

English Style Guide



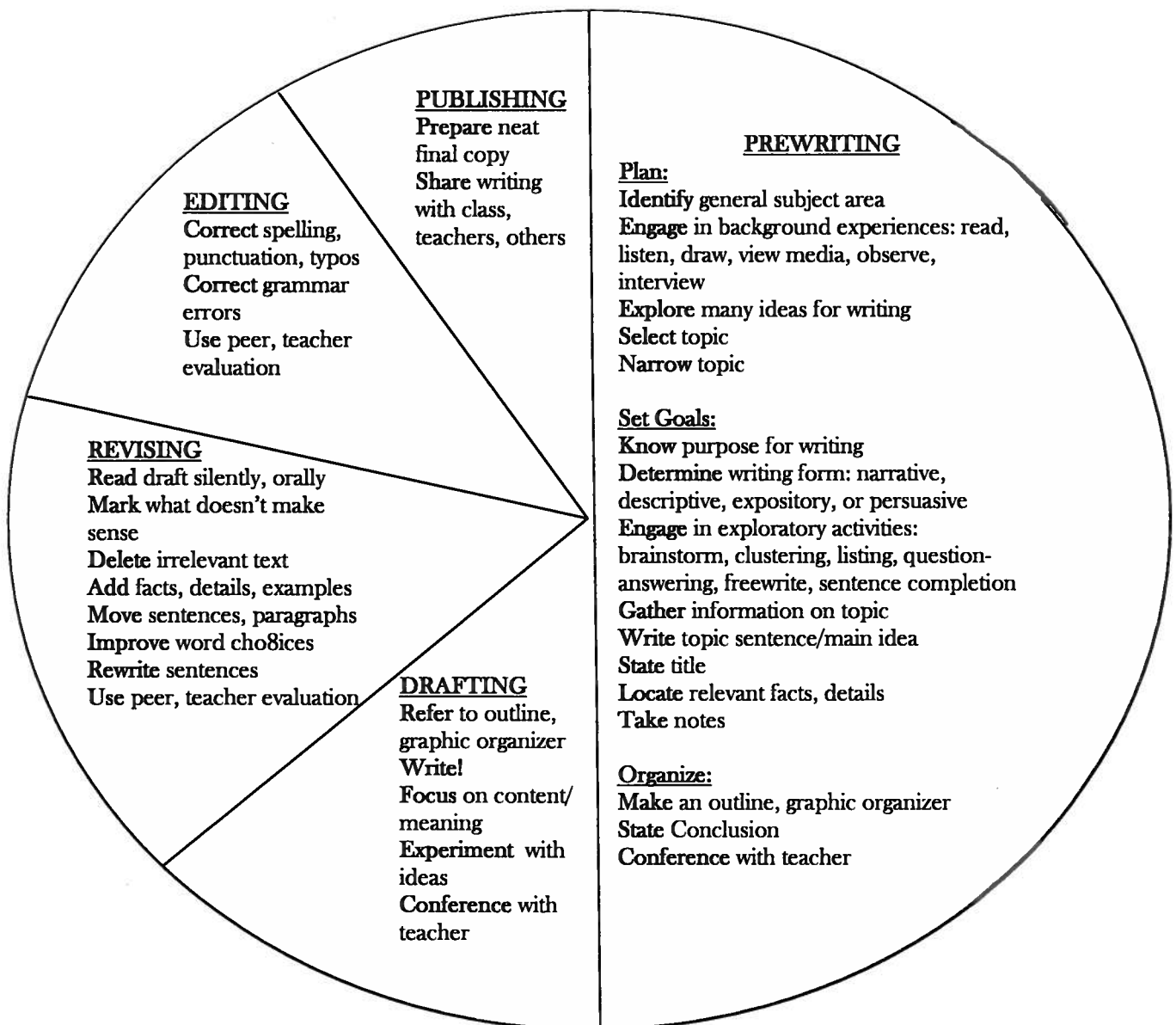
Steps in the Writing Process

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.

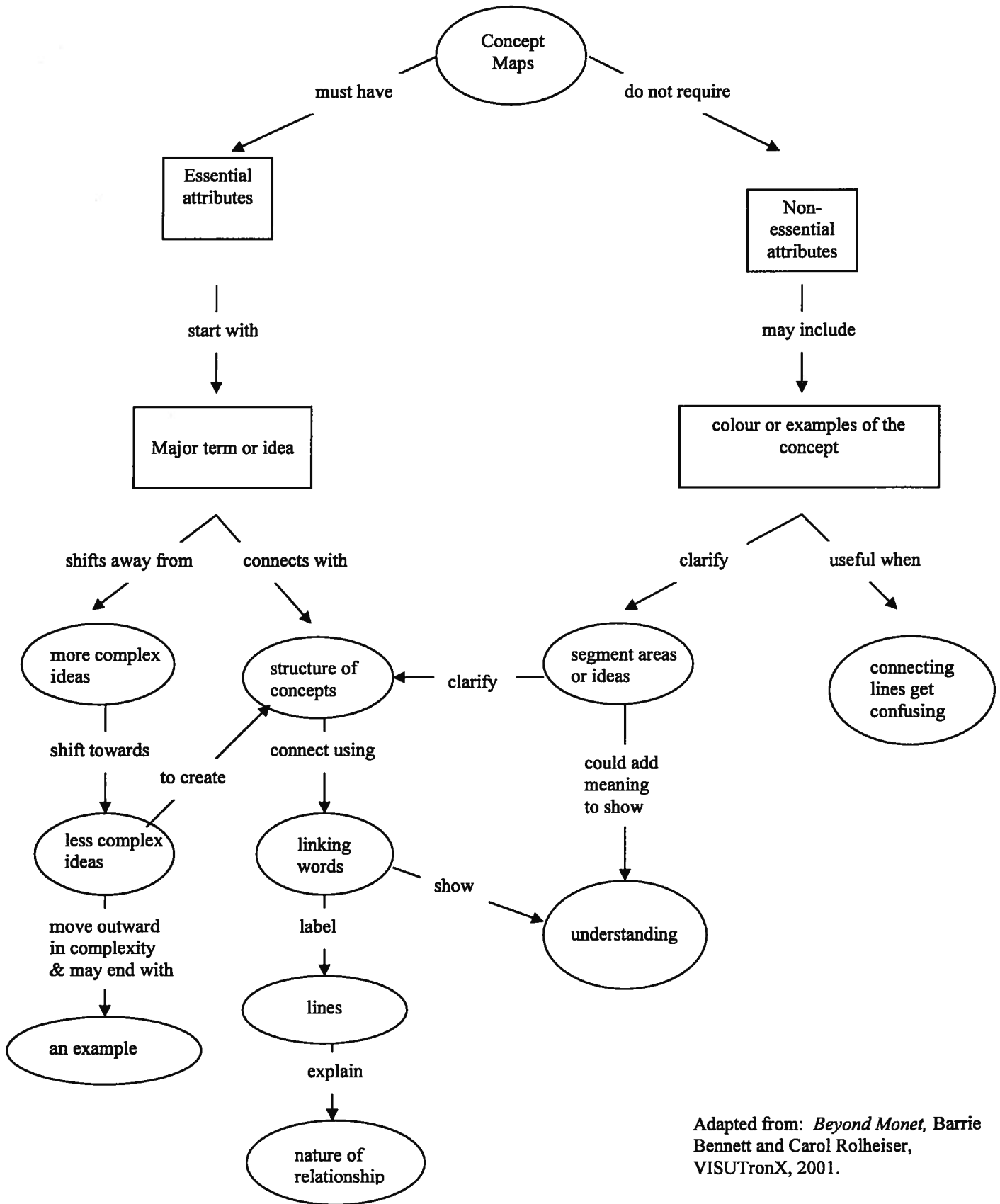
This pie graph represents all the steps of the writing process. Notice that it not only details what you should be doing at each step, it also quantifies how much of your time you should spend on these activities. Prewriting is fully HALF the process!

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.



Creating a Basic Concept Map

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



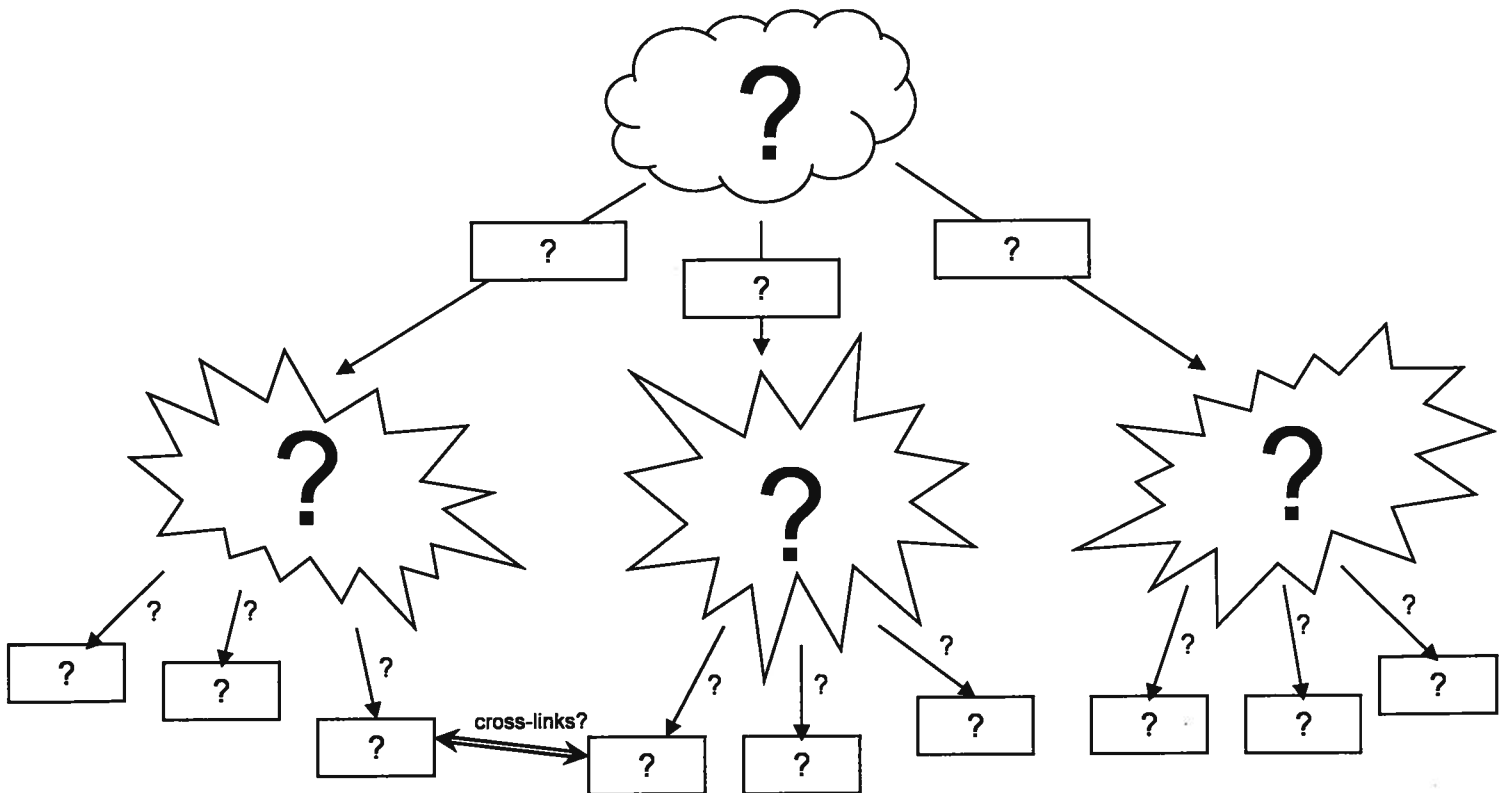
Adapted from: *Beyond Monet*, Barrie Bennett and Carol Rolheiser, VISUTronX, 2001.

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

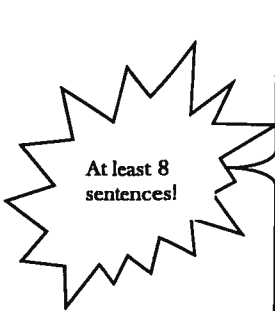


Expository Paragraph

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.

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.

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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

Introduction

- 1) Should have a few general statements about your topic (break the ice; hint at the topic to follow). For inquiry essays, your first sentence is often your **BIG QUESTION**
- 2) Include the name of your author and the book/essay title (the title of the book should be italicized and the title of the essay should be in quotations).
In Shakespeare’s *Othello*, the outcome of all situations is determined by the power of one’s will.
- 3) Narrow in on the specific focus of your essay. You may want to include your three controlling ideas/some hint at the focus of your body paragraphs.
- 4) END with the thesis statement

Body Paragraphs

You will probably have **THREE** body paragraphs, each focused on a **REASON** your thesis is true. Each also tends to include **THREE** points of discussion to develop the ideas, though this is a guideline.

- 1) **Topic Sentence** is your first **REASON** your thesis is true. It’s also sometimes called your **CONTROLLING IDEA** because it establishes the focus on the whole paragraph to follow.
- 2) What **POINT** from your novel proves this claim? Refer back to the book in your own words.
 - a) **PROVE** your point by providing evidence from the text in the form of a quotation.
 - b) **EXPLAIN** the quotation by offering an observation or **INFERENCE** about what you’ve read, and by linking it back to the controlling idea.
- 3) What **POINT** from your novel proves this claim? Refer back to the book in your own words.
 - a) **PROVE** your point by providing evidence from the text in the form of a quotation.
 - b) **EXPLAIN** the quotation by offering an observation or **INFERENCE** about what you’ve read, and by linking it back to the controlling idea.
- 4) What **POINT** from your novel proves this claim? Refer back to the book in your own words.
 - a) **PROVE** your point by providing evidence from the text in the form of a quotation.
 - b) **EXPLAIN** the quotation by offering an observation or **INFERENCE** about what you’ve read, and by linking it back to the controlling idea.
- 5) **CONCLUDE** the paragraph by repeating your controlling idea and linking all ideas back to your thesis. Repeat your **KEY WORDS** to build coherence.

Use this formula for all three body paragraphs:

Conclusion: SO WHAT?

- 1) Wrap up your essay by restating your thesis and your controlling ideas (quickly)
- 2) **EXTEND** your conclusion by suggesting to the reader why these ideas matter to them.
Answer: **SO WHAT?** and **NOW WHAT?**

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)

Embedded References

Direct Quotations

For short quotes, lead in with context by stating WHO is speaking and WHEN it is happening.

The ‘otherness’ of this place is clear from the opening descriptions, where “it was a cold day in April, and the clocks were striking thirteen”(Orwell 3).

For quotes of more than four lines, indent the whole passage as a block. No quotation marks needed. Included your embedded citation after the closing punctuation. Remember to still lead in with context.

The ‘otherness’ of this place is clear from the opening descriptions:

The hallway smelt of boiled cabbage and old rag mats. At one end of it a colored poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a meter wide: the face of a man of about forty-five, with a heavy black mustache and ruggedly handsome features. (Orwell 3)

Paraphrasing/Indirect quotations

Always include page citations, even when paraphrasing information from the text.

Winston’s paranoia is clear from the start in how he fixates on the posters of Big Brother (5).

Orwell emphasizes the paranoia of this society by emphasizing the motif of eyes, in particular through his opening descriptions of Winston’s walk home (5).

Sentence Fragment

You can omit parts of the text using an ellipses. You can also change words for grammar by using square brackets.

“Winston...went slowly, resting several times on the way”(3).

When Julia bumps into Winston, “[she] passes him a note that says ‘I love you’”(45).

WORKS CITED

The Works Cited list appears at the end of your essay. 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 first line of each entry begins from the left-hand margin, and all later lines are indented five spaces.

Basic format

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

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

Website

Felluga, Dino. *Guide to Literary and Critical Theory*. Purdue U, 28 Nov. 2003. Web. 10 May
2006.

Painting, sculpture, photograph

Goya, Francisco. *The Family of Charles IV*. 1800. Oil on canvas. Museo del Prado, Madrid.

Films and movies

The Usual Suspects. Dir. Bryan Singer. Perf. Kevin Spacey, Gabriel Byrne, Chazz Palminteri,
Stephen Baldwin, and Benicio del Toro. Polygram, 1995. Film.

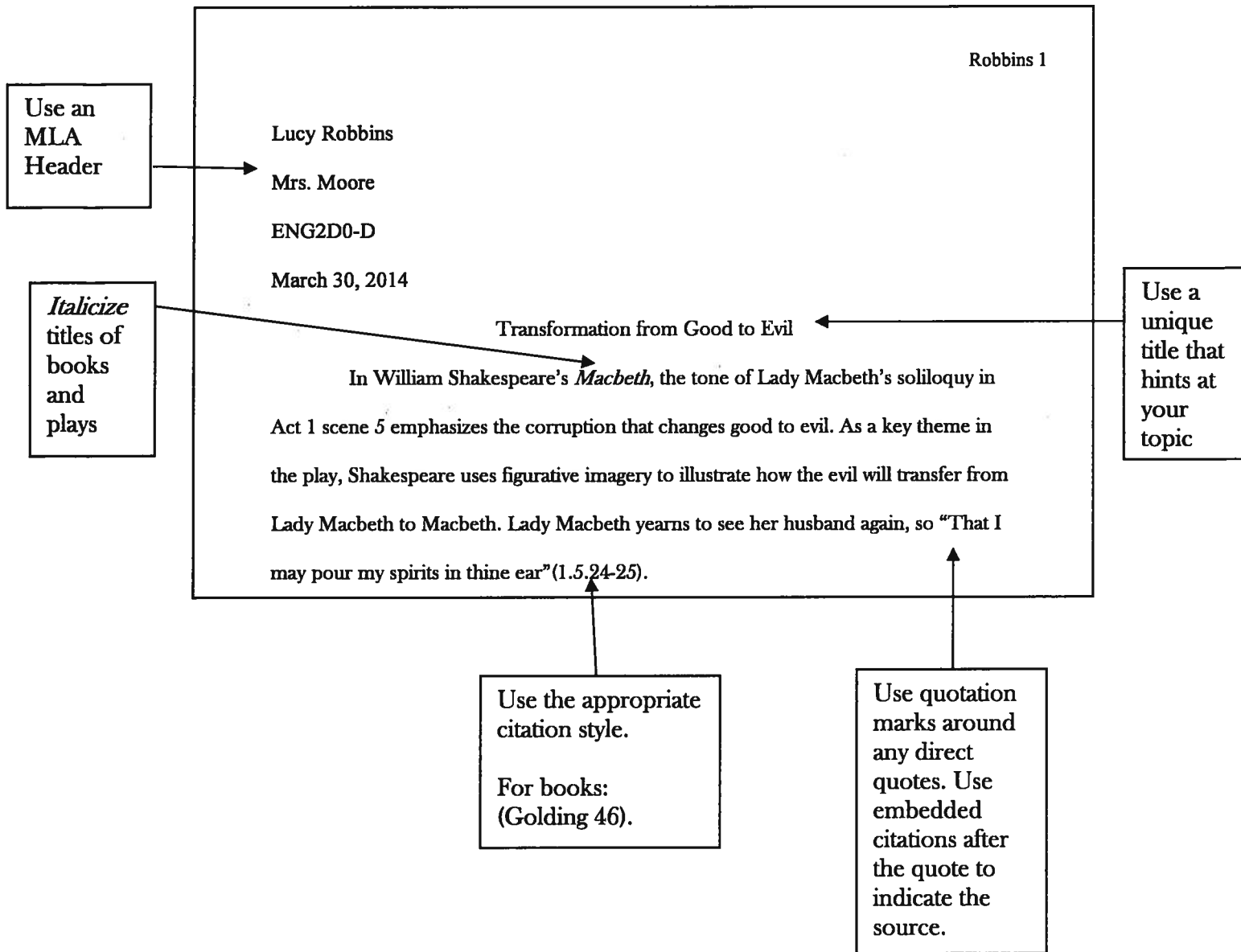
TV show

"The Blessing Way." *The X-Files*. Fox. WXIA, Atlanta. 19 Jul. 1998. Television.

Audio

Nirvana. "Smells Like Teen Spirit." *Nevermind*. Geffen, 1991. Audiocassette.

MLA Formatting



- Use Times New Roman in 12 point font. Double space.
- Indent each new paragraph. Do NOT leave double spaces between paragraphs.

Transition Words

1. Continuation (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 (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 (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 (When is it happening?)

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

5. Illustration (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 (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 (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 (This answers the “where” question.)

between below about left alongside
here outside around close to far
right over away side near
near in into beside
middle next to beyond north

east on opposite over
south there inside in front of
under these out behind
across this adjacent above
toward west by upon

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

and or also
too best most
less than
more than same better
even then half

much as like analogous to
but different from still
yet however although
opposite rather while
though

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

as a result consequently finally
from this we see in conclusion

in summary
hence last of all therefore

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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Introductions and Conclusions

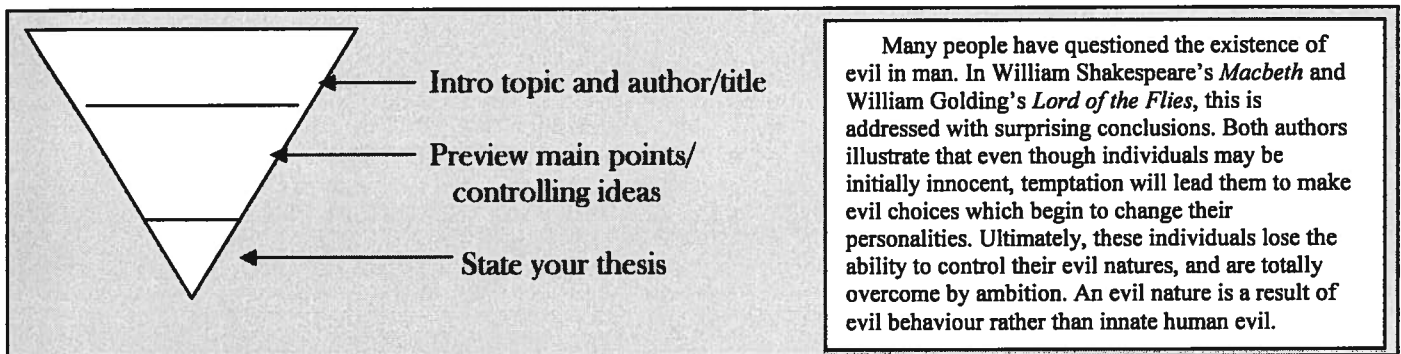
Aristotle's basis for argumentative writing:

*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:

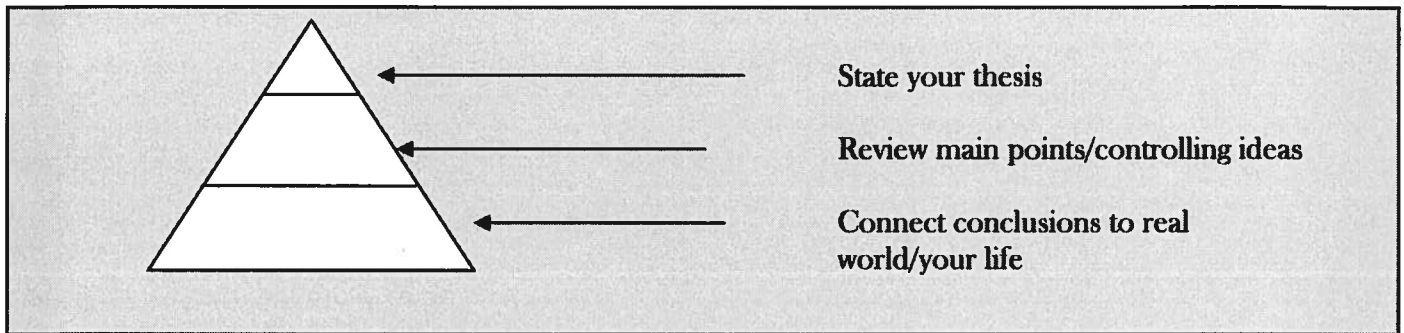
Author(s) and Title(s):

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?”:

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.

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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.

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

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List of Possible Themes in Literary Works

The Power of Skill over Strength	The Importance of Family	Identity
Compassion as Heroic	Forgiveness	Trust is Betrayed
The Mystery of Death	The Importance of Establishing	Pretending to be Someone You're
Self-motivation and Self-reliance	Identity	Not
Loss of a Loved One	Identity and Society	Friendships are Invaluable
Betrayal	The Nature of Evil	Drug Abuse is Dangerous
Social Class	The Nature of Tragedy	Alienation
Secrecy	Rivalry	Home
Children more Mature than their	The Willingness to Ignore Truth	Mortality
Parents	Lost Dreams	Hopes, Dreams, and Plans
Coming of Age	Love and Hate	Traditions and Customs
Struggle for Self-Definition	Self vs. Alter Ego	The American Dream
The Power of Language	The Power of the Dead over the	Community
Dreams	Living	Cruelty
Past Versus Present	Household Governance	Education
Loss of Innocence	Pride	Poverty
Ambition and Self-Improvement	Death	Fate
Decline of the American Dream	Beauty	Death and Rebirth
The Changing Idea of Family	The Power of Love	Individual and Society
Reputation	The Burden of Secrets	Nationalism
The Pitfalls of Temptation	Ambitious	Nature
The Power of Storytelling	Idea of Identity	Oppression
Danger of Isolation	Courage	Parenthood
Interracial Love and Friendship	Duty	Race
Hysteria	Fear	Regret
Silence	Freedom	Rejection
Crime and Guilt	Memory and Vision	Religion
Civilization vs. Savagery	Happiness	Responsibility
The American Dream	Truth	Spirituality
Crime, Guilt, and Innocence	Suffering	Stages of Life
Dangerous Knowledge	Prejudice	Success
The Problem of Immigrant Identity	Loyalty	Tradition
The Effects of Guilt on One's	Forgiveness and Letting Go of Anger	Violence
Conscience	Literature and Writing	Work
Society's Treatment of the Powerless	Jealousy	Sexuality
The Value and Purposes of Dreams	Deception	Suicide
Fairness and Loyalty	Suspicion	Alcohol Abuse
Heroism	Conspiracy	Family Struggles
Struggling with Depression	Persecution	Bullying
Struggle to Maintain Faith	Catastrophe	Money
Inhumanity towards other Humans	The Quest	Divorce
Eating Disorders	There are No Random Acts in Life	Relationships within Family
Intolerance	The Chase	
Anger	Self-Sacrifice	
The Need to Fight Racial	Obsession	
Discrimination	Isolation	
The Power of Storytelling	Lives are Sacrificed to Save Others	
Love's Difficulty	Grief & Loss	
Restricted Role of Women	People vs. Supernatural	
Survival	The Fittest Survive.	
Exclusion because of Racial or	People Hide their True Identity	
Religious Difference	Appearances are Deceptive	
Upper Class vs. Lower Class	Equal Rights	
Abandonment	Greed is Evil	

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 patter.	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.
Description is based on observation, imagination or experience. It presents the characteristics, features, qualities, and sensations necessary for recognition, understanding or reconstruction.	"Hemingway had on a red plaid wool shirt, a figured wool necktie, a tan wool sweater-vest, a brown tweed jacket tight across the back and with sleeves too short for his arms, gray flannel slacks, Argyle socks, and loafers, and he looked bearish, cordial, and constricted. His hair, which was very long in back, was gray, except at the temples, where it was white; his mustache was white, and he had a ragged half-inch, full white beard. There was a bump about the size of a walnut over his left eye. He had on steel-rimmed spectacles, with a piece of paper under the nose-piece. He was in no hurry to get to Manhattan." (Lillian Ross, "How Do You Like It Now, Gentlemen?" <i>The New Yorker</i> , May 13, 1950)
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)

Examples backup or clarify a statement by providing proof, precedent, a model or a parallel case.	An extract from " <i>The Bluest Eye</i> " by Tony Morrison : "I talk about how I did not plant the seeds too deeply, how it was the fault of the earth, our land, our town. I even think now that the land of the entire country was hostile to marigolds that year. This soil is bad for certain kinds of flowers. Certain seeds it will not nurture, certain fruit it will not bear, and when the land kills of its own volition, we acquiesce and say the victim had no right to live." (206)
Eyewitness Account is a personal description or response, volunteered or requested, from individuals physically present at an event, past or present.	It's day 15 [January 10, 2005] since the disaster, and still there are vast areas where exposed bodies can be seen lying around, decaying. Just cleaning up, picking up the bodies, remains the biggest challenge.
Foreshadowing suggests or hints at events or developments "before" they happen; it can be used to emphasize a mood or tone as well.	When Winston dreams he will meet O'Brien in the place with no darkness, Orwell is foreshadowing his trip to the Ministry of Love.
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")
Verbal Irony says the opposite of what is meant. Sarcasm and equivocation are types.	Walking through the rainstorm, Sam exclaimed, "What a lovely day."
Dramatic Irony reveals to the reader or audience information about a character's situation of which the character is not aware.	The audience knows that Romeo is a Capulet before Juliet does.
Situational Irony occurs when unexpected events or consequences occur.	By trying to stop the duel between Mercutio and Tybalt, Romeo unexpectedly makes the feud grow worse.
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!")
Mood creates in the reader the desired state of mind and emotions. It is often developed through our visual and physical response to the environment and to past experiences.	Charles Dickens creates a calm and peaceful mood in his novel "Pickwick Papers": "The river, reflecting the clear blue of the sky, glistened and sparkled as it flowed noiselessly on." The depiction of idyllic scenery imparts a serene and non-violent mood to the readers.
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."
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.	"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")
A sentence fragment places emphasis on key words to create an overall effect, such as humour or suspense.	"A cold room. A lonely room. A bare room. No place to spend twenty years of a life."
A simile points out a similarity between two unlike things using <i>like</i> or <i>as</i> .	"The cold stabbed like a driven nail through the parka's fold."
A symbol is an object or action that represents something other than what it is.	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.
<i>Personal Symbolism</i> is a system for investing things or objects with meaning so that they come to represent a specific thought or idea	In <i>Slaughterhouse Five</i> , Billy sees the colours blue and ivory as representing sacrifice and loss.
General or <i>Universal Symbolism</i> uses traditional signs with an accepted meaning	My love is a red, red rose.
Understatement (Litotes) creates the reverse effect (and adds a touch of irony) by making the fact seem less significant.	"Bruce Willis's onscreen characters frequently find themselves in a bit of a jam."

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

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.

Delaney Anderson

*Right after reading the letter, the first thing Lady Macbeth does is repeat all of Macbeth's titles: she is already becoming obsessed with him becoming king.

(uses "thou" instead of "he")

She refers to illness, perhaps she realizes that evilness is something she suffers from

Red Underlining → Lady Macbeth is talking to herself in this entire passage, but it's as if she's speaking directly to Macbeth

14
Lady Macbeth (1.5. 14-29)

→ Lady Macbeth is proving how well she knows her husband
 ↳ she acknowledges Macbeth's ambition
 ↳ but she knows he won't want to kill to get what he wants

14 Glamis thou art, and Cawdor; and shalt be
 15 What thou art promised: yet do I fear thy nature;
 16 It is too full o' the milk of human kindness
 17 To catch the nearest way: thou wouldst be great;
 18 Art not without ambition, but without
 19 The illness should attend it: what thou wouldst highly,
 20 That wouldst thou holily; wouldst not play false,
 21 And yet wouldst wrongly win: thou'dst have great Glamis,
 22 That which cries 'Thus thou must do, if thou have it;
 23 And that which rather thou dost fear to do
 24 Than wishest should be undone. Hie thee hither,
 25 That I may pour my spirits in thine ear;
 26 And chastise with the valour of my tongue
 27 All that impedes thee from the golden round,
 28 Which fate and metaphysical aid doth seem
 29 To have thee crown'd withal.

* "to catch the nearest way"
 ↳ MURDER

→ She realizes that it's human nature to want to achieve things in a fair manner, but her belief is for "the illness" (evilness) to accompany ambition

She believes that ambition should come with evilness "the illness"
 She's convinced that she'll be able to persuade Macbeth

→ She wants Macbeth to hurry back to the castle

↳ Lady Macbeth holds herself in high standards "my spirits" "valour of my tongue"
 ↳ She may already be feeling anxious, is rushing Macbeth

Her final thought here is that she believes that nothing will stand in his way to becoming king

(17) * Lady Macbeth's immediate solution is murder → her mindset is to take drastic measures

{ } * (19-24) → Lady Macbeth repeats "thou wouldst", "wouldst not", "thou must" etc

↳ She uses controlling and "all-knowing" speech patterns when referring to Macbeth

[] fear (15), (23) → At first she says that she herself fears how Macbeth will handle the situation, then in line 23 she acknowledges that Macbeth is also fearful of handling it

[] (28) → Lady Macbeth is a believer in both fate and supernatural forces
 She feels it is certain that Macbeth will claim the crown if both fate and "metaphysical aid" are leading him to it

(25-27) → As soon as Macbeth gets home she plans on persuading him into murder

↳ This is a very impulsive reaction to receiving the letter

↳ She believes that she knows her husband well enough to be able to talk him out of all his fears; she knows that he is a decent and gentle man, yet she is confident in her ability to change that

* Never once does Lady Macbeth DIRECTLY say that she believes Macbeth should be King. She strongly infers it ("shalt be what thou art promised", "the golden round", "to have thee crowned")
 This could be a sign of slight doubt on her part; constantly uses words other than "become King"

* This entire passage proves that Lady Macbeth has strong opinions, and yet she's an overthinker

Macbeth - Close Reading - Draft # 1

Delaney

Thesis: In Shakespeare's Macbeth, Lady Macbeth's ^{monologue} ~~speech~~ in 1.5.14-29 reveals that ~~she~~ ^{seems?} although she acts confident, her over-ambitious nature leaves her in constant doubt of herself.

Microcosm:

- 3 quotes
- "Art not without ambition, but without the illness should attend it." (1.5.18-19)
 - "And that which rather thou dost fear to do than wishest should be undone. Hie thee hither," (1.5.23-24)
 - "yet I do fear thy nature" (1.5.15) "To catch the nearest way!" (1.5.17)
 - "That I may pour my spirits in thine ear; and chastise with the valour of my tongue all that impedes thee from the golden round." (1.5.25-27)
- 3 points
- She realizes that she herself is suffering from a troubled, evil mind ("without the illness" quote, = doubt + fact that she never directly calls Macbeth 'King!')
 - She makes an impulsive snap decision ("to catch the nearest way" quote, = over-ambition + four lines in → murder)
 - She struggles to deal with the consequences of her actions ("hie thee hither," quote, = guilt, anxiety + she realizes that she can't deal)

Macrocosm:

- 2 quotes
- "Had he not resembled my father as he slept, I had done't." (2.2.16-17)
 - "Out, damned spot! out, I say! One; two: why, then 'tis time to do't." (5.1.32-33)
 - "What's done cannot be undone." (5.1.62-63)
 - "A little water clears us of this deed: how easy is it then!" (2.2.85-86)
- 2 points
- Right after they kill Duncan she already doubts their plan ("resembled my father" quote, = doubt + she wishes the murder could've happened differently)
 - When the gentlewoman and the doctor find her sleepwalking, she's still doubting herself/feeling guilty ("cannot be undone" quote → = guilt)

Closing: All in all, Lady Macbeth seems confident in her scheming, but behind the mask, she is in a state of constant guilt, doubt, and regret.

King of Mice and Men

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

Red

- 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 anxiety)
 courting
 Intending to arouse sexual feelings for advances

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

"tramp"

imagery:

- rolled clusters like sausages
- thrown forward

Diction:

- rouged lips and anything red archly / playfully

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

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 can't blame a person for lookin'," she said. There were no footsteps behind her, going by. She turned her head.

simile

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

MANE?

it foreshadows that Lennie will touch her hair + kill her, that's why they are giving such a clear image

imagery

focuses on her beauty to show how people are sexually seduced or enticed by her actions

Diction

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

imagery

- sight
- touch, feel
- hear

simile

- like sausages

= Curley's wife dialogue

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

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 can't hate her because she has dreams)

curiosity is her only weapon

questioning responses / ditzy / flirty → teasing and leading men on

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 (she is more of a possession than a wife)
 self-obsessed

reflects the inferior role of women at the time

no identity / loss of identity (not even a name)

What → How

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

The curls, tiny little sausages, were spread on the hay bed