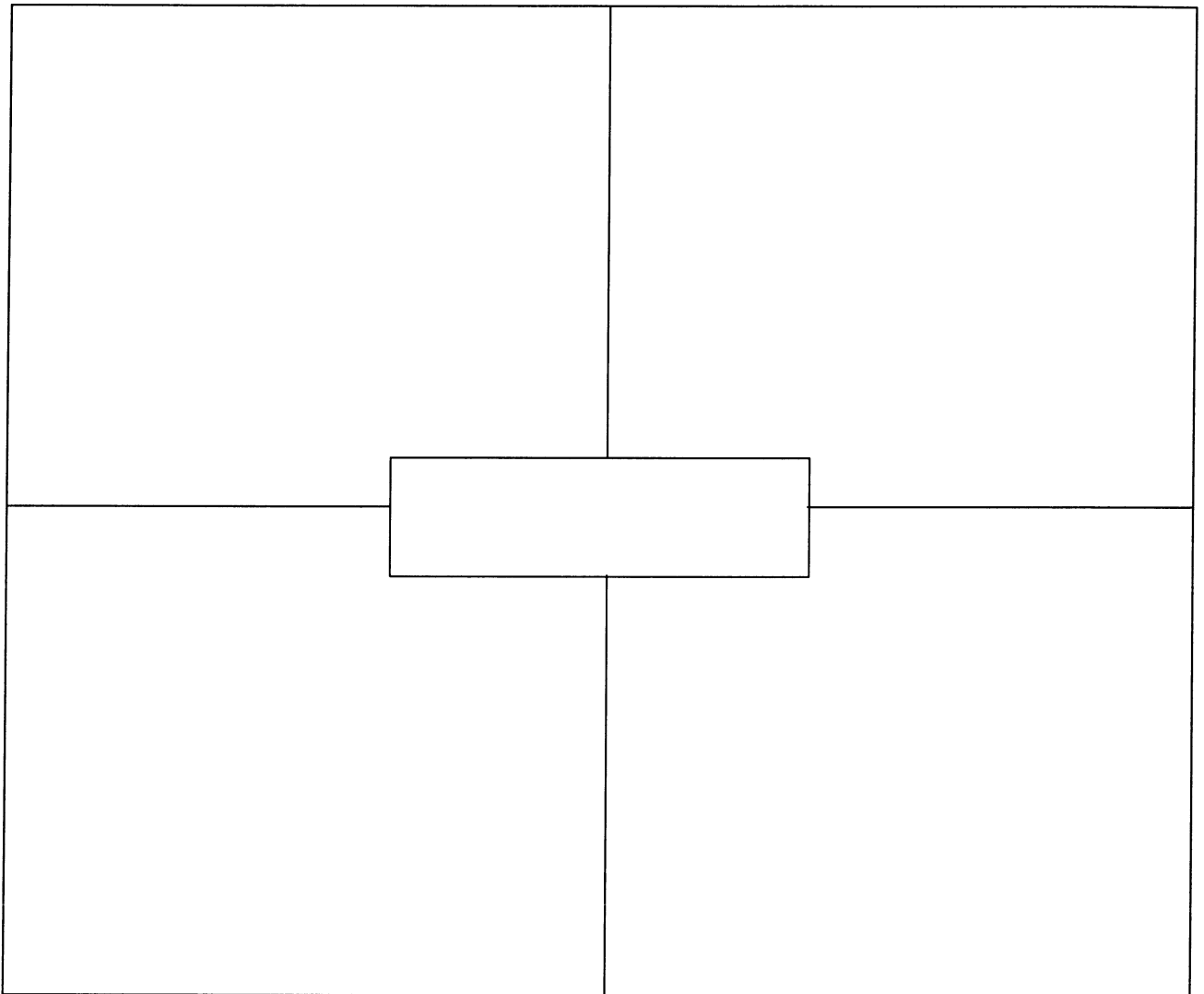


Four Square Perspective

Name _____
Date _____

Class _____
Block / Period _____

Different Perspectives on:



Conclusions / Connections / Questions / Realizations . . .

TAKING LECTURE NOTES

I. There are many reasons for taking lecture notes.

- A. Making yourself take notes forces you to listen carefully and test your understanding of the material.
- B. When you are reviewing, notes provide a gauge to what is important in the text.
- C. Personal notes are usually easier to remember than the text.
- D. The writing down of important points helps you to remember them even before you have studied the material formally.

II. Instructors usually give clues to what is important to take down. Some of the more common clues are:

- A. Material written on the blackboard.
- B. Repetition
- C. Emphasis
 - 1. Emphasis can be judged by tone of voice and gesture.
 - 2. Emphasis can be judged by the amount of time the instructor spends on points and the number of examples he or she uses.
- D. Word signals (e.g. "There are **two** points of view on . . . " "The **third** reason is . . . " " In **conclusion** . . . ")
- E. Summaries given at the end of class.
- F. Reviews given at the beginning of class.

III. Each student should develop his or her own method of taking notes, but most students find the following suggestions helpful:

- A. Make your notes brief.
 - 1. Never use a sentence where you can use a phrase. Never use a phrase where you can use a word.
 - 2. Use abbreviations and symbols, but be consistent.
- B. Put most notes in your own words. However, the following should be noted exactly:
 - 1. Formulas
 - 2. Definitions
 - 3. Specific facts
- C. Use outline form and/or a numbering system. Indentation helps you distinguish major from minor points.
- D. If you miss a statement, write key words, skip a few spaces, and get the information later.
- E. Don't try to use every space on the page. Leave room for coordinating your notes with the text after the lecture. (You may want to list key terms in the margin or make a summary of the contents of the page.)
- F. Date your notes. Perhaps number the pages.

NOTE MAKING

Learning to make notes effectively will help you to improve your study and work habits and to remember important information. Often, students are deceived into thinking that because they **understand** everything that is said in class they will therefore remember it. This is dead wrong! Write it down.

As you make notes, you will develop skill in selecting important material and in discarding unimportant material. The secret to developing this skill is practice. Check your results constantly. Strive to improve. Notes enable you to retain important facts and data and to develop an accurate means of arranging necessary information.

Here are some hints on note making.

1. Don't write down everything that you read or hear. Be alert and attentive to the main points. Concentrate on the "meat" of the subject and forget the trimmings.
2. Notes should consist of key words or very short sentences. If a speaker gets sidetracked it is often possible to go back and add further information.
3. Take accurate notes. You should usually use your own words, but try not to change the meaning. If you quote **directly** from an author, quote **correctly**.
4. Think a minute about your material before you start making notes. Don't take notes just to be taking notes! Take notes that will be of real value to you when you look over them at a later date.
5. Have a uniform system of punctuation and abbreviation that will make sense to you. Use a skeleton outline and show importance by indenting. Leave lots of white space for later additions.
6. Omit descriptions and full explanations. Keep your notes short and to the point. Condense your material so you can grasp it rapidly.
7. Don't worry about missing a point.
8. Don't keep notes on oddly shaped pieces of paper. Keep notes in order and in one place.
9. Shortly after making your notes, go back and rework (not redo) your notes by adding extra points and spelling out unclear items. Remember, we forget rapidly. Budget time for this vital step just as you do for the class itself.
10. Review your notes regularly. This is the only way to achieve lasting memory.

Using Inference

Sometimes someone will try to tell you something without coming right out and saying it. He will *imply* it. When you understand what is implied, you *infer*. Sometimes you can infer the truth even when the speaker or writer isn't trying to be helpful. That's called "reading between the lines."

1. Turner almost wished that he hadn't listened to the radio. He went to the closet and grabbed his umbrella. He would feel silly carrying it to the bus stop on such a sunny morning.

Which probably happened?

- a. Turner realized that he had an unnatural fear of falling radio parts.
- b. Turner had promised himself to do something silly that morning.
- c. Turner had heard a weather forecast that predicted rain.
- d. Turner planned to trade his umbrella for a bus ride.

2. "Larry, as your boss, I must say it's been very interesting working with you," Miss Valdez said. "However, it seems that our company's needs and your performance style are not well matched. Therefore, it makes me very sad to have to ask you to resign your position effective today."

What was Miss Valdez telling Larry?

- a. She would feel really bad if he decided to quit.
- b. He was being fired.
- c. He was getting a raise in pay.
- d. She really enjoyed having him in the office.

3. No, Honey, I don't want you to spend a lot of money on my birthday present. Just having you for a husband is the only gift I need. In fact, I'll just drive my old rusty bucket of bolts down to the mall and buy myself a little present. And if the poor old car doesn't break down, I'll be back soon.

What is the message?

- a. I don't want a gift.
- b. Buy me a new car.
- c. The mall is fun.
- d. I'll carry a bucket for you.

4. Bill and Jessica were almost done taking turns choosing the players for their teams. It was Jessica's turn to choose, and only Kurt was left. Jessica said, "Kurt."

We can infer that _____

- a. Kurt is not a very good player.
- b. Jessica was pleased to have Kurt on her team.
- c. Kurt was the best player on either team.
- d. Jessica was inconsiderate of Kurt's feelings.

Characterization

The methods an author uses to help readers get to know and understand characters are called *characterization*.

The author may tell you how a character looks—which can include things like how he or she walks, the character’s size, and how the character is dressed. The author may also tell you what the character is thinking about and show you how this character interacts with others.

Characterization may be *direct*—where the author tells you things about the character in an outright manner, or *indirect*—asking you to use your reasoning powers or your imagination. For instance, if an author shows you a woman throwing dishes at her boyfriend’s new car, you conclude that she is very angry with him and that she does violent things when she is angry.

Authors combine direct and indirect characterization, sometimes in the same sentence like the one below describing Daisy Buchanan in Fitzgerald’s *The Great Gatsby*:

Her face was sad and lovely with bright things in it, bright eyes and a bright passionate mouth, but there was an excitement in her voice that men who had cared for her found it difficult to forget: a singing compulsion, a whispered ‘Listen,’ a promise that she had done gay, exciting things just a while since and that there were gay, exciting things hovering in the next hour.

We are given the beginnings of a physical description of Daisy’s “sad, lovely face,” “bright eyes,” and “bright, passionate mouth.” This is *direct characterization*. The remainder of the passage requires a bit more input from us. We have to imagine what the “excitement” in her voice sounds like, wonder how many men have loved her, and what “gay, exciting things” she has done and will do. This is *indirect characterization*.

Activity

Draw a T-diagram on the board and ask students to “flesh out” the description of Daisy with some additional direct and indirect details.

If you have copies of *Gatsby*, they might look for actual characterization supplied by Fitzgerald. Otherwise, ask them for categories of direct information that would be helpful to the reader (eye and hair color, how she is dressed, how old she is) and indirect information—what she is doing, her tone of voice, attitude, interactions with other characters.

Antagonist/Protagonist

The terms *protagonist* and *antagonist* come from ancient Greek drama, where an AGON was a contest and AGONISTES were contestants. The protagonist was the "first" or main character, while the antagonist opposed (was "anti-") the protagonist.

These definitions still hold today if you think of the AGON as the problem the main character is trying to solve or the goal he or she is trying to reach. The antagonist stands in the way of the protagonist, who struggles to find a resolution.

Ask

Do you think the protagonist is always a good, admirable person?

(An example of an evil protagonist with which students are probably familiar is Macbeth, with Macduff standing in contrast as the virtuous antagonist.)

Do we sympathize with the protagonist even if we don't admire his or her actions and attributes? Why do you think that's so? What other less-than-admirable protagonists do you recall from literature?

(Examples: Salinger's Holden Caulfield, Heller's Yossarian, Cervantes' Don Quixote)

In the scenario where the antagonist *is* the evil villain, what examples can you give from literature?

(Examples: Hamlet as protagonist, Claudius and Laertes as antagonists)

What examples can you give of "the person you love to hate" from television or film?

Activity

Draw a T-chart on the board and have students brainstorm general statements that can be made about protagonists and antagonists. Some suggested responses are listed to get you started.

| Protagonist | Antagonist |
|--|-------------------------------|
| main character who plays a leading part in the story | opposes protagonist |
| may be a hero or anti-hero | not always an evil character |
| reader tends to sympathize with him/her | sometimes a true villain |
| | "the person you love to hate" |

Name _____

Activity #2: Antagonist/Protagonist

Project

Create a protagonist and an antagonist, and plan the plot events for a story about them.

1. Choose one of the story-starters below, or fill in your own idea.
 - A. Modern Romance: Shy Cassie is sure Justin would notice her, except that her friend, Kristi the loud-mouth, always hogs the limelight when Justin is around, and Cassie feels just about invisible.
 - B. Science Fiction: Tarik had to find a way back to the friendly planet of Rimka before the government scientists captured him.
 - C. My Own Idea: _____

2. Think about how your protagonist tries to solve his or her problem. Does he or she create more problems? How does the antagonist make things worse for the protagonist and keep him or her from reaching a resolution? Jot your ideas on the chart below.

| |
|------------------------------------|
| Protagonist: _____ |
| Thinks: _____ |
| _____ |
| Does: _____ |
| _____ |
| _____ |
| Reacts to antagonist: _____ |
| _____ |
| _____ |
| _____ |

| |
|--------------------------------------|
| Antagonist: _____ |
| Thinks: _____ |
| _____ |
| Opposes protagonist by: _____ |
| _____ |
| _____ |
| Reacts to protagonist: _____ |
| _____ |
| _____ |
| _____ |

| |
|-----------------------|
| Final outcome: |
|-----------------------|

Extra Credit

Use your chart to write your story in narrative or playscript form.

Point of View

Point of view is the perspective from which a story is told. In a story told from a *first-person* point of view, the narrator writes as "I."

"I opened the door as quietly as I could, sure that the slightest creak would wake the baby and I'd spend another hour trying to stop her screaming."

The *omniscient third-person* narrator is looking down on the action of the story, seeing all and knowing what is inside every character's mind:

"Jordan was finally quiet, and Lisa's stupid insistence on 'checking' one more time could only be rewarded with another hour of the poor child's exhausted screaming."

In a *limited third-person* point of view, the narrator's knowledge is limited to that of one or a few characters.

"Antoinette felt no shame in asserting that she, her parents' 'real' daughter, should be given more than her adopted sister. But it seemed to her that it was Laura they showered with extra affection and expensive gifts."

Activity

Have students identify the point of view in the following passages.

"At last, from the top of each wave, the men in the tossing boat could see land. Even as the lighthouse was an upright shadow on the sky, this land seemed but a long black shadow on the sea."

–Stephen Crane, *The Open Boat* (omniscient third person)

"I shivered, for a chill depression seemed to emanate from the November woods. As we drove on, I remembered grim tales of enchanted forests filled with evil faces and whispering voices."

–Ellen Glasgow, *Jordan's End* (first person)

"He didn't know how his brother felt about it, but he knew it would be okay with him if they all packed up and moved far away from Cedarville. He didn't think he could ever face the kids at school again."

(limited third person)

Name _____

Activity #17: Point of View

Directions

For each passage below, identify the point of view from which it is written. Then rewrite it from a different point of view.

1. "That whole lovely evening, I didn't think about school at all. I sprinted barefoot across the lawns with my favorite playmate, the cook's son, to the stream at the end of the garden."
(Santha Rama Rau, *By Any Other Name*)

Point of view: _____

2. "They knew one another too well to experience any of those sudden surprises which multiply the enjoyment of possession a hundredfold. She was as sick of him as he was weary of her. Emma found again in adultery all the platitudes of marriage." (Flaubert, *Madame Bovary*)

Point of view: _____

3. The little town awoke when the fishing boats began to make their way down the river toward the sun rising over the horizon. Not long after, Bruce Elliott would sweep the sidewalk in front of the IGA and Sharon Smith would unlock the back door of the town hall and make a pot of coffee. Up the street at the Wolverine Café, Mac McGerritt would throw three pounds of bacon on the grill in preparation for the breakfast crowd.

Point of view: _____

Name _____

Activity #18: Theme

I. When you are asked to determine the theme or themes of a literary work, begin by asking yourself the questions below.

1. Do any of the characters state the theme directly?
2. Does the narrator come right out and say what the theme of the work is?
3. Does a character do something—or do other characters do something to the main character—that show what the author’s theme might be?
4. What are the conflicts in the story, and how are they resolved? Do the resolutions seem to make statements about life?
5. Is the author’s tone serious, humorous, satirical? Does the tone give you any clues to theme?
6. Are there any recurring symbols or images in the story that point toward theme?

II. Consider the list of topics below. Ask yourself if the author of the story you are studying is saying something important about one or more of these subjects. Write a *theme* statement incorporating the topic.

For example:

In *Jane Eyre*, Jane Austen says that *wealth* does not necessarily bring happiness and that *love* conquers all.

In _____,
says _____

Love/Hate

Death

Nature

Time

Wealth

Poverty

Prejudice - Prejudice against people

Honesty/Dishonesty

Technology

War

Courage/Cowardice

Greed/Generosity

Tyranny (power over others)

Justice/Injustice

Good/Evil

Civilization/Savagery

Self-Discovery

Spirituality

Inhumanity

Physical or Mental Disability

Search for Meaning

Loss of Innocence

Betrayal

Freedom/Enslavement

Life / Free Will

The Art of Rhetoric

What is Rhetoric (n) ? - It is the art of speaking or writing effectively

According to Aristotle, rhetoric is "the ability, in each particular case, to see the available means of persuasion." He described three main forms of rhetoric: **Ethos, Logos, and Pathos.**

1. **Ethos:** Is the source's credibility, the speaker's/author's authority (We tend to believe people whom we respect)
2. **Logos (pronounced Low-gos):** Is appealing to logic and reason using logic to support a claim (eg. facts and statistics).
3. **Pathos:** Is the emotional or motivational appeals; vivid language, emotional language and numerous sensory details (appealing to emotion).

Rhetoric was originally considered the art of persuading others through oral language. In other words, if you were to give a very convincing speech to the Members of Parliament compelling them to change a law, then you would be considered an accomplished speaker.

| To Create Logos | To Create Pathos | To Create Ethos |
|---|--|--|
| <p>Explicit references to reasons backing up your argument</p> <p>Definitions</p> <p>Factual data and statistics</p> <p>Quotations</p> <p>Citations from experts and authorities</p> <p>Informed opinions</p> | <p>Vivid, concrete language</p> <p>Emotionally loaded language</p> <p>Connotative meanings</p> <p>Emotional examples</p> <p>Vivid descriptions</p> <p>Narratives of emotional events</p> <p>Emotional tone</p> | <p>References to values or experiences you share with your audience</p> <p>Explanations of your own authority or unique perspective on your topic</p> <p>Restrained, sincere, fair minded presentation</p> <p>Appropriate level of vocabulary for your audience</p> <p>In written prose, well-edited sentences and correctly spelled words</p> |
| <p>Audience will respond by making a rational, informed choice of whether to support your argument or not</p> | <p>Audience will respond emotionally to your argument, supporting (or possibly opposing) you "from their hearts."</p> | <p>Audience will respect your authority on the topic and support you based on their identification with you as an authority and someone with their best interests in mind.</p> |

Rhetorical Devices

To craft a work of prose or poetry, the author applies particular language techniques and structures, known as rhetorical devices. Knowledge of the nature and effect of these devices is critical to effective writing and reading – a careful reader will recognize how the author is using language and consider why they have used the devices they have. Learn to recognize them and try using them in your own writing.

| Rhetorical Device | Examples |
|--|---|
| Abnormal Word Order gives variety and emphasis to your writing by changing the usual subject-verb sentence patten. | normal word order (subject-verb): “The actor’s worst nightmares stood laughing at him from the shadows.” abnormal word order (verb-subject): “Laughing at him from the shadows stood the actor’s worst nightmare.” |
| Allegory is a narrative in which the characters and sometimes the setting represent general concepts and ideas. | fables in which personified animals are used allegorically to teach lessons of human conduct (e.g., “The Hare and the Tortoise”) |
| Alliteration draws attention to a string of words through repetition of their initial sounds. | “As Frankenstein, Boris Karloff rambled, raged, and roared.” |
| Allusion is an indirect reference to a well-known event, person, thing, place, or quality. By suggestion, it may enhance the significance of a poetic image or prose passage. | T.S. Eliot’s <i>The Wasteland</i> alludes to the Garden of Eden after the fall (and includes many other allusions to mythology, the Bible). |
| Analogy helps the reader understand something unfamiliar by comparing it to something well-known. | Comparing an anthill to an urban centre helps to convey the fact that anthills are heavily populated, busy, and have regular patterns of movement. |
| A balanced sentence expresses two or more equal and parallel ideas. | “Many TV actors work hard all through the season; they play in films all through the hiatus.” |
| Climactic Word Order presents several facts in order from least to most important. | “The young politician’s career rise was meteoric; after beginning as a municipal councillor, she became mayor, and three short years later a Member of Parliament.” |
| Denotation is the thing or situation to which the word specifically refers; Connotation is the associated meanings it implies or suggests. | Home denotes the place where a person lives, but connotes intimacy, privacy, coziness. |
| Exaggeration (Hyperbole) emphasizes a fact. | “He was going to live the life of a tree or vegetable.” (University of Toronto Convocation Address by George Faludy, 1978) |

| | |
|--|--|
| Image / Imagery appeals to one or more of the senses by creating a vivid impression through the use of concrete details, adjectives, and figures of speech (e.g., metaphor, simile, personification). | The beauty of the daisy is conveyed using imagery such as “a nun demure” and “a silver shield with boss of gold.” (William Wordsworth, “I Wandered Lonely as a Cloud”) |
| Metaphor compares two things without the use of <i>like</i> or <i>as</i> ; it is more subtle than a simile and thus requires more interpretation. | “Tyger! Tyger! burning bright!” (from William Blake’s poem “Tyger! Tyger!”) |
| Opposites contrast two opposing ideas. | “Clint Eastwood, a star in front of the camera, has also had a successful career behind the camera as a director.” |
| Onomatopoeia draws attention to the sound of the word by imitating or suggesting sounds that correspond to its meaning. | “buzz,” “splash,” “slurp” |
| Oxymoron places words that mean the opposite of one another side by side so that they create a new meaning. | “jumbo shrimp,” “wise fool” |
| Parallel Structure (Parallelism) repeats specific words, phrases, or clauses in a series, giving emphasis to key words and making them memorable. | Abraham Lincoln’s “government of the people, by the people, for the people” (preposition, definite article, and noun are repeated in a series) |
| A periodic sentence withholds an important part of the sentence until the end so that it doesn’t make complete sense until the last word is read. | “Whether playing a young wild adventurer, a fugitive from the law, or a U.S. president, there is one actor whose films always make money—Harrison Ford.” |
| Personification gives human traits to an inanimate object or animal. | “The fingers of ice scraped the window.” |
| A pun is a play on words with the same sound but different meanings. | “Sticks float. The would.” |
| Repetition is used for emphasis and rhythm. | “It was a strange night, a hushed night, a moonless night, and all you could do was go to a movie.” |
| Reversals (Chiasmus) make a balanced sentence even more memorable by repeating the words in reverse order. | “Ask not what your country can do for you; ask what you can do for your country.” (John F. Kennedy) |
| A rhetorical question is one whose answer is already known or implied. | “Can anyone deny that the microchip has revolutionized communication?” |
| Rhyme makes two or more words memorable by having endings that sound the same. | “With might and right on his side, he approached the challenge.” |

| | |
|--|---|
| <p>Rhythm is the movement implicit in an arrangement of words, e.g., a regular beat deriving from the patterns of stress on the syllables, a rising or a falling inflection, a series of phrases that move quickly or slowly.</p> | <p>“the moment comes ... bringing back all I have recently experienced to be explored and slowly understood, when I can converse again with my hidden powers, and so grow, and so be renewed, till death do us part.” (Mary Sarton, “The Rewards of Solitary Life”)</p> |
| <p>A sentence fragment places emphasis on key words to create an overall effect, such as humour or suspense.</p> | <p>“A cold room. A lonely room. A bare room. No place to spend twenty years of a life.”</p> |
| <p>A simile points out a similarity between two unlike things using <i>like</i> or <i>as</i>.</p> | <p>“The cold stabbed like a driven nail through the parka’s fold.”</p> |
| <p>A symbol is an object or action that represents something other than what it is.</p> | <p>The green light at the end of the dock in <i>The Great Gatsby</i> represents the verdant hope of the new world and is therefore associated with the American Dream.</p> |
| <p>Understatement (Litotes) creates the reverse effect (and adds a touch of irony) by making the fact seem less significant.</p> | <p>“Bruce Willis’s onscreen characters frequently find themselves in a bit of a jam.”</p> |

Excerpt from *Canadian Students’ Guide to Language, Literature, and Media*, Oxford University Press, 2001.

The Perfect Paragraph

What is a sentence?

A sentence is a group of words which _____

What is a paragraph?

A paragraph is a group of sentences which _____

What is a topic sentence?

A topic sentence is the sentence which _____

What is needed in a perfect paragraph?

- A title related to the topic / not a title already used by anyone
- an indentation at the beginning to indicate that you are writing a paragraph
- a topic sentence which
 - a) includes the book you are writing about
 - b) includes the character[s] you'll write about
 - c) includes what you are writing about
- body sentences
 - a) these sentences give details to prove the topic
 - b) these have specific examples from the story to prove the topic
- closing sentence that ties all the ideas which support the topic sentence together / it is a kind of summary statement

the perfect paragraph:

Title

Topic sentence

support of the topic sentences

examples from the text to support the topic

The closing sentence

Expository Paragraph

An expository paragraph will present and support a specific opinion. To be effective and convincing, it must be carefully organized and worded. It must also include sufficient evidence, or proof, to support your opinion.

Organization

Your expository paragraph should be at least 8 sentences in length.



Topic Sentence: States your main idea (claim), and includes the author and title and text

Body: Explains how and why your claim is true

- Point #1
- Proof #1
- Explanation #1
- Point #2
- Proof #2
- Explanation #2

Concluding Sentence: Restates your main idea to wrap up the paragraph

Topic sentence

Your topic sentence will

- answer the a question about a topic of your choosing
- Identify the title of the text and the author.

For example:

In William Shakespeare's *Romeo and Juliet*, the weather being so hot causes the turning point in the play as the heat lead characters to be more easily irritated.

Evidence

Once you have identified your claim, in this case the one thing that causes the turn in the text, you will need to identify three effects this has.

These **cause and effect** relationships are your evidence to support your topic sentence. For each effect, you will need to choose one quotation to show your reader that your idea is valid.

For example:

Point: Benvolio, knowing the weather is incredibly hot, advised Mercutio that they should leave because excessive heat causes irritability and can lead to a fight.

Proof: Benvolio says, "The day is hot, the Capulets abroad,/ And, if we meet, we shall not 'scape a brawl,/ For now these hot days is the mad blood stirring" (3.1.2-4).

Explanation: Here, Benvolio claims that they should leave because it is so hot and a fight may be inevitable.

Student Name

Ms. Riley

ENG1D0-H

February 24th 2014

The Negative Consequences of Testing Fate in Shakespeare's *Romeo and Juliet*

In Shakespeare's *Romeo and Juliet*, testing fate always ends with a negative consequence. One way that this is proven is when Mercutio is stabbed, he places a curse on the Capulets and the Montagues. As Mercutio is dying, he screams into the sky, "A plague o' both your houses!" (3.1.90). He is testing the fate that lies upon the households which ultimately leads to Romeo's and Juliet's death. Another way that this point is proven is following Juliet's fake death. A heart-broken and clueless Romeo says, "Is it even so? Then I defy you stars!" (5.1.24). Romeo is upset that his true love is dead and the only thing he can blame is his fate; he feels that he would rather die than be without Juliet and fate grants him his wish. Overall, Shakespeare's *Romeo and Juliet* shows the negative consequences that meddling with fate can have; testing fate ultimately ends in death.

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ENG 2DO

February 24th, 2014

Blood Stained Soul

In Shakespeare's *Macbeth* the motif of blood is constant and symbolizes the remorse that sits like a stain on Macbeth and Lady Macbeth. Once Macbeth has followed through with the villainous plan to murder King Duncan, blood portrays his guilty emotions. Macbeth, with blood dripping down his hands says, "Will all great Neptune's ocean wash this blood clean from my hand?" (2.2.57). He feels that no substance can ever wash away the regret of his horrible deed. On the other hand, Lady Macbeth acts as though she has no conscience, until the guilt slowly eats at her to the point where she begins sleepwalking and hallucinating about blood. She says, "Out damned spot! Out I say! Who would have thought the old man to have so much blood in him?" (5.1.30) as she wanders through the castle. She comes to share Macbeth's heinous sense of being stained, losing all concept of reality. The motif of blood stains the consciences of Macbeth and Lady Macbeth. The iniquity they feel is inescapable, imagined blood haunts both characters, following them to death.

Works Cited

Shakespeare, William. *Macbeth*. Waiheke Island: Floating Press, 2008. Print.

Student Name

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ENG1D0

March 5, 2014

Genuine Love in Shakespeare's *Romeo and Juliet*

After reading Shakespeare's *Romeo and Juliet*, I think that the most genuine love in the play is Nurse's love for Juliet. I think that this is a meaningful example of love because although Juliet isn't Nurse's daughter, she cares for her as if she is. An example of this is when she meets Romeo and Mercutio and gives them a warning about hurting Juliet. She stated, "But, let me be the first to tell ye, if ye should lead her into a fool's paradise, as they say, it were a very gross kind of behaviour" (2.4.157-160). She is protective in a way that a mother is protective of her child. Another reason that I think Nurse genuinely loves Juliet is because when Juliet receives the news of her marriage to Paris, Nurse is the only one to stand up, and side with Juliet. Nurse yells to Capulet, "God in heaven bless her! You are to blame, my lord, to rate her so" (3.5.169-170). Like a mother, Nurse comforts Juliet when all others have turned against her, even her own biological mother. Through the events of this play, the bond between Juliet and Nurse grows stronger which is why Juliet is nervous about leaving Nurse with a fake death. Juliet asks to be with Nurse, the woman who raised her, on her last night rather than her own mother. Juliet replies to her mother, "And let the nurse this night sit up with you; For, I am sure, you have your hands full all, In this so sudden business" (4.3.10-12). Juliet is still upset with her mother for arranging the marriage and she wants to spend her final night with someone who really cares about her. In conclusion, I think that the most genuine love in Shakespeare's *Romeo and Juliet* is a love that has no barriers, the love between a mother and a child.

Works Cited

Shakespeare, William, and Kenneth Roy. *Romeo and Juliet*. Toronto: Harcourt Brace Jovanovich
Canada, 1987. Print.

Thesis Statement

The thesis must state the essay's central claim in sufficient detail to interest the reader. Theses also usually suggest how the paper is going to demonstrate the claim.

Your thesis should:

- Be stated in abstract terms – focus on themes, not characters.
- Express a relationship – establish cause and effect - HOW or WHY something happens.
- Be arguable – don't give definitions or state the obvious.
- Be important – write about something your reader will find interesting or relevant.

Too vague:

There is no limit to the way slavery can be demonstrated in Shakespeare's *The Tempest*. Shakespeare uses a variety of techniques in *The Tempest* both to manipulate his audience and illustrate his speaker's situation.

Too irrelevant:

Shakespeare is hailed the most influential writer in the English speaking language. He wrote many sonnets and plays, one of them being his romantic-comedy, *The Tempest*.

Just right:

In *The Tempest*, Shakespeare presents a quest for power be it over one's environment, or of one's self. However, deeply rooted within one's quest for power is the desire for freedom. Shakespeare demonstrates that individuals will enslave, manipulate, and rebel in order to obtain and exercise absolute freedom.

So how do you find a 'just right' thesis?

1. Identify your topic(s)/ theme(s)

What is your understanding of your topic(s)/ theme(s)?

For example: PRIDE

In the space provided, jot down YOUR definition of pride.

2. Formulate an opinion on your topic(s)/theme(s)

What are your thoughts and opinion where it concerns PRIDE?

Think: What is pride? Where does it come from? Is everybody prideful (yes it is a word)? Is there good pride and bad pride? If yes, what are the criteria for good/bad pride?

In the space provided, jot down your thoughts on pride in general.

3. Come up with a question specific to your topic(s)/theme(s)

For example, if my topic/theme was pride, I could ask: *Why don't people who are proud always succeed?*

The best thesis statements answer questions that usually begin with **HOW** or **WHY**

In the space provided, come up with **NEW** questions for the topic of pride:

4. Formulate the possible answers to your question

For example, my answer to the above question could be: *People who are proud do not always succeed because pride usually comes before a fall.*

Or my answer to this question could be: *People who are most proud are also the most insecure and as such, pride stems from insecurity.*

In the space provided, come up with possible answers to the questions you posed above.

5. Pick the best answer and make it a statement

For example: *People who are most proud are also the most insecure and as such, pride stems from insecurity.*

Write down the best answer to your question in the space provided:

Eureka! You have a thesis statement.

Also, once you have a statement, be sure it is NOT a fact. After you come up with a statement, to be sure it is strong, ask the question SO WHAT? Why should anyone care about your statement. If you can't answer that question, come up with a better thesis statement.

How to Construct a “Classic” (5 paragraph) Essay

The Introduction

- Should have a few general statements about your topic (break the ice)
- Should have the names of your authors as well as the book/essay title (the title of the book should be italicized and the title of the essay should be in quotations).
 - E.g. In Aritha van Herk’s *The Tent Peg* and Chinua Achebe’s *Things Fall Apart*, gender is deconstructed and redefined.
 - In Shakespeare’s *Othello*, the outcome of all situations is determined by the power of one’s will.
- Introduce the specific focus of your essay
- END with the thesis statement

Body 1: Controlling Idea 1

- Your first sentence should be your first controlling idea. This controlling idea should be the first reason why your thesis statement is true.
- What **POINT** from your novels prove this claim?
- **PROVE** your point by providing evidence from the text in the form of a quotation.
- **EXPLAIN** the quotation by linking it back to the controlling idea and the thesis.
- Repeat.
- Repeat again.
- Link all ideas back to your thesis and **transition** to BODY 2.

Body 2: Controlling Idea 2

- Your first sentence should be your first controlling idea. This controlling idea should be the first reason why your thesis statement is true.
- What **POINT** from your novels prove this claim?
- **PROVE** your point by providing evidence from the text in the form of a quotation.
- **EXPLAIN** the quotation by linking it back to the controlling idea and the thesis.
- Repeat. Repeat again.
- Link all ideas back to your thesis and **transition** to BODY 3.

Body 3: Controlling Idea 3

☺ Same as above!

Conclusion: SO WHAT?

- Essentially says to the reader, “I told you so”.
- Wraps up your essay and includes a few extra pieces of information that helps to finalize your argument.
- You can end with a quotation that doesn’t necessarily stem from your texts.
- Be sure to answer the question: so what?

Introductions and Conclusions

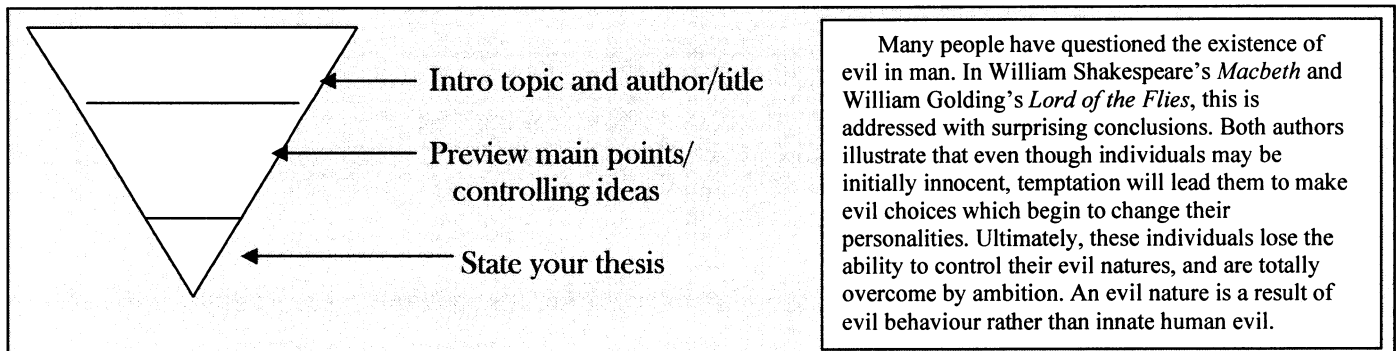
Aristotle's basis for argumentative writing:

*Tell them what you're going to say,
tell them,
then tell them what you have said.*

Following this logic, we can build our introduction and conclusion paragraphs.

In your introduction: *Tell them what you're going to say*

- Begin with a **general statement** about your topic - this can be a hint to your reader that catches their attention. It should make them want to read on.
The idea is to identify which set of ideas you are hoping to better understand based on the novel.
- Mention the **title and author** of the novel you are analyzing.
- **Preview your three controlling ideas** in the order in which they will be presented. This is the "tell them what you're going to say" part.
- End your introductory paragraph with your **thesis**.



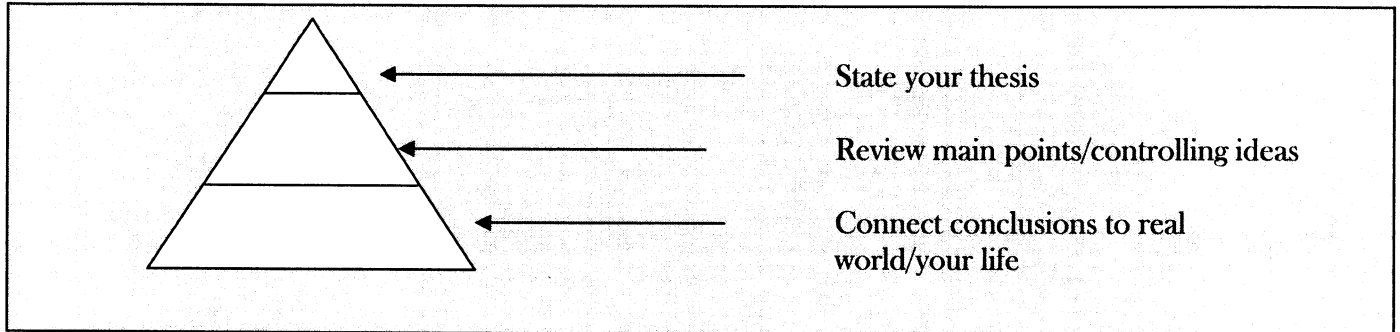
General statement of topic:
Author(s) and Title(s):

Controlling ideas:

Thesis:

Concluding Paragraphs: *Tell them what you have said*

- **Restate your thesis** in the first sentence.
- **Review your three controlling ideas** (not your examples, just your topic sentences from each paragraph).
- In another three or four sentences, try to answer **“Why is this topic important?”** and **“What can we learn about ourselves or society from this novel?”**. Extend your ideas and challenge your reader to apply this lesson to him or herself.



Thesis:

Review main points/controlling ideas:

Extend to “so what?”:

Signal Words

1. Continuation Signals (Warning—there are more ideas to come.)

| | |
|--|--------------------------|
| and also another | moreover next one reason |
| again and finally first of all | other secondly similarly |
| a final reason furthermore in addition | too with |
| last of all likewise more | |

2. Change-of-Direction Signals (Watch out—we're doubling back.)

| | |
|------------------------------------|--|
| although but conversely | the opposite on the contrary on the other hand |
| despite different from even though | rather still yet |
| however in contrast instead of | while though |
| in spite of nevertheless otherwise | |

3. Sequence Signals (There is an order to these ideas.)

| | |
|----------------------------------|---------------------------------|
| first, second, third A, B, C | into (far into the night) until |
| in the first place for one thing | last during |
| then next | since always |
| before now | o'clock on time |
| after while | later earlier |

4. Time Signals (When is it happening?)

| | |
|---------------------------------|-------------------------------------|
| when immediately now | at the same time final after awhile |
| lately already little by little | once during |

5. Illustration Signals (Here's what that principle means in reality.)

| | |
|----------------------------|-------------------------------|
| for example specifically | such as much like |
| for instance to illustrate | in the same way as similar to |

6. Emphasis Signals (This is important.)

| | |
|---|--|
| a major development it all boils down to | a distinctive quality should be noted |
| a significant factor most of all | above all the most substantial issue |
| a primary concern most noteworthy | by the way the main value |
| a key feature more than anything else | especially important the basic concept |
| a major event of course | especially relevant the crux of the matter |
| a vital force pay particular attention to | especially valuable the chief outcome |
| a central issue remember that | important to note the principle item |

7. Cause, Condition, or Result Signals (Condition or modification is coming up.)

| | |
|------------------|-------------------------------------|
| because if of | as whether in order that |
| for from so | so that therefore unless |
| while then but | yet thus due to |
| that until since | resulting from consequently without |

8. Spatial Signals (This answers the “where” question.)

| | | | | | | | | | | | |
|---------|---------|--------|--------|-----------|--------|----------|----------|--------|----|-------|----|
| between | below | about | left | alongside | east | on | opposite | over | | | |
| here | outside | around | close | to | far | south | there | inside | in | front | of |
| right | over | away | side | near | under | these | out | behind | | | |
| near | in | into | beside | across | this | adjacent | above | | | | |
| middle | next | to | beyond | north | toward | west | by | upon | | | |

9. Comparison-Contrast Signals (We will now compare idea A with idea B.)

| | | | | | | | |
|------|------|------|---------|-----------|--------|-----------|----|
| and | or | also | much | as | like | analogous | to |
| too | best | most | but | different | from | still | |
| less | than | yet | however | although | | | |
| more | than | same | better | opposite | rather | while | |
| even | then | half | though | | | | |

10. Conclusion Signals (This ends the discussion and may have special importance.)

| | | | | | | | | | | |
|------|------|--------|--------------|---------|------------|---------|------|----|-----|-----------|
| as | a | result | consequently | finally | in | summary | | | | |
| from | this | we | see | in | conclusion | hence | last | of | all | therefore |

11. Fuzz Signals (Idea is not exact, or author is not positive and wishes to qualify a statement.)

| | | | | | | | |
|--------|--------|---------|-------|--------|----------|----------|-----------|
| almost | if | looks | like | nearly | might | reputed | |
| maybe | could | some | seems | like | was | reported | purported |
| except | should | alleged | sort | of | probably | | |

12. Nonword Emphasis Signals

| | | | | | |
|------------------|----------|---------------|-------------|--------|-----------|
| exclamation | point | (!) | indentation | of | paragraph |
| <u>underline</u> | graphic | illustrations | | | |
| italics | numbered | points | (1, 2, 3) | | |
| bold type | very | short | sentence: | Stop | war. |
| subheads, like | The | Conclusion | “quotation | marks” | |

Fry, E. B., Kress, J. E., & Fountoukidis, D.L. (1993). The reading teacher's book of lists, 3rd edition. Englewood Cliffs, NJ: Prentice Hall, pp.185-187. By permission.
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Student Name

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ENG1D0

May 2nd, 2014

Literary Study: *To Kill a Mockingbird*

In *To Kill a Mockingbird*, Harper Lee communicates with the reader through many themes and symbols. Her multiple embedded life lessons clearly show that all people are worthwhile and that the human population, as a community, needs to work to understand others so they can see how they are similar to everyone. The children in the novel demonstrate this well while they grow up and make sense of this lesson more and more every day. While their innocence fades, their minds grow sharper and continue to enhance. The loss of innocence is a vital part of growing up, for it is a good thing to have as a child, but later disallows the grown person to understand all aspects of a scenario.

Growing up provides one with the important ability of self-control: to control one's emotions in all situations; a trait most children find hard to possess. Firstly, in the book, Atticus Finch demonstrates to young Scout how, at many times, controlling strong emotions such as fury or disappointment is what makes the bigger person. Scout retells, "According to Miss Stephanie Crawford, however, Atticus was leaving the post office when Mr. Ewell approached him, cursed him, spat on him, and threatened to kill him. Miss Stephanie said Atticus didn't bat an eye, just took out his handkerchief and wiped his face and stood there and let Mr. Ewell call him names wild horses could not bring her to repeat" (Lee291). Atticus controls his anger and refuses to sink to the level of Mr. Ewell. He demonstrates his maturity level and shows his children that in unfair moments of exasperation or madness, what makes one the better person is holding back and doing nothing at all. Next, Scout slowly begins to grow up throughout the novel. After a few moments of immature actions, she begins to show signs of a more developed mind even if it took her a little longer than Jem. Scout begins to problem-solve the way an adult would and learns how to contain her strong feelings which helps her to avoid unnecessary problems. Scout states, "I drew head on him, remembered what Atticus had said, then dropped my fists and walked away, 'Scout's a

oward ringing in my ears" (Lee102). Scout shows her maturity level and especially wants to show Atticus that she has what it takes to be a strong, kind soul who can grow up to be the woman Atticus desires for her to become. A big part of growing up is making mistakes which helps in understanding in which situations it is essential to hold back your feelings. After committing a few mistakes, Scout learns her lesson which provides her with this knowledge. As she continues to grow up, she will develop even more into an individual who can express her anger in a healthy manner.

Innocence is a good thing to have in certain situations, but only as a child is it most helpful. In *To Kill a Mockingbird*, Scout saves innocent Tom Robinson's life the night a mob of men want to hang him for being an African American man accused of rape. Scout's words are, "Don't you remember me, Mr. Cunningham? I'm Jean Louise Finch. You brought us some hickory nuts one time, remember? I go to school with Walter, I began again. He's your boy, ain't he? Ain't he, sir?" (Lee205). Scout's innocent words cause shame in Mr. Cunningham for having such a young child such as Scout witness the planning of the terrible actions he wants to commit. Because he feels guilty, he tells the mob to leave and Tom Robinson is safe for at least a little while longer. She also saves the threatened Atticus and helps the mob avoid a huge mistake. Secondly, Jem and Scout are not aware of the harsh reality filled with the many horrendous issues in their society, for example: racism, prejudice, inequality. They are lucky not to have to spend their days worrying about these many problems. Having a mind overflowing with dark thoughts about dilemmas that one person alone cannot possibly change, can lead to depression or a very sad life in the least. Children should not have to worry about the same pains that adults must deal with; therefore Scout and Jem are lucky that for most of their young years, the two do not have to think about all of the many complications that surround them. Scout asks Calpurnia, "Cal, I whispered, where are the hymn-books? We don't have any, she said. Well how-?" (Lee160). At the time, it does not occur to Scout that even though African Americans have their own church, they do not have the needed resources for it (for example: hymn books), like light-skinned people do, because they are not considered equal. The light-skinned people in charge are not going to spend money on something though to be unimportant. Scout's young, childish mind is not bothered with problematic thoughts about inequality. Although

her innocence helps scout be carefree, it steers her away from contemplating the issues in her own society.

Growing up brings maturity with it and includes allowing one to understand much more about the world. Sadly, this also makes it easy to contemplate and be aware of serious problems constantly going on around every person, which can truthfully bring many individuals down. A bright point of growing up is using a developing, maturing mind to realize the problems and find solutions appertaining to them. Dill is slowly beginning to understand more and more from each situation. He finds himself able to explain things to younger scout. His mind is developing every day and he mostly understands how to act in different settings and situations. Scout questioned at one point, "Why do you reckon Boo Radley's never run off? Dill sighed a long sigh and turned away from me. Maybe he doesn't have anywhere to run off to...." (Lee192). Dill, in that moment, finally understands Boo Radley's situation: how Boo is secluded from society and even though the life he leads is far from ideal, he cannot do anything to change it. Boo Radley's only safe haven from the rumours spread about him through people is his house. His home is simultaneously the place holding him in isolation and Dill comprehends this. Also later on in the novel as he matures, Jem is attempting to understand the prejudice he sees surrounding him. In a quote, he divides people into four groups which accounts for the hatred and discrimination he witnesses every day. When Scout replies "Naw, Jem, I think there's just one kind of folks. Folks" (Lee304) she is revealing her own understanding of the world around her. She is not attempting to understand prejudice; she is accepting that it exists. This allows her to see that all people are one, no matter their background, but Jem doesn't agree: "That's what I thought, too," he said at last, "when I was your age. If there's just one kind of folks, why can't they get along with each other? If they're all alike, why do they go out of their way to despise each other? Scout, I think I'm beginning to understand something. I think I'm beginning to understand why Boo Radley's stayed shut up in the house all this time . . . it's because he *wants* to stay inside" (Lee304). Jem is worried by Scout's response, because it signifies that there is no logical reason for discrimination based on race or class. This contrasts with his view of the world as a logical place. That is why he is so upset at the end of Tom's trial: logically, Tom should be found not guilty. Jem is very sensitive to how people

treat each other, and his connection to Boo Radley shows that he understands more every day. Scout and Jem are trying to figure out the ways of the world around them.

Finally, although Scout and Jem start off the novel as immature, childish youngsters, they soon start to grow up quicker than any of the other children in their age groups. Moreover, they become more mature in their childhood due to their experiences in the trial and they learn more than other children through what their father teaches them about moral values. Through their different childhood, they also learn resilience and self-control at a very young age and their minds are not clouded by racial prejudice, adult biases and false accusations. After witnessing many tough, serious, adult situations filled with issues of inequality, Dill, Scout, and Jem also start to lose their innocence. This aids them in seeing the big picture and in comprehending what truly needs to be seen. Finally, we watch the children beginning to take the first steps in becoming grown up, mature individuals.

Works Cited

Lee, Harper. To Kill a Mockingbird. New York: Warner Books, 1982.

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April 30, 2014

Love and Sympathy in *the Fault in our Stars*

The two related themes that are ubiquitous in John Green's novel *The Fault in our Stars* are love and sympathy. Hazel and Augustus, the main characters, fall in love with each other and are exposed to many different examples of sympathy throughout the course of the novel. Most who express their sympathy believe they are showing compassion or love towards the other. How does one love without sympathy? One must be completely selfish to love in entirety. Also, sympathy is a feeling that occurs on the surface and is oscillating whereas love is deeply felt and more permanent. Love is a pure, innocent emotion unveiling one's true self to another person which Hazel and Augustus show through their discovery of love. Sympathy is a mask that hinders true emotions. Through the discovery of each other and other characters, Hazel and Augustus prove that love can only be wholly felt when sympathy is no longer a factor.

Love is a selfish emotion. To love someone, one must be completely selfish. Abraham Maslow's Hierarchy of Needs proves this point. The Hierarchy of Needs states that one must complete the first level of needs before moving onto or even considering the next level. Hazel is selfishly ignoring this by placing social needs (love, belonging, family) before her health (security). She is "stuck on the second level of the pyramid, unable to feel secure in [her] health and therefore unable to reach for love and respect" (Green 212). Her lack of health does not stop her from loving Augustus and her family. She reaches for and gains this love for herself because she knows she will never fulfill the second tier of the pyramid of which a requirement is being healthy. Shortly after defying this chart by openly loving Augustus, Hazel finds out that Augustus has cancer again. He keeps this important information from her

because he did not want to see Hazel hurting as a result of his cancerous situation. Augustus selfishly tries to protect himself from her pain. Hazel also realizes that she was doing the same thing to him by attempting to stop her feelings for Augustus. She becomes aware that “only now that I loved a grenade did I understand the foolishness of trying to save others from my own impending fragmentation” (Green 214). Both Hazel and Augustus are trying to save each other from inevitable pain. This shows how strong their love is and the selfishness that comes with the privilege of loving someone. Neither of them want to be hurt by seeing the other hurt. Augustus’ metaphor regarding cigarettes that he never lit the killing thing and never gives it the opportunity to do its killing, leads to Hazel’s selfishness at Augustus’ funeral (Green 20). When she walks up to Augustus’ coffin, Hazel tells him “you can light these...I won’t mind,” as she places them beside him (Green 270). Hazel is selfish enough to think that her opinion matters to Augustus now that he is dead. Even after he is dead, she is still telling him what to do. Hazel tells Augustus that he can light the cigarettes not because he is dead but because he is at last free of the restraints of cancer. She feels no sympathy towards his death as it was inevitable and he has finally been set free.

Sympathy is a feeling that occurs on the surface and is an oscillating emotion whereas love is deeply felt and more permanent. As cancer kids, Augustus and Hazel have received sympathy from others the moment they were diagnosed. The pity directed to the children is oscillating as it only lasts as long as they do. This pity or sympathy is only from those who do not know Hazel or Augustus or the battle they have fought and are still fighting. Peter Van Houten lays this information out for them by saying, “as adults we pity this [cancerous situation] so we pay for your treatments, for your oxygen machines. We give you food and water though you are unlikely to live long enough” (Green 192). Though this revelation may be harsh to some, it is the honest truth. The sympathy that one automatically feels when another mentions a sick acquaintance and proceeds to say ‘sorry,’ to that person proves that they themselves are merely expressing sympathy. The emotion will pass but if a

loved one was told this information, their reaction would be much more intense in affection and tenderness towards the sick person and would be a lasting feeling because love is lasting emotion. Numerous people posted messages expressing sympathy on both Caroline Mathers' and Augustus Waters' wall when they died. Within this sympathy, a lack of knowledge of the person whose wall they posted on is shown. An old friend of Augustus posted; "I bet you're already playing ball in heaven" (Green 265). This post proves that these people, at one time friends, are now only parts of Augustus' past. These 'friends' have returned to mourn Augustus through their sympathetic posts about his life. As shown in the Night of the Broken Trophies, Augustus doesn't like basketball and finds it rather pointless, yet this person thinks he will spend time in Heaven playing it. These posts will remain forever on the internet but the emotion expressed will be fleeting and short as is the emotion of sympathy. Love is a permanent feeling and Hazel's parents prove this as they have been fighting her cancer battle alongside her since day one. They loved her before she was diagnosed, they love her still and will continue to love her even when she is no longer a physical part of their lives. Hazel loved Augustus before she knew his cancer had returned and will continue to love him not express sympathy for his unfortunate return of cancer. Hazel's dad does not shy away from his emotions and speaks his mind when saying, "It's bullshit. I hate it. But it sure was a privilege to love him huh?...Gives you an idea how I feel about you" (Green 278). It is quite obvious Hazel's dad loves her very much and by saying that it was a privilege for Hazel to love Augustus, he is saying that it is a privilege to love Hazel. It is never a privilege to feel sympathy towards someone as that emotion is quite melancholy so therefore love overrules sympathy.

Love is a pure, innocent emotion unveiling ones true self to another person. Sympathy is a mask. The very first time Hazel tells Augustus she loves him is right before they are about to have sex. By undressing each other literally and figuratively they are revealing their true selves to the other. They are showing the part of themselves that society does not see. Hazel could "get on top of him and take his shirt off and taste the sweat on the skin below his collarbone as [she] whisper[s] into his skin, 'I love

you Augustus Waters,' his body relax[es] beneath [hers] as he hear[s] [her] say it" (Green 206). When Augustus' body relaxes beneath Hazel, he is letting go and giving the rest of himself to her. This is quite the opposite of Monica, Isaac's ex-girlfriend who feels sympathetic towards Isaac because of his cancer. This is why she leaves him before his operation. Isaac says, Monica "couldn't handle it...I'm about to lose my eyesight and *she* can't handle it" (Green 60). There is no love lost for Isaac from Monica, only sympathy. If she loved him she would have stayed through his operation. No matter what is what defines love and Monica could not handle the 'no matter what' of this situation. Monica hides behind her feelings of sympathy towards Isaac by saying 'always' to him. She is hiding through false love to keep her true sympathetic emotions from Isaac. Not unlike Monica, Kaitlyn, one of Hazel's friends from pre-diagnosis unknowingly expresses sympathy towards Hazel. After shoe shopping which is as regular as any teenage girls life can get, Hazel excuses herself on the grounds of being tired. Hazel says "I felt a certain unbridgeable distance between us. I [Hazel] think my school friends wanted to help me through my cancer, but they eventually found out they couldn't. For one thing there was no *through*" (Green 45). Kaitlyn has tried to make the afternoon as normal as possible for Hazel given her condition and all but what Kaitlyn does not realize is that she is trying to make it normal because she feels sorry for Hazel not having a normal life. She feels sympathetic towards Hazel's condition by hiding behind the normalcy of shopping of which she has created the assumption that this 'normal' experience is what Hazel wants.

Love can only be wholly felt when sympathy is no longer a factor. Being completely selfish in ones love for another and not allowing sympathy to overrule the feeling of love keeps the love alive and strong. Sympathy is a fleeting emotion which occurs on the surface and hides one's true feelings. Love, innocent and pure, unveils the deepest emotions and traits to another person while becoming increasingly more permanent as time passes. Love is an equation and to isolate love, one must rid the equation of all other variables.

Inquiry Process: Asking a “Big Question”

Building an inquiry means coming up with a big question as the basis for a research project or literary essay. Instead of starting with the answer (like a thesis essay), you start with the question and present your thinking to reach an answer by the end.

Use the following four step process to come up with an inquiry question.

1. List all the THEMES

What are the big ideas explored through this novel? Remember, theme words are abstracts – love, fear, trust, justice, survival, to name a few. Step one is to list all the important themes in your novel. Try to find at least 20, and think beyond the obvious.

2. Focus and write some TRUE STATEMENTS

Choose two **related** themes that you’d like to use as the focus of your study. Choose something you are interested in and something you think other people may not write about.

For each, expand the word into a true statement – a full sentence that states something you know to be true about this topic.

- E.g.
- a) Theme → Exclusion
 - b) True Statement → We often exclude people who are unknown or different.

 - a) Theme → Gossip
 - b) True Statement → Gossip changes how we treat people.

3. Develop a “BIG QUESTION”

How do these two truths interact? What’s the overlap? How can these both be true?

Ask a big question that gets at the relationship between these two forces. “How” and “Why” usually work best. Remember, it needs to be a question that has many answers.

Eg. How does communication shape who is ‘in’ and who is ‘out’?

4. Find ANSWERS

These answers are to be based on what the author provides us in his / her book. Find as many as you can, then choose one that sounds the ‘best’. It will become your **thesis statement**.

Asking a Big Question

Write out the two related **themes** that you have chosen from your list.

AND

In a full sentence, express the most important **true statement** possible for each.

Now, develop **a question** that builds on these two statements. This question should take you from what you know to what you need to know about the combination of these topics. Remember, it needs to be broad enough to allow for different possible answers.

Now, answer the question. This answer is your **THESIS STATEMENT**

Close Reading

A 'close reading' is an essay that focuses on how the details of the writing style contribute to building the theme or big ideas of the text. Use the following four steps to build your close reading.

Step 1: Read

Choose a short passage that intrigues you. Read the passage many times.

Step 2: Annotate

Print the excerpt out on a sheet of paper and **annotate** the text by marking/ highlighting/underlining the key elements of form and style in the passage. In the margins, write your own thoughts about why the author used these techniques and made these choices.

Label and make notes about any and all of the following details:

Character & Point of View:

Who is speaking in the passage? What is the character's tone?

Does the passage reveal something new about the character? (motives, actions, attitudes)

What is the character struggling with - an internal conflict? An external conflict?

Diction:

What words stand out to you? What is its connotation? How does this build the mood?

Does the word have multiple meanings? Has its meaning changed?

Is it part of a pattern? It is repeated throughout the scene or the whole text?

Syntax & Structure:

What rhythms does the sentence structure create—long flowing ones, short choppy ones?

What do you notice about the structure of the whole passage? Does it have a climax or

significant turning point? How does it organize or develop its ideas, impressions, or themes?

Literal imagery:

Does the passage contain descriptive imagery? What does the description focus on? What senses are appealed to most strongly? How does this affect meaning?

Figurative imagery - metaphors, similes, personification:

Is there figurative imagery used? Is it part of a pattern throughout the scene or the whole text?

Symbolism:

Does the scene include a symbolic object or action? Does it symbolize a character or an idea?

Step 3: Think

What theme is most strongly emphasized? How do the elements in the passage all work together to extend the reader's understanding of this theme?

Step 4: Write!

Using the format outlined, write up your analysis of HOW the author's choices develop one key theme. Remember to use specific literary terms and to give examples.

King of Mice and Men

on of Curley's wife / First appearance of Curley's wife



imagery:

- rolled clusters like sausages
- thrown forward

Diction:

- rouged lips and anything red archly / playfully

- red can symbolize danger
- red can symbolize impurity
- red symbolizes / foreshadows blood
- red is a colour "children" (Lennie) are attracted to because it is bright and happy (primary colour)

- she wants admirers and compliments?
- She's trying to win the favour of the men
- love
- attract them with her looks to have friends and attention
- induce

sudden, brisk, playful (like Lennie's animal)

intruding to arouse sexual feelings for advances

"tramp"

her behaviour is intended to arouse sexual feelings by "showing herself at them" to give them a view of her body

Apparel impractical for a ranch (form fitting dress, feathered, makeup, nailpolish)

Both men glanced up, for the rectangle of sunshine in the doorway was cut off. A girl was standing there looking in. She had full, rouged lips and wide-spaced eyes, heavily made up. Her fingernails were red. Her hair hung in little rolled clusters, like sausages. She wore a cotton house dress and red mules, on the insteps of which were little bouquets of red ostrich feathers. "I'm lookin' for Curley," she said. Her voice had a nasal, brittle quality. George looked away from her and then back. "he was in here a minute ago, but he went." "Oh!" she put her hands behind her back and leaned against the door frame so that her body was thrown forward. "You're the new fellas that just come, ain't ya?" "Yeah." Lennie's eyes moved down over her body, and though she did not seem to be looking at Lennie she bridled a little. She looked at her fingernails. "Sometimes Curley's in here," she explained. George said brusquely, "Well he ain't now." "if he ain't, I guess I better look someplace else," she said playfully. Lennie watched her, fascinated. George said, "if I see him, I'll pass the word you was looking for him." She smiled archly and twitched her body. "Nobody cant blame a person for lookin'," she said. There were no footsteps behind her, going by. She turned her head.

smile - adds to her appearance - creates a more vivid image of what she looks like

MAR? it foreshadows that Lennie will kill her, that's why they are giving such a clear impact

They depict an image of her hair being in perfect "rolled clusters li sausages". And when Lennie touches it, her obsession with herself and her hair kills her as she did n want Lennie to ruin it (touch but don't get comfortable)

Imagery

focused on her heavily to show how people are sexually seduced or enticed by her actions

Diction

oles = type of shoes rolled = shows anger + throwing up the head and popping drawing the chin

Imagery

- sight
- touch / feel
- Hear

Smile

- like sausages

How is the reader affected?

The reader may dislike her because of all the downfalls she created in the other men Lennie especially She is perceived to be the cause of everything that goes wrong

- she knows beauty is power and uses it to get Curley's jobs
- seductive
- manipulator of men

(on the other hand you cant hate her because she has dreams)

Curley's wife dialogue

- lots of contractions (what does that mean) - did everyone talk like that

questioning responses / ditz / Airy

sexuality is her only weapon
 seeking attention or love that she may not get from Curley because she is the only woman she is lonely Curley is not much company self obsessed (she is more of a possession than a wife) no identity / loss of identity (not even a name) reflects the inferior role of women at the time affect the book / plot - The curls, tiny little sausages, were spread on the hay bales

Illiant -> Hous

A. Student

A. Teacher

ENG2DO

Wednesday, March 5th, 2014

The Root of Irrational Thoughts

In Shakespeare's *Macbeth*, after the traumatic death of Duncan Macbeth's constant fear induces paranoia. First off, imagery that is used in the metaphor found in the opening line of the passage conveys Macbeth's deep paranoia at the loose ends left in the murder of Duncan. When Macbeth declares "we have scotched the snake not killed it" (3.2.13), Macbeth admits to his inner fears. The metaphor of a snake appears throughout *Macbeth* and is often associated with deception, thus, by Macbeth mentioning "the snake", it emphasizes his growing anxiety. Secondly, the strong diction used throughout the passage sets a dark and ominous tone in the scene. When Macbeth worries that on "the torture of the mind [he will] lie in restless ecstasy" (3.2.21-22), the words "torture" and "restless" emphasize dark emotions like fear and fury; these emotions help emphasize the message of anxiety and paranoia. Thus, through the use of imagery and diction, the scene is able to embody the themes of the story *Macbeth*.

Work cited

Shakespeare, William. *Macbeth*. 2nd. Toronto: Harcourt Canada, 2003. Print.

Student Name

Ms. Riley

ENG 2D0

March 3rd, 2014

The Gift of Evil

In Shakespeare's *Macbeth* evil does not come from within, it is influenced by external factors. Conflicts arise within a good man beset by malevolent external influences. Macbeth thinks vaulting ambition is the stimulus of his evil. Yet, it is his wife's reprimands that force him to shake off his unwillingness to commit murder. In the passage (1.5.62-72) Lady Macbeth tells Macbeth to "Look like th'innocent flower but be the serpent under't" (1.5.67). Lady Macbeth is telling Macbeth what he wants to hear. Her words are his dagger, his vaulting ambition. She issues commands filled with imagery related to time, body, nature and the theme of appearance versus reality. When she says, "Your face, my Thane is a book where men may read strange matter" (1.5.64) she is telling Macbeth that his expressions are lucid and people will be able to see his evil emotions so he must "Look like the time" (1.5.65). Lady Macbeth brainwashes Macbeth into believing he wants to deceive and murder King Duncan. She uses words such as "morrow", "time", "coming" and "nights and days to come" continuously throughout the passage because she knows they have to act fast. If they want power they must do the deed while Duncan is their guest. Lady Macbeth is Macbeth's evil, as are many other characters in the play.

Evil may be associated with the influences of devils or supernatural powers. When Lady Macbeth sleepwalks she says, "Out damned spot! Out I say!" (5.1.30). This may have been the

possession of evil spirits symbolizing her consciousness of guilt. The three witches are demons and physical presences of evil. Using their gift of evil to see into the future, they influence Macbeth by planting a seed in his mind. By providing the prophecy of "All hail Macbeth, that shalt be King hereafter!" (1.3.51) they stir his ambition and ensure that their plans will work. Lady Macbeth, supernatural spirits and the three witches are all external forces of evil. Not all malicious deeds come from within, they are influenced by uncontrollable acts.

Works Cited

Shakespeare, William. *Macbeth*. Waiheke Island: Floating Press, 2008. Print.

MLA Formatting

- Use Times New Roman in 12 point font. Double space.
- Use an MLA Header -Format using the example below. Don't forget to include your last name and page number in the top right corner.

| | |
|--|-----------|
| | Robbins 1 |
| Lucy Robbins | |
| Mrs. Moore | |
| ENG2D0 | |
| March 30, 2014 | |
| Transformation from Good to Evil | |
| In Lady Macbeth's soliloquy (1.5), Shakespeare creates a tone to describe corruption that transfers good to evil. As a key theme in the play, Shakespeare uses figurative imagery to illustrate how the evil will transfer from Lady Macbeth to Macbeth. Lady Macbeth states, "That I may pour..." | |

- *Italicize* any titles of novels, books, anthologies, or plays. Use "quotation marks" for titles of short stories, essays, poems, or articles.
- Indent each new paragraph but DO NOT leave an extra space between paragraphs.
- Use quotation marks around any direct quotes. Use embedded citations after the quote to indicate the source.
- Use the appropriate citation style:
 - for Shakespeare - (Shakespeare 1.3.45)
 - for novels - (Golding 45)

Formal and Informal English

Academic essays are usually written in formal English. Formal English is the language used for most legal documents, textbooks, essays, business letters, and research reports. Although there are degrees of formality, some of the features that characterize more formal writing are as follows:

- Formal writing may contain lengthy sentences, complex sentence structures, and specialized or sophisticated vocabulary.
- No contractions are used in formal writing.
- Abbreviations are avoided.
- Formal writing uses absolutely correct grammar, spelling, and punctuation.
- Formal writing requires an impersonal tone (rather than a relaxed, conversational tone).

When writing essays, we avoid some of the following informal types of writing:

Slang is informal words, phrases, and expressions used by a particular group of people. It is a highly informal language that sometimes only the people using it can understand. Slang is usually spoken and usually changes very quickly.

Idioms are phrases or expressions whose meaning cannot be deduced from the words themselves. We tend to use these expressions in conversation as a substitute for formal description of an event, experience, or emotion.

Dialect is a form of speech in which vocabulary and pronunciation are peculiar to a region or group of people.

Clichés are words or phrases that are overused. Many clichés are metaphors or similes that have been used so often that they no longer conjure up an image or comparison.

Avoid the temptation of putting colloquial, slang, or other informal expression or words in quotation marks to make them acceptable in formal writing. If you are unsure about the appropriateness of a word or expression, don't use it. If you do use it, omit the quotation marks unless it is a direct quotation.

| | |
|---------------------|--|
| Unacceptable | The author of this book has a "totally awesome" gift for storytelling. |
| Informal | The author of this book has a totally awesome gift for storytelling. |
| Formal | The author of this book has a remarkable gift For storytelling. |

Identify the following examples - what kind of informal English do they demonstrate?

- The ball's in your court. _____
- As sweet as sugar. _____
- Wicked, man. _____
- Ain't them pants too tight. _____
- Totally awesome. _____
- I'll have the works. _____
- As old as time. _____
- The best book ever written. _____
- That's pretty sweet. _____
- Like day and night. _____
- It's, like, totally crazy. _____
- I gave 110 percent. _____
- TTYL. _____
- Throughout human history... _____

The following paragraph comparing two characters is written in informal language. Rewrite the paragraph in formal language.

Like, these two characters in this novel are like day and night. They goof around together but they are sorta different. They both dig science, but Thomas, who is the party animal, is more interested in tearin' things apart than puttin' things together. Todd is kinda different. He is only interested in making new contraptions that are superweird. The kind of things you won't find in your average big box store.

Embedded References

There are two ways to use the words and ideas of an author in an essay or a research paper. The first way is to take an author's ideas and to *paraphrase* them (put them into your own words). The second way is to take a *direct quotation* from the text. The six example references that follow are from a book entitled Victims of War by Robin Cross, published in 1993. The references are meant to direct the reader to an entry which would be listed in a Works Cited list. Here is the entry which would be used for Cross's book:

Cross, Robin. Victims of War. East Sussex, England: Wayland Publishers Limited, 1993

Paraphrasing:

Example 1: Author's Name Not Used in the Text

Some soldiers during World War II suffered from mental as well as physical wounds. This phenomenon was known as shell shock or battle fatigue (Cross 9).

Example 2: Author's Name Used in the Text

According to Cross (9), some soldiers during World War II suffered from mental as well as physical wounds. This phenomenon was known as shell shock or battle fatigue.

Direct Quotations:

Example 3: Author's Name Not Used in the Text

Some soldiers suffered from mental as well as physical wounds: "In the Second World War shell shock was named battle fatigue—mental breakdown caused by front-line fighting" (Cross 9).

Example 4: Author's Name Used in the Text

According to Cross, some soldiers suffered from mental as well as physical wounds: "In the Second World War shell shock was named battle fatigue—mental breakdown caused by front-line fighting" (9).

Example 5: The Sentence Fragment

According to Cross, some soldiers suffered from ". . . battle fatigue—mental breakdown caused by front-line fighting" (9).

Example 6: The Block Quote – used when the text to be quoted is longer than 3 to 4 lines

During the war, casualties came in many different forms, including mental breakdowns caused by a phenomenon known as shell shock:

In the Second World War shell shock was named battle fatigue—mental breakdown caused by front-line fighting. In warfare mental wounds are as inevitable as those suffered from bullets and shrapnel. In the Second World War, on average, about 10-15 per cent of British and US battle casualties were cases of mental breakdown. For every five soldiers wounded, one was killed and another became a psychiatric casualty. (Cross 9-10)

Many people had no sympathy for these victims, who had no obvious physical wounds. One such unsympathetic character was General George S. Patten of the U.S. Army.

A FEW FINAL WORDS

- Writers of essays and research reports usually use a mix of the six different styles of embedded references. The choice of whether to paraphrase an idea or to use a direct quotation is usually a judgment call on the part of the writer. You should, however, remember to use direct quotations *with restraint*. Your research paper ought to be much more than a patchwork arrangement of direct quotations. As much as possible, you must absorb the ideas that you have read about and express them in your own words.
- Also, it is not easy to draw the line between paraphrases which need to be referenced and those which do not. A rule of thumb is that if a fact or idea is generally known, then it is not usually necessary to acknowledge a specific source of information.

WORKS CITED LIST

The Works Cited list is located at the end of an essay and its title should be underlined. It should be arranged alphabetically by the authors' last names, and, in the case of identical family names, by given name. A work for which no author or editor is known appears in the reference list under the title of the work, alphabetized by the first word *that is not "an," "a," or "the."*

The Works Cited list of a paper is single-spaced. There should be one blank space between each entry. The first line of each entry begins from the left-hand margin, and all later lines are indented five spaces.

BASIC FORMAT FOR A BOOK

Author's Family Name, First Name. Title of The Book: Subtitle of The Book. Place of Publication: Publisher, year of publication.

BASIC FORMAT FOR AN ARTICLE or SHORT STORY

Author's Family Name, First Name. "The Title of The Magazine Article." The Title of the Periodical day & month of publication: page numbers.

Blending Quotations

When including quotations in an expository paragraph, you will use the MLA style embedded citations.

Embedded citations require that you:

- Blend your quotations directly into one of your own sentences by stating WHO and WHEN - who is speaking and when it is happening.
- Give the citation in brackets that tells your reader where you found the quotation.

For example:

One reason the weather is to blame is that it makes Benvolio and Mercutio argue with each other, putting Mercutio in the mood to fight. Mercutio starts to argue with Benvolio, accusing him of being "as hot a Jack in thy mood as any in Italy" (3.1.11-12) even though Benvolio is actually a calm person.

First of all, Friar Laurence agreed to perform the marriage ceremony for Romeo and Juliet, thinking that it would end the grudge between the families. "For this alliance may so happy prove, To turn your households' rancour to pure love" (2.3.91-92).

Secondly, Friar Laurence was the one who gave Juliet the potion to drink without informing Romeo, leading him to make rash decisions. "Take thou this vial and this distilling liquor drink thou of"(4.1.94-95).

Romeo, at the party: "O, she doth teach the torches to burn bright!"(1.5.45)

Prince, at the end: "All are punished!" (5.3.294)

Editing Check

Directions: Read the sentences below carefully, checking for errors in grammar, sentence structure and punctuation. Rewrite the ENTIRE sentence in the space provided, correcting ALL the mistakes you find.

Example:

Incorrect version: With Friar's help, Juliet & Romeo's love only became stronger, and till finally his idea didn't work.

Possible edited version: The Friar helps Juliet and Romeo's love to grow stronger, but, in the end, the Friar's ideas no longer worked.

1. Firstly, when Romeo was born, he was born as a Montague and began his life already as an enemy to the Capulets, just because of where he came from.
2. Since the Montague's and Capulet's are mortal enemies, Tybalt later challengers Romeo to a duel.
3. If there was no Duel then Mercutio would not have been killed and Romeo would not have been filled with such rage and hate for Tybalt, causing Romeo to kill him.
4. Had he not killed him he would not have been banished and Juliet would not have had to fake death just to see him.
5. Miscommunication is caused by secrecy and lost letters, for example, when Balthasar comes into the churchyard and sees Juliet "dead", he runs to Mantua to tell Romeo because Balthasar doesn't know that Juliet's death is faked, and he unknowingly communicates false information to Romeo, before he would read the letter Friar Laurence sends with Friar John explaining him about Juliet's faked death.

- Use a **period** at the end of a declarative sentence.
EXAMPLE: People need oxygen to live.
- Use a **question mark** at the end of an interrogative sentence.
EXAMPLE: How much oxygen do people need?
- Use an **exclamation mark** at the end of an exclamatory sentence.
EXAMPLE: We're running out of oxygen!

A. Use a period or question mark to end each sentence below.

1. Doesn't Apphia's mother now live in Whitehorse ____
2. "The Leaving" is a well-known short story ____
3. Isn't that the same shirt you wore yesterday, Garth ____
4. We saw three plays at Stratford, didn't we ____
5. Show some spirit ____
6. The greatest library in ancient times was in Alexandria, Egypt ____
7. Who in that organization can be trusted ____
8. Will Ms. Kressman start interviewing applicants next Monday ____
9. Her sister has moved to Brandon, Manitoba ____
10. Hurry up or we'll be late ____
11. The Toronto Maple Leafs left Maple Leaf Gardens in 1999 ____
12. I've fed the cat, walked the dog, and watered the plants ____
13. Did World War I begin on August 4, 1914 ____
14. Stand straight and don't slouch ____
15. Is Grenoble in France or Switzerland ____

B. Add the correct punctuation where needed in the paragraphs below.

You are part of the crew of a space laboratory orbiting the sun ____ Your mission will keep you and the rest of the crew in space for at least ten years ____ How will you survive ____

Everything you need for life support is on board: food, water, oxygen, heat, and light. Does it sound simple ____ But there's one more issue to consider ____ When your supplies run out, they can't be replaced ____ Wouldn't you want to be careful about using your supplies ____ Your existence could depend on it ____

This spaceship is Planet Earth ____ The crew is all of us living on Earth ____ How many of our resources are limited and non-renewable ____ When they're used up, they can't be replaced ____ Shouldn't we be careful about how we utilize those precious resources ____ Our lives really do depend on them ____

- The **comma** is a punctuation mark that is used for a range of purposes.
- Commas separate items in a series. These items can be single words, phrases, or clauses. Including a comma before the final conjunction (or, or and) can help to avoid confusion for readers.
EXAMPLE: He went to the park with Dan, his cousin, and his friend.
- In compound sentences, where two independent clauses are joined by conjunctions such as or, and, or but, use a comma before the conjunction.
EXAMPLE: He performed the routine flawlessly, and the judges rewarded him with a perfect score.
- Use a comma in complex sentences after the introductory subordinate clause.
EXAMPLE: When the photographer took the picture, she knew exactly how it would turn out.

Correct these sentences by adding commas in the appropriate places.

1. The player approached the batter's box took a few swings and hit the ball.
2. Dierdre was late but she came to the concert anyway.
3. In case of emergency break the glass.
4. She is chief executive officer sales manager and buyer for the company.
5. He can entertain us with his beautiful tenor voice or he can play the harp.
6. When you go to the 1960s dance be sure to wear some flowers in your hair.
7. Do you want fries fish sticks or onion rings with your order?
8. This is his first official visit to Nunavut and I'm sure it will be the first of many.
9. I have seen waves at Long Beach and I have seen cormorants on the Newfoundland cliffs.
10. The provinces competing in the tournament include Alberta Saskatchewan and Manitoba.
11. In my brief time at the school he has been reprimanded eight times.
12. It's not my role to report absences and it's not your role to make judgments.
13. I have to renew my passport book a flight and obtain an international driver's licence.
14. If I don't get my cheque in time I will lose a great opportunity and that could ruin my life.
15. That night when all was ready we made coffee.
16. My sister studied physics engineering and medicine.
17. We bought a computer four years ago but it's already obsolete.
18. If you go to the store buy a litre of milk.
19. Do you want to bake cookies watch a video or fix your bike?
20. France Italy Germany and Spain are popular tourist destinations.

- An **apostrophe** is used to form a possessive noun. With most singular nouns add **-’s** to make them possessive.
EXAMPLE: Savitri returned to her **father’s** palace.
 - The plural possessive is made by adding only the apostrophe for nouns ending in **-s**. All other nouns take **-’s**.
EXAMPLE: The **teams’** scores were not in keeping with the pattern in the **women’s** league.
 - Indefinite pronouns such as everyone, no one, anybody, everybody, someone, one, and somebody require an apostrophe to form the possessive.
EXAMPLE: It’s **anyone’s** guess who the leader will be.
 - When two nouns in a sentence have joint possession, only the last noun requires **-’s**.
EXAMPLE: **Margaret and Doug’s** house
- However, when nouns have individual possession, both nouns require **-’s**.
EXAMPLE: **Margaret’s and Doug’s** houses

After each sentence below, write the word in which an apostrophe has been left out. Add the apostrophe where needed.

1. Many players uniforms are red. _____
2. Those dogs played with the babys shoe. _____
3. Sun Lung isn’t coming to the librarys opening with us. _____
4. The captains ship was one of the newest. _____
5. Mens coats are sold in the new store. _____
6. All that maple trees leaves are coming down. _____
7. Is someones lost child your concern? _____
8. Dans and Melissas marks were the last ones to be called out. _____
9. Everyones case will be handled individually. _____
10. In a history book, he read that the Beatles first tour of North America was a great success.

11. My mothers business involves e-commerce. _____
12. The girls teams entered the tournament. _____

- A **semicolon** is a stronger break than a comma, but not as complete a stop as a period or colon. The semicolon is used to separate independent clauses that are similar, but not joined by conjunctions.

EXAMPLE: The apartment was vacant for months; no one would rent it.

- When two independent clauses are joined by a linking adverb such as accordingly, thus, however, or therefore, a semicolon is used at the end of the first clause.

EXAMPLE: The daredevil survived the crash; however, he was never able to walk again.

- Semicolons are used to separate items in a series if the items contain internal punctuation.

EXAMPLE: The presenters included Adrienne Clarkson, Governor General; Thomas King, author; and Lennie Gallant, singer.

Place semicolons in the correct places in the sentences below.

1. The tornado spun across the prairie her barn was swept away.
2. The conference ends on Sunday thus, we can return to work for Monday.
3. Ahmed told me not to stay in a hotel he suggested, instead, that I stay with his parents.
4. We ordered five cartons of fax paper six unlined, yellow pads and assorted highlighters in shades of yellow, blue, and orange.
5. We had hoped to complete the journey on foot however, the bad weather prevented us from completing the project.
6. In the Blue Jays game there were three hits, two runs, and one error in the first inning five hits, one run, and no errors in the second inning no hits, no runs, and no errors in the third.
7. He was soaked his whole body was shivering.
8. I asked everyone at the party to avoid discussions about politics I was nervous about a fight breaking out.
9. The company showed a great profit accordingly, the dividends will be passed on to shareholders.
10. Aunt Jessica looked all over for the right birthday present she finally found what she wanted.
11. They were lost in the storm the car was stuck in a deep drift.
12. Technology is changing therefore we must adapt.
13. You are very talented however, talent is sometimes not enough.
14. Conferences were held in London, Ontario, on May 6, 1998 in Red Deer, Alberta, on June 8, 1999 and in Moncton, New Brunswick, on July 12, 2000.
15. It was a hectic week we were extremely busy.

- A **possessive noun** shows possession of the noun that follows.
- Form the possessive of most singular nouns by adding an apostrophe (') and -s.
EXAMPLES: the girl's car Mr. Lewis's book
- Form the possessive of a plural noun ending in -s by adding only an apostrophe.
EXAMPLES: the Wongs' home boys' jeans brothers' business
- Form the possessive of a plural noun that does not end in -s by adding an apostrophe and -s.
EXAMPLES: children's clothes women's shoes

A. Write the possessive form of each noun.

- | | | |
|-------------------|------------------|---------------------|
| 1. girl _____ | 6. baby _____ | 11. brother _____ |
| 2. child _____ | 7. boys _____ | 12. soldier _____ |
| 3. women _____ | 8. teacher _____ | 13. men _____ |
| 4. children _____ | 9. Dr. Ray _____ | 14. aunt _____ |
| 5. Ramji _____ | 10. ladies _____ | 15. Ms. Jones _____ |

B. Rewrite each phrase using a possessive noun.

1. the cap belonging to Jim _____
2. the wrench that belongs to Kathy _____
3. the smile of the baby _____
4. the car that my friend owns _____
5. the new shoes that belong to Aron _____
6. the collar of the dog _____
7. the golf clubs that Maryla owns _____
8. the shoes that belong to the runners _____
9. the friends of our parents _____
10. the opinion of the editor _____
11. the lunches of the children _____
12. the coat belonging to Saul _____
13. the assignment of the teacher _____

Lesson 6

Contractions

- A **contraction** is a word formed by joining two other words.
- An **apostrophe** shows where a letter or letters have been left out.
EXAMPLE: do not = don't
- Won't is an exception. EXAMPLE: will not = won't

A. Underline each contraction. Write the words that make up each contraction on the line.

1. Stingrays look as if they're part bird, part fish. _____
2. Stingrays cover themselves with sand so they won't be seen. _____
3. There's a chance that waders might step on a stingray and get stung. _____
4. That's a painful way to learn that you shouldn't forget about stingrays.

5. Until recently, stingrays weren't seen very often. _____
6. It doesn't seem likely, but some stingrays will eat out of divers' hands. _____
7. Because its mouth is underneath, the stingray can't see what it's eating.

8. Once they've been fed by hand, they'll flutter around for more food.

9. It's hard to believe these stingrays aren't afraid of humans.

10. To pet a stingray, they'd gently touch its velvety skin. _____

B. Find the pairs of words that can be made into contractions. Underline each pair. Then write the contraction each word pair can make on the lines following the sentences.

1. I have never tried scuba diving, but I would like to.

2. It is a good way to explore what is under the water.

3. First, I will need to take lessons in the pool. _____
4. Then I can find out what to do if the equipment does not work. _____

- A clause is a group of words that contains a subject and a predicate. There are two kinds of clauses: **independent clauses** and **subordinate clauses**.
- An **independent clause** can stand alone as a sentence because it expresses a complete thought.

EXAMPLE: **She found the wallet** that she had lost.

A. Underline the independent clause in each sentence below.

1. We arrived early because we took a taxi.
2. The concert started after we had found our seats.
3. We heard the songs that had been featured on the CD.
4. When I was a little girl, my grandmother used to tell us stories about all the stars.
5. After we left the auditorium, we tried to catch a bus to the station.
6. Although the wait was long, we finally managed to find transportation.
7. While we were on the bus, I saw two people from my class at school.
8. Since you left, Uri has been lonely.
9. I saw the actor who had starred in that film.

- A **subordinate clause** has a subject and predicate, but cannot stand alone as a sentence because it does not express a complete thought.
- A subordinate clause must be combined with an independent clause to make a sentence.

EXAMPLE: We got out of bed **when the alarm clock woke us**.

B. Underline the subordinate clause in each sentence below.

1. Canada is a country where many cultures live together.
2. While we were at the fair, I saw lots of people eating cotton candy.
3. When rules are unfair, everyone suffers the consequences.
4. The rat is an animal that many people fear.
5. Kim is the one who should get credit for the project.
6. If you want to succeed in business, you will have to work hard.
7. We walked along the road until we came to a snack bar.
8. Andrea found a present that was perfect for her best friend's birthday.
9. This bat, which catches harmful insects, should not be feared.

- A **sentence fragment** is a phrase or clause that might look like a sentence, but does not express a complete thought. The fragment might be missing an important element of sentences, such as a verb or subject.

EXAMPLE: **Fragment:** Just before eating.

Corrected sentence: Just before eating, he phoned his girlfriend.

A. Place an F to indicate which of the following is a sentence fragment or an S to indicate if it is a complete sentence.

- ___ 1. While serving her residency at a Manitoba hospital.
- ___ 2. Clyde refused.
- ___ 3. To be a member of the Royal Ontario Museum expedition to Costa Rica.
- ___ 4. Who discovered that insulin was a treatment for diabetes.
- ___ 5. As long as the government continues to provide subsidies.
- ___ 6. It requires dedication to become a full-time writer.
- ___ 7. In the heart of cottage country.
- ___ 8. Since the Homestead Act was repealed.
- ___ 9. Stop!
- ___ 10. Inevitably, things change.

B. Identify the sentence fragments in the following paragraph. Then, rewrite the paragraph using complete sentences.

Fall. My favourite season of the year. In fall I can do a lot of my favourite things. Hike, play touch football, watch the baseball playoffs. During fall in Gander, there are special events. Fall fairs, cross-country runs, barn dances. Just drive in the country. You'll see a panorama of colours. Reds, brown, oranges, brilliant yellows. Reflecting off the water. What a sight.

When writing, it's a good idea to use a variety of sentence lengths and types. When there are too many short sentences, the writing can seem very jerky. One way to correct this problem is by combining short sentences to create a longer compound sentence.

- A **compound sentence** consists of two or more independent clauses. The clauses are joined by using conjunctions such as or, and, or but.

EXAMPLE:

Two simple sentences: I don't know where he went. No one has seen him since this morning.

Combined into a compound sentence: I don't know where he went, and no one has seen him since this morning.

Combine the simple sentences below to create compound sentences.

1. James Rederfree was born in the West Indies. James Rederfree spent most of his life in Ottawa.

2. Harriet could not see any pedestrians. Harriet drove through the intersection.

3. So Oscar agreed. Oscar set off to visit Emma and Monique.

4. Before leaving she walked around the office. Then she turned off the light and closed the door.

5. The trail lay buried under a thick blanket of snow. The tracker could still follow it perfectly.

6. The street rose very steeply. It twisted and turned.

7. The day was humid. The hikers managed to reach their destination.

8. I really enjoy hiking. I think I like biking even better.

- Using a variety of sentence types helps to create variety for the reader. You can combine related **simple sentences** to create **complex** or **compound sentences**.

EXAMPLE: My mother's family lives in Pakistan. My father's family lives in Scotland. (two **simple sentences**)

Complex sentence: My mother's family lives in Pakistan, while my father's family lives in Scotland.

Compound sentence: My mother's family lives in Pakistan, and my father's family lives in Scotland.

Combine the following simple sentences to make compound or complex sentences.

1. I was thirteen years old. I went on a trip with my mother. We went to a town called Coutts.

2. We were in the border office for almost two hours. We talked to almost everyone there.

3. Hurricanes are fascinating to watch on TV. I wouldn't advise experiencing one in person.

4. Forest fires destroy great amounts of timber. The fires can affect the lives of many people.

5. John A. Macdonald was Canada's first prime minister. He promoted expansion of the railroad.

6. The movie was entertaining. It seemed long in places.

7. Abdul is my cousin. He came to visit last September.

8. We had a detailed map. We still got lost.

9. Vancouver is in British Columbia. It is an interesting city.

- A **run-on sentence** has two or more complete thoughts, or independent clauses, which run together without correct punctuation.
EXAMPLE: We have only a day until the big dance I don't have my dress dry-cleaned yet and that will take at least a day.
- There is more than one way to correct a run-on sentence. One method is to separate the long sentence into smaller sentences.
EXAMPLE: We have only a day until the big dance. I don't have my dress dry-cleaned yet. That will take at least a day.
- Another way to correct a run-on sentence is to rewrite the sentence using punctuation. It may be necessary to use a subordinate clause.
EXAMPLE: While we only have a day until the big dance, I don't have my dress dry-cleaned yet, and that will take at least a day.

A. Identify each run-on sentence with an X.

- ___ 1. With a mighty blow I swung the bat the ball sailed out of the park.
- ___ 2. The prime minister spoke at great length on CBC radio.
- ___ 3. I bought two sweaters one has to be returned.
- ___ 4. The magazine sells for a loonie in Canada it cost 70¢ in the United States.
- ___ 5. Our Winnipeg relatives arrived in the middle of a storm.
- ___ 6. Seanna won the race she defeated six rivals.

B. Correct the following run-on sentences.

1. Justine plays hockey she plays for a team that tours Canada.

2. The rock star cancelled his performance it was the second time in two weeks.

3. City lots are too expensive for most people the cost is discouraging.

4. Sybil was surprised and enthusiastic her design won a prize at the tech fair.

5. The ice has melted it's spring at last.

6. It's too early to get up let me sleep longer.

- A **comma splice error** occurs when two closely related but independent sentences are joined by a comma.

EXAMPLE: The house stood empty for months, no one would buy it.

There are various ways to correct comma splice errors.

- You can create two separate sentences.
EXAMPLE: The house stood empty for months. No one would buy it.
- You can turn the sentence into a compound sentence.
EXAMPLE: The house stood empty for months, and no one would buy it.
- You can use a semicolon to join the two sentences.
EXAMPLE: The house stood empty for months; no one would buy it.

A. Some of the following sentences have comma splice errors. Place an X beside the sentences with errors.

- ___ 1. She is going to the dentist, but not to have a cavity fixed.
- ___ 2. The patient was sent home, nothing more could be done.
- ___ 3. The convention ended on Saturday, we can return to work Friday.
- ___ 4. Remarkably, he didn't have a clue.
- ___ 5. We took the bus, it was late afternoon when we arrived in Antigonish.
- ___ 6. My friend was as pale as white chalk, he had frightened eyes.
- ___ 7. We went to the dance, even though we should have been studying.
- ___ 8. Ian is incredibly kind, he helps people in need almost every day.
- ___ 9. The astronaut thanked her colleagues, who had been supportive throughout the mission.
- ___ 10. The higher you climb, the farther you can fall.

B. Correct the comma splice errors you found above. Use each solution at least once.

1. _____
2. _____
3. _____
4. _____
5. _____
- _____
- _____

- **Verbs** are words or groups of words that express an action, or a state of being. Verbs that express a state of being are sometimes called linking verbs, because they link the subject to another word that describes the subject.
 EXAMPLES: The police **broke** through the door. (action)
 The professor **seems** depressed this morning. (state of being)
- The **present tense** of a verb tells what is happening now.
 EXAMPLE: I **reside** in Calgary.
- The **past tense** tells about something that happened in the past.
 EXAMPLE: I **resided** in Calgary for the first six months of last year.
- The **present participle** is formed by adding -ing to the present tense of the verb, and then using a form of the helping verb be with the present tense.
 EXAMPLE: I am **residing** in Calgary right now.
- The **past participle** is formed by adding -ed to the present tense of a verb to make it past tense, and then using a form of the helping verb have with the past participle.
 EXAMPLE: I have **resided** in Calgary for two years.

Underline the verb or verbs in each sentence. Indicate whether the verb form is present, present participle, past, or past participle.

- _____ 1. She took me with her the day she left.
- _____ 2. The runner bounds over every hurdle he encounters.
- _____ 3. It has helped to have your advice.
- _____ 4. The horror of the documentary upset us immensely.
- _____ 5. David has changed since Grade Eight.
- _____ 6. Stan is barking up the wrong tree.
- _____ 7. Hoa has worked in Toronto for five years.
- _____ 8. She recalled the woman in the strange robe.
- _____ 9. Elena speaks several languages.
- _____ 10. My mother is starting a new career.
- _____ 11. Elm trees on that street are dying.
- _____ 12. We worked as counsellors at a camp in Muskoka.
- _____ 13. Who wants more ice cream?
- _____ 14. Victor's grandmother emigrated from Hungary.
- _____ 15. They have lost several files in a computer crash.

- **Verb tense** tells the time of the action or the state of being of a verb.
- The **present tense** tells what is happening now.
EXAMPLE: Savitri loves her husband.
- The **past tense** tells about something that happened in the past.
EXAMPLE: Savitri loved her husband.
- The **future tense** tells about something that will happen in the future.
EXAMPLE: They will meet again when the war is over.
- A common writing error is inconsistency in verb tenses.

A. Rewrite this paragraph so that it is set in the past.

Jesse picks me up from the airport. She seems to be edgy. She mutters about the traffic most of the drive to the downtown core. This welcome back depresses me, but I quickly get accustomed to the pace of big-city life again.

B. Rewrite this paragraph so that it is set in the present.

Moving as lazily as the flies that droned above the lemon pie, the waitress pushed two cups across the counter. She called to the red-haired young man who was looking intently out the window of the roadside diner. A smile flickered in his flat brown eyes as he handed her a two-dollar coin.

C. Rewrite this paragraph so that it is set in the future.

The applications for this technology are far-reaching. The special system allows companies to track shipments. It also helps keep people safe in countries with high rates of kidnapping.

D. Write a paragraph set in the present, past, or future. Be sure that the verb tenses are consistent.

Passive and Active Voice

A sentence is considered to be in the passive voice if the subject is not the DOER of the action.

ex. The memo was written by the secretary.

"Memo" is the subject of this sentence, but "secretary" is the doer of the action. Therefore, this sentence is in the passive voice.

A sentence is considered to be in the active voice if the subject is the DOER of the action.

ex. The secretary wrote the memo.

"Secretary", the subject of this sentence, is also the doer of the action. Therefore, this sentence is in the active voice.

Using the passive voice is acceptable under the following conditions:

- The writing is considered scientific.
ex. Studies have been done on the effects of the sun's rays on our bodies.
- The doer of the action is unknown.
ex. Our house has been robbed!
- The doer of the action is not as important as the result of the action.
ex. Gold has been discovered in Capreol.

Under all other conditions, use the active voice.

Exercise 1: Identify the following sentences as either active or passive.

1. Two raccoons were spotted by the children.
2. The workers painted our house.
3. The barbeque was left outside all winter.
4. Our spring flowers are being warmed by the sun.
5. Joshua jumped in all of the mud puddles outside our back door.
6. Myriam wrote a speech for the wedding.

7. The fence beside our driveway was damaged by the snowplow.
8. Many students have received their final grades.
9. Warm sunny days have been predicted by the local weather announcer.
10. We were all very excited about our camping trip, but three days of rain dampened our spirits.

Exercise 2: The following sentences are written in the passive voice. Rewrite them in the active voice if necessary. If the sentence is OK in the passive voice, write OK.

1. George Brown College was sent my mid-term marks by the Registrar's Office at Cawthra Park.
2. In the 1990's, the first sheep, Dolly, was cloned.
3. Many issues were raised at the Board Office meeting by Cawthra's student representative.
4. Scholarships were given to students who had shown outstanding academic performance.
5. On December 8, 1980, John Lennon was shot.
6. Changes to Cambrian's home page have been made.
7. A beautiful spring scene was painted by a Cambrian art student.
8. Many new applications were received by the Registrar's Office.
9. A wonderful time was had by Shelley in Cuba.
10. Independent Learning is enjoyed by all Cambrian students.

Adjectives and Adverbs

Adjectives are words that describe nouns or pronouns. They may come before the word they describe (That is a cute puppy) or they may follow the word they describe (That puppy is cute).

Adverbs are words that modify everything but nouns and pronouns. They modify adjectives, verbs, and other adverbs. A word is an adverb if it answers how, when, or where.

Circle the correct option in the brackets to complete the sentence.

1. He (correct, correctly) defined the terms. The answer sounded (correctly, correct).
2. She (quickly, quick) adjusted the fees. She adapted (quick, quickly) to any situation.
3. He measured the floor (exact, exactly). They proved to be (perfectly, perfect) (exact, exactly) measurements.
4. The stillness of the tomb was (awfully, awful). The tomb was (awfully, awful) still.
5. It was a (dangerously, dangerous) lake to swim in. The man was (dangerous, dangerously) drunk. The gas smelled (dangerously, dangerous).
6. She performed (magnificent, magnificently). It was a (magnificent, magnificently) beautiful performance.
7. Her voice sounds (beautifully, beautiful). She sang the song (exact, exactly) as it was written. We heard it (perfectly, perfect).
8. He was a very (sensibly, sensible) person. He acted very (sensible, sensibly).
9. Mike wrote too (slow, slowly) on the exam. He always writes (slow, slowly).
10. Talk (softly, soft) or don't talk at all. The music played (softly, soft).
11. Andrea knows the material very (good, well). She always treats us (good, well).
12. You must send payments (regular, regularly). We deal on a (strictly, strict) cash basis.
13. The mechanic's tools were (well, good). The foreman said that his work was (good, well) done.
14. She worked (careful, carefully) with the sick child. She was a very (careful, carefully) worker.
15. He did not pass the course as (easy, easily) as he thought he would.

In the following sentences, cross out the incorrect words and write in the correct form in the blanks. If the sentence is correct as it is, write "correct" in the blank.

1. Terrence plays quarterback as well as Brian. _____
2. The game hadn't hardly begun before it started to rain. _____
3. Our team was real sharp last Saturday afternoon during the game. _____
4. Jane behaves more pleasant than Joan. _____
5. When you are a parent, you will think different about children. _____
6. I felt badly about not having done good on my final exams. _____
7. Whether you win is not near as important as how you play. _____
8. Asian music often sounds oddly to Western listeners. _____
9. Does your car run well enough to enter the race? _____
10. I felt safely enough to go out at night on my own. _____
11. You can see the distant mountains clear with these binoculars. _____

Homophones

A **homophone** is a word that is pronounced the same as another word but differs in meaning, and may differ in spelling. The words may be spelled the same, such as rose (flower) and rose (past tense of "rise"), or differently, such as carat, caret, and carrot, or to, two, and too.

Complete the blank with the correct word.

1. (hair, hare) The jumping _____ had shedded a large amount of _____ from its body.
2. (patients, patience) It takes _____ and endurance to cure the ill _____.)
3. (wait, weight) We should _____ for Tim to come.
4. (write, right) I plan to _____ a book one day.
5. (weather, whether) _____ or not the _____ is sunny and warm, we must still go to our track and field meet. (red, read)
6. The best book that I've ever _____ was *Romeo and Juliet*.
7. (blew, blue) (see, sea) In the deep _____ the great white shark lives.
8. (pale, pail) The _____ white moon was glaring in the night sky.
9. (read, reed) The _____ of my oboe seems to be broken!
10. (there, their, they're) _____ are no more potato chips left.
11. (waist, waste) She didn't finish her food so it all went to _____.
12. (your, you're) _____ going to take _____ jacket with you!
13. (bear, bare) When you feel sad, try to grin and _____ it.
14. (flower, flour) You need 4 ½ cups of _____ to make pancakes for all of us.
15. (rose, rows) The _____ of chairs were uneven.

Connotation/Denotation

A word's *denotation* is its literal definition. For example:

snake: a limbless reptile with a long, scaly body

A word's *connotation* is all the associations we have with it. For example:

"snake in the grass," the biblical serpent, the danger of poisonous snakes, our own fear of snakes, or a malevolent person who might be called "a real snake"

Connotation can depend on the person who hears the word and brings his or her own associations to it.

- A plumber might immediately think of a plumbing tool called a snake.
- A biologist might think of the rare Indigo Snake he felt lucky to see the past weekend.

Some words, though, have shades of meaning that are commonly recognized. While a "serpent" is literally a snake, the word "serpent" is usually associated with evil. In today's world, "politician" has unpleasant connotations for many, while the word "statesman" comes closer to describing the kind of people we'd like to elect.

Activity

Ask students to free-associate the connotations these words have for them. You might put each word on the board and then have students take turns writing words and phrases around them. (Some sample responses are given.)

1. apple (apple of my eye; Eve in the Garden of Eden; candy-apple red; "a bad apple"; apple-pie order; God, Mom, and apple pie)
2. brass (high-ranking officials; get down to brass tacks; brass knuckles; a Chinese restaurant called the Brass Phoenix)
3. bread (money; "our daily bread"; "knowing which side your bread is buttered on"; breadbasket of the nation; breadline)
4. card (greeting card; post card; score card; wild card; "He's a real card"; drawing card)
5. Compare your associations with these pairs of words: house/home; bear/grizzly; solitude/loneliness.

Name _____

Activity #7: Connotation/Denotation

Directions

Think about each word listed below, and around each write the connotations you have with it—your own personal associations with the word. When you finish, share your responses with a small group or the whole class. Did other students list similar connotations? Did you find some responses surprising?

carry

home

dark

kick

fish

dog

give

play

APPROACHES TO ORAL PERFORMANCE

WHO IS SPEAKING

1. **Unison:** Everyone reads together.
2. **Line-a-person:** Each line or part of a line is spoken by a different person.
3. **Antiphonal:** Groups composed of heavy and light voices speak to each other (call and response).
4. **Cumulative:** Several individuals or small groups add their voices to the original group by joining in on cue. Can also be done like a round.
5. **Refrain/Background:** An individual or small group speak the main part while the rest repeat key words, key lines, or a 'chorus' over and over in the background.

VOICE

6. **Pitch and Tone:** Vary your pitch (high and low) and tone (emotion) to create the desired mood.
7. **Volume and Rate:** Vary how loudly/softly and how fast/slow you speak.
8. **Pauses** for punctuation, for important words and images.
9. **Sound effects** to represent the imagery in the poem and/or for mood.

PHYSICALITY

10. **Spacing:** Readers sit at various heights or in various locations with readers facing different directions.
11. **Action or physical movement:** Movement around the space, hand gestures, and facial expressions.
12. **Rhythm:** Claps, stomps, or other physical percussion to support rhythm or emphasize key words, moments in the text.