Homestead High School

English Department

Foundations Packet

2020-2021

Homestead Technology Information

Your FUHSD username and password will give you access to:
- Your Google Apps for Education account (including Google Classroom)
- Your student.fuhsd.org email account
- School Loop
- Campus computers and Chromebooks
- Wi-Fi
- Many other district services, like Infinite Campus

Your **username** is **your first initial**, the **first 15 characters of your last name** (leave out spaces or hyphens) and the **last 3 digits of your student ID**.

Your **password** must be **at least 8 characters** and include at least 1 number or symbol, and upper and lowercase characters. It should be HARD TO GUESS but EASY TO REMEMBER. You should write down a CLUE to your password (not the password itself) if you need help remembering. For example, for the password **U$A-g0ld-R1O-2o16** you might write "Olympics" or "U$A....o16"

Your school email is your username@student.fuhsd.org.

Your FUHSD username: _____

Clue to your password: _____

Your school email address: _____@student.fuhsd.org

Other campus resources need individual accounts, like OverDrive e-books and Turnitin.com, or are freely available on campus, but need a password off-campus, like subscription databases.

EBSCO databases- username: **homestead**; password: **library**

Gale databases (Opposing Viewpoints in Context, Global Issues in Context, and GVRL) password: **library**

JSTOR database- username: **homesteadhs**; password: **library**

OverDrive account- Username & Password: **{Your FUHSD username and password}**

Turnitin.com account (set up with your Lit/Writ class)

Username: _____ ; Password: _____
*Visit the library or email a librarian for any account issues.

If you don't know how to do something search online: "How do I {whatever you need to know}"

e.g., "How do I format a Google Doc in MLA"

Table of Contents

Dear Students:

Welcome to Homestead High School! We have compiled this packet for you to use in class and outside of class as both a learning tool and a reference guide. As you learn, please add notes, your own examples, and anything else that is not going to be embarrassing when you use this in class six months from now. (You may <3 Post Malone slightly less in the future, as your tastes mature.)

We believe that all of you are capable of learning the skills in this class and that these skills will help you to succeed, both in high school and in life beyond high school. However, when you encounter skills and tasks that are difficult, it's important that you embrace the challenge. Challenge is the best part of education because that is where real learning occurs. If everything is easy, then are you really improving?

Effective effort is crucial to learning, so be sure to include these ideas when you face difficulty:

- **Time**
  Plan your day so that you can dedicate enough time to the tasks that are difficult. Prioritize your time so that you work on more important and more time sensitive tasks first. Be sure to work on large projects over time, rather than waiting until the last moment. Be on time to all of your classes. (Yes, even 1st period!)

- **Focus**
  Remove distractions when you work. Turn off your electronic devices and notifications or put the devices in another room. Try to study where it is quiet or use white noise (like a fan). Avoid working with friends who distract you.

- **Resources**
  Know where and when to find help. For example, you can look up literary terms in this awesome packet. Alternatively, you can reach out to teachers during tutorial or see tutors in the Academic Center.

- **Strategies**
  As you work, notice what works well and what doesn't. If something isn't working, then stop doing it! If something is working well, try using it in other contexts.

- **Feedback**
  Use it! Notice who gives useful feedback on your work and what that looks like. If the feedback is unclear, ask for clarification. Use the feedback, not only to fix any mistakes on the current task, but also on future tasks. (Yes, you should use complete sentences for all paragraphs, crazy, I know.)

- **Commitment**
  You can do this. We believe it and you should, too. As Dory says, "Just keep swimming!"

English classes involve reading, writing, speaking, and listening skills that must be nurtured and developed. We are excited about working with you throughout the next four years!

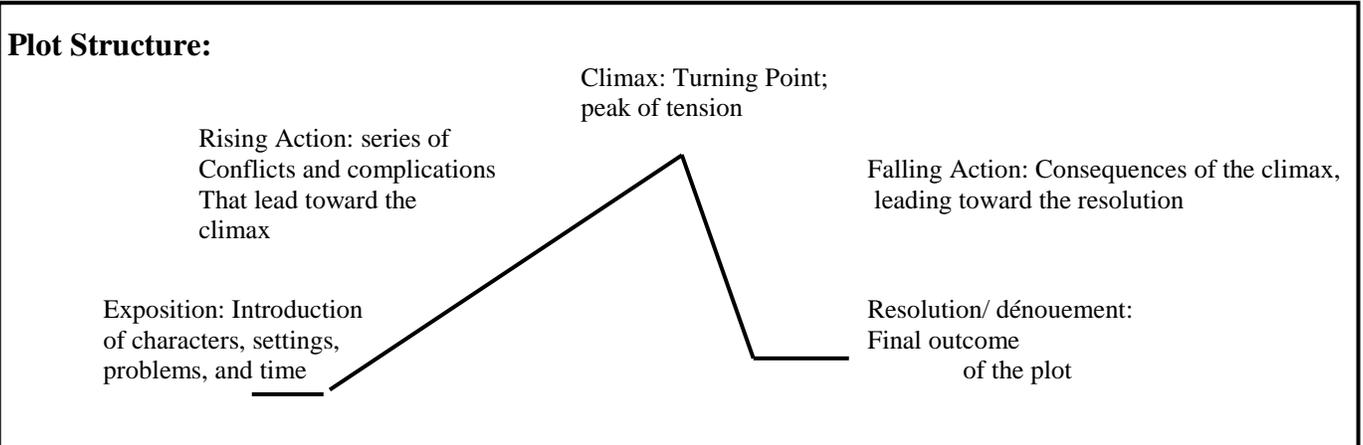Sincerely,

Homestead English Teachers

Basic Literary Terms

Term	Definition	Create an Example Here
Allegory	A story with more than one level of meaning–a literal level, and one (or more) symbolic levels. Allegory allows a writer to both tell a story about literal characters and to make a moral, religious, or political point. Therefore, the events, settings, or characters in an allegory have two levels of meaning: the literal level as well as the symbolic (wherein they stand for ideas or qualities).	
Allusion	A figure of speech that makes brief reference to a historical or literary figure, event or object.	
Analogy	An analogy compares two different things to point out how they are similar.	
Antagonist	The person or force that opposes the main character (the protagonist). The antagonist may be some weakness, desire, or belief within the protagonist; or it may be some outside force, such as another character, nature, environment, or fate.	
Archetype	An original model or pattern from which later copies are made, especially a character, action, or situation that seem to represent common patterns of human life. An archetype generally has a common meaning throughout an entire culture, or even the human race.	
Character	A person (or creature with human-like characteristics) in a story, poem, or play.	
Dynamic Character	**Dynamic** characters undergo (some) changes during the course of a story.	
Static Character	**Static** characters undergo little if any change during the course of a play.	
Complex Character	**Complex** or "round" characters exhibit a mixture of weaknesses and strengths, good and bad qualities. In other words, they are characters who have human qualities.	
Stock Character	**Stock** or "flat" characters are characters that have been used so many times that the audience immediately recognizes them and knows how they will think and act. Stock characters are also known as stereotypes.	

Characterization	The technique a writer uses to create and develop a character. A writer reveals a character through: 1.) physical description; 2.) the character's actions, feelings, and words; 3.) the words, actions, and feelings of others; 4.) the thoughts of the character; 5.) through a narrator's comments about the character.	
Direct characterization	**Direct characterization** occurs when a narrator tells the reader about the character (and his/her physical or personality traits) outright.	
Indirect characterization	**Indirect characterization** occurs when the reader is not told much about the character, but instead, is left to discover this for him/herself.	
Conflict	Conflict is a struggle between opposing forces that is the basis for the plot of a story.	
External conflict	**External conflict** occurs between a character and a force of nature, between two characters, or between a character and society.	
Internal conflict	**Internal conflict** occurs when a character struggles within himself or herself, such as when one makes an important decision.	
Dialect	When the speech of two groups or of two persons representing two groups both speaking the same "language" exhibits very marked differences, the groups or persons are said to be speaking different *dialects*.	
Dialogue	The speeches, or conversations, between characters in a piece of literature.	
Drama	Drama is literature that is meant to be performed for an audience. In a drama, or play, actors and actresses play the roles of characters, telling the story through their words and actions. Like fiction, drama has the elements of character, setting, plot, and theme.	
Stage directions	**Stage directions** tell the actors and actresses how to move or speak their lines. These directions also provide suggestions for special effects, music, lighting, and scenery.	
Acts	A play is made up of one or more **acts**. Each act contains several scenes.	
Monologue	A **monologue** is a long speech by one character to another character.	
Soliloquy	A **soliloquy** is a speech that a character makes when he or she is alone. Its purpose is to let the audience know what the character is thinking.	

Aside	An **aside** is when two characters talk to one another so a third (on-stage) cannot hear, but the audience can	
Flashback	Scene in a movie, play, short story, novel, or narrative poem that interrupts the present action of the plot to "flash" backward and tell what happened at an earlier time. This device presents material that occurred prior to the opening scene of the work. Various methods may be used, among them recollections of characters, narration by the characters, dream sequences, and reveries.	
Foreshadowing	Hints or clues that are given to let the audience know what will happen later on in the story.	
Genre	Genre is the term used to specify the distinct types or categories into which literary works are grouped. The four main literary genres are: fiction, nonfiction, poetry, and drama.	
Irony	Irony is the contrast between literal meaning or expectations and intended meaning or actual events. The contrast is generally intended to be humorous.	
Situational Irony	Irony is the contrast between what is expected and what actually exists or happens.	
Verbal Irony	When what is said is not what is meant.	
Dramatic Irony	Occurs in a situation in which words or actions of the character have a meaning unnoticed by the character, but understood by the audience. It also applies to any situation in which the audience knows something that the characters do not. It heightens the suspense.	
Mood	The feeling that the writer wants the reader to get from a work of literature, such as: excitement, anger, happiness, or pity. The mood is directly affected by the tone of the author whose use of connotation, details, imagery, figurative language, foreshadowing, setting, and rhythm can help set mood.	
Motif	An obvious recurring element, such as a type of incident, a device, a reference, or verbal formula, which appears frequently in works of literature.	
Mythology	The study of myths. A **myth** is a traditional, anonymous story that explains a belief, a custom, or a mysterious natural phenomenon. Myth makes concrete and particular a special perception of human beings or a cosmic view.	

Point-of-View	Point of view is the perspective from which a story is told.	
First-person	**First-person** point of view: the narrator tells the story using the pronouns *I* and *me* and is usually a character in the story.	
Third-person objective	**Third-person objective** point of view: the narrator is outside the story. The story is told using the pronouns *he, she,* and *they.*	
Third-person, limited omniscient	**Third-person, limited omniscient** point of view: the narrator tells the thoughts of one character and the actions of all the others.	
Third-person, omniscient	**Third-person, omniscient** point of view: the narrator sees into the minds of all the characters.	
Plot	The sequence of actions and events on a literary work. Most plots center on *conflict,* which the characters struggle to resolve. Plots usually follow a specific pattern having five stages: *exposition*, *rising action*, *climax*, *falling action*, and *resolution*.	
Exposition	Beginning of plot, which introduces characters, settings (including time), and basic problems	
Rising Action	The series of conflicts and complications that lead to the climax.	
Climax	The climax is the moment of highest interest or greatest dramatic intensity. Usually it marks a turning point in the action, after which the reader or audience is no longer in doubt about the outcome. The climax may occur because of a decision the main character reaches or because of a discovery or an event.	
Falling Action	Consequences of the climax that lead to the resolution.	
Resolution	The final outcome of the plot.	
Denouement	The final part of a plot of a story is called the dénouement or the resolution. The dénouement often blends with the falling action. It explains how the conflict is resolved and *may* also answer the reader's remaining questions pertaining to the plot.	
Protagonist	The main character in a play or drama who is faced with a problem. The action revolves around this character. Without this character, there would be no story.	

Satire	Satire is a literary technique that combines a critical attitude with humor. Through the ridicule and mockery of satire, writers try to make their readers think about faults in society. Exaggeration is one of the satirist's main tools.	
Setting	The setting of a story is the time and place in which the action occurs. A story may be set in the past, the present, or the future; during the day or at night; during a particular time of the year or in a certain historical period. The place may be real or imaginary. Sometimes the setting is clear and well-defined; at times it is left to the reader's imagination.	
Suspense	Anticipation as to the outcome of events, particularly as they affect a character for whom one has sympathy. It is a major device for securing and maintaining interest	
Symbolism	When a word, character, situation, or object is used to represent or suggest an idea greater than itself.	
Theme	The idea, view of life, or comment on human beings' behavior that is dramatized by the words and actions of the characters and by the outcome of the play as a whole. The theme of a literary work is the message or insight about life or human nature that the writer presents to the reader. Although some works are written purely for entertainment and do not have clear-cut themes, in most serious works the writer makes at least one point about life or the human spirit. A theme, usually stated in one or two sentences, has *universal applicability*.	
Tone	Subtle inferences of the author's feelings toward his material. One may be serious, bitter, humorous, satirical, sarcastic, defeated, joyful, triumphant, scornful, remote, vengeful, mysterious, and so forth.	

Plot Structure:

Climax: Turning Point; peak of tension

Rising Action: series of Conflicts and complications That lead toward the climax

Falling Action: Consequences of the climax, leading toward the resolution

Exposition: Introduction of characters, settings, problems, and time

Resolution/ dénouement: Final outcome of the plot

Poetic Devices

Term	Definition	Create an Example Here
Overarching Category: **<u>FIGURATIVE LANGUAGE</u>**	Language that is used to describe one thing in terms of something else; **language that is not intended to be taken literally**.	
Allusion	A reference to something else—usually in history or previous literature.	
Hyperbole	Overstatement or exaggeration.	
Metaphor	A comparison of two unlike things stated in such a way as to imply that one object **IS** another, figuratively speaking. It does not use *like* or *as*. Using metaphors deepens one's understanding of each item being compared.	
Oxymoron	Two words linked together with seemingly contradictory meaning.	
Personification	Giving attributes of a human being to a non-human thing.	
Simile	A comparison of two unlike things using words such as *like, as, than, similar to*, or *resembles*.	
Symbol	A word or an image used to represent something larger than itself.	
Overarching Category: **<u>FORM</u>**	How the lines are organized.	
Overarching Category: **<u>IMAGERY</u>**	*In essence, the "mental pictures" that readers experience with a passage of literature. Includes all senses (not just visual) and is created in a variety of ways.*	

Connotation	The emotions associated with or attitudes about words.	
Denotation	The dictionary definition of a word.	
Overarching Category: **<u>MUSICAL DEVICES</u>**	*Purpose: Builds a pattern within a poem in order to draw attention to a particular idea or image.*	
Alliteration	Repetition of initial consonant sounds in a group of words close together.	**Example**: Peter Piper picked a peck of pickled peppers. **Create your own example here**:
Approximate Rhyme (aka *slant rhyme* or *near rhyme*)	The final rhyming sounds of the line are close, but not the same.	
Assonance	Repetition of vowel sound.	
Consonance	Repetition of a final consonant sound in a group of words close together.	**Example**: stop, pop, mop, cop **Create your own example here**:
End Rhyme	Rhyming words that end lines	
Internal Rhyme	A word in the middle of the line rhymes with a word at the end of the same metrical line.	**Example**: From the Mother Goose rhyme: "Mary, Mary, quite contrary" **Create your own example here**:
Onomatopoeia	Words which sound like what they mean.	

Refrain	One or more words, phrases, or lines that are repeated regularly in a poem, usually at the end of a stanza.	
Repetition	The reappearance of a word, phrase, stanza, or structure in any literary work.	
Rhyme	The emphasis of matching sounds (either consonant or vowel) in two or more words. Generally, words that rhyme have the same number of syllables. Rhyme establishes poetic form, aids in memorization, and contributes to the unity in a poem.	
Rhyme Scheme	The pattern of end rhyme in a stanza or poem. Traditionally, to mark this pattern, a reader assigns a letter to each rhyming sound at the end of the line.	**Example:** From James Shirley's poem, "Of Death" (1659): The glories of our blood and state (A) Are shadows, not substantial things; (B) There is no armor against fate; (A) Death lays his icy hand on kings. (B) **Create your own example here:**
Overarching Category: **<u>RHYTHM & METER</u>**	Any and all poetic patterns that create unity, add to meaning, and enrich feeling.	
Blank Verse	A poem without rhyme but with meter, usually in iambic pentameter.	
Foot	A single metric unit	

Free Verse	A poem without rhyme or meter; meaning is conveyed by content and word placement.	
Meter	A set sound pattern. The number of syllables in a particular line of poetry.	
iamb	unstressed-**stressed**	in**deed**
trochee	**stressed**-unstressed	**har**ken
anapest	unstressed-unstressed-**stressed**	compre**hend**
dactyl	**stressed**-unstressed-unstressed	**cru**cible
spondee	**stressed-stressed**	**upset**
Rhythm	Having metrical form, repetition of sound, pattern, or accent. Occurs when you stress a syllable and when you unstress a syllable.	
Overarching Category: **<u>TONE</u>**	The attitude a writer takes toward the subject. The writer builds this not so much through *what* is said, but *how* it's said.	
Speaker	The voice in a poem. The speaker is *not* the poet, necessarily. It is often a narrator or a character in the poem itself.	

Basic Writing Terminology

Types of Writing:

Term	Description	Examples
Interpretive	Interpretative writing justifies the meaning a reader sees in a (usually fictional) text, and requires a close reading of the author's word choice. It requires the writer to assert a claim (a thesis statement tied to a universal truth) about a piece of literature, and support his/her claim with reasons and textual evidence, while constructing commentary about the evidence that supports his/her view. Plot summary is avoided in this writing!	Theme paragraph Theme essay
Narrative	Narrative writing tells a story. Storytelling can be connected with personal relationships, experiences, or factual events. A successful narrative writer will provide the reader with a compelling plot that has a conflict (something "happens") and a resolution to that conflict. This writing often employs the five senses.	Short stories Novels
Reflective	A reflective essay is one that requires the writer to use personal experience as an occasion for reflecting about a larger more abstract idea or general condition. The writer must mull over a personal experience and reach a universal truth (a new understanding about life).	College application essays
Research	The purpose is to break down and explain an issue or idea to your intended audience in a logical and straightforward manner. Research essays present a fair and balanced analysis of a subject based on facts—with no references to the writer's opinions or emotions. A typical writing prompt might use the words "explain" or "define". There is no room for an opinion or argument in this essay; your job is to merely inform.	Research papers Analytical papers Evaluative essays
Summary	A summary is a restatement of someone else's work in your own words. There are many different kinds of summaries, and they vary according to the degree to which you interpret or analyze the source. Some are pages long, while others are just one or two sentences. Like research writing, summary provides a balanced view of the text, and does not include any indication of your opinion of the original text.	The back cover or inner flap of many books

Parts of a text:

Term	Description	Find it here:
Body Paragraph	These paragraphs develop the writer's argument. They contain (in the following order): topic sentence, context (which explains the topic sentence in more detail and provides a lead-in to the evidence), evidence, commentary, a link back to the topic sentence and/or a link back to the thesis statement.	The middle of your essay
Commentary/ Analysis	The portion of an essay's body paragraph that analyzes the evidence presented by the writer. Often, it is the lengthiest portion of the body paragraph. It is NOT a summary or restatement of the quotation or evidence from the text. Rather, it explains to the audience WHY that evidence is so meaningful, important, or controversial.	Following quotations
Evidence	The pieces of information (quotations, situations from the stories, etc.) that the writer uses to prove his/her point. Evidence must be incorporated into the structure of the paragraph and cited correctly. Note: Evidence should NOT just repeat the idea presented in the topic sentence.	Quotations are in body paragraphs, following context.

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Hook	The first sentence (or group of sentences) in an essay designed to capture the readers' attention. These can take many forms (the appropriateness of which will be determined by individual teachers): anecdotes, questions, quotations, startling statements, definitions, historical facts, and statistics. AKA: attention-grabber, lead, opening statement	Beginning of essay
Point of Departure/ TAG/ Background Information	The place from which a paper is launched. In other words, the most basic information the reader needs in order to understand what the writer will be discussing. It includes the author, title, and genre of the piece that is being referenced in the essay. Check with your teacher about how much other detail to include in this section of the essay.	In the introduction, between the hook and the thesis
Thesis	The sentence which outlines the intent or purpose (main idea) of the essay. Generally, it occurs at the end of the introductory paragraph. A thesis statement can include the "anchors" (the reasons why the thesis is true) or be followed by them.	End of introduction paragraph

Rhetoric:

Term	Description	Examples
Audience	The person or group of people to whom a piece of writing is directed. Different types of audiences (i.e. English teachers, friends, the public, etc.) require the writer to be aware of and use appropriate levels of formality when writing. For example, writing an email to a best friend requires less formality than writing a research paper for an English teacher. The knowledge levels of different audiences also affect the level of detail that you must include in your writing for it to be effective.	Teacher Friends Parents
Ethos	This term is one of the three main parts of rhetoric. It refers to the credibility of the author. Writers establish ethos by using trustworthy facts, reliable sources, appropriate tone and style, and by displaying expertise in the areas in which they are writing. English classes approach ethos in multiple ways. First, as readers, we identify and evaluate the ethos of the authors whose works we read together. Then, when we write essays about those works, we consider how our words, as writers, establish our own ethos with our audience members.	Reputation Track-record
Logical Fallacies	This term refers to types of logical errors (rather than grammatical or syntactical errors) that people make when they are creating pieces of writing, advertisements, political appeals, editorials, etc. Examples include: attacking the arguer as opposed to the argument/issue, playing on the prejudices of the audience, etc.	Slippery slope
Logos	This term is one of the three main parts of rhetoric. It refers to the use of logic utilized by the writer in order to persuade the audience.	Facts
Pathos	This term is one of the three main parts of rhetoric. Based on the Greek root word meaning "passion" or "suffering", it refers to the writer's ability to appeal to the audience's emotions. Writers will tell particular stories, use certain arguments, or emphasize specific words in order to persuade the audience to feel a certain way.	Tone Charged words
Rhetoric	All of the techniques that a writer or speaker would use to persuade the audience.	Ethos, logos, pathos

Active Reading Activities for Annotation

When reading any text, think about your purpose for the information. Here are some ideas to consider and annotate in your text as you read.

1. **Apply prior knowledge**. Try to connect your own background knowledge and personal experiences with the author's viewpoint or experience.

2. **Analyze the characters**. What are their motivations? How does the author develop our understanding of the character? How does the character change? How do the character interactions help us to understand other literary elements?

3. **Interact with the author**. Respond to what the writer is saying. Annotate the text, marking places in the text that:
   - contradict your thoughts
   - confirm our thoughts
   - strike us as important
   - reveal new or interesting information
   - remind us of another text, historical event, or our own personal experience

4. **Make predictions**. We make predictions about what will happen next.

5. **Identify when the text is difficult** and think about:
   - What makes it difficult?
   - What might the author be saying?
   - Re-read when necessary.
   - What might this word or idea mean in the context of the text?

6. **Call a "time-out" and collect your thoughts**. We pause occasionally to summarize the story so far, test our predictions, and determine our reaction to the story so far.
   - What is it about?
   - Why is this being written?
   - What is it the author wants me to think, feel, do, believe?

7. **Research and create discussion questions**. What topics should be discussed in class to enhance everyone's interpretation and understanding of the text?

8. **Identify figurative language**. This is one of the most important types of annotation if you will be writing an essay about the text because figurative language give you evidence to analyze in support of your thesis.
   - What is the author implying rather that stating directly?
   - What type of figurative language is this and why would the author choose it?
   - How does the figurative language connect to a theme?

9. **Track thematic motifs through the entire text**. What thematic topics occur throughout the text (e.g., love, racism, pride)? Look for repeated images, ideas, phrases, topics, etc. that help you understand and recognize the theme.
   - What could the motifs represent? Why would the author use them?
   - How does the representation of each motif change over the course of the text?

Active Listening Strategies

Good listeners are active listeners. Using the strategies below will help you to be an active listener:

While listening, you must do this in your brain:

Halt:
Stop whatever else you are doing, end your internal dialogue on other topics, and free your mind to pay attention to the person speaking.

Engage:
Focus on the speaker. Turn your head slightly so that your right ear is toward the speaker as a reminder to be engaged solely in listening.

Anticipate:
By looking forward to what the speaker has to say, you are acknowledging that you will likely learn something new and interesting which will enhance your attention.
It also helps to make predictions about the speaker's thesis or conclusions.

Replay:
Think about what the speaker is saying and analyze and paraphrase it in your mind.
Replaying the information will aid in understanding and remembering what you have learned.

While listening, do this to show that you are listening:

S = Sit up in your seat
Sitting up indicates to other people that you are interested in what they are saying.
It allows you to interact better in discussions and activities.

L = Lean forward
Leaning forward in your desk or into the discussion will help you be more invested in the discussion.
Your mind will react to your body.

A = Ask questions
Asking meaningful questions helps to further academic discussions.
See the section of the Foundation Packet titled "Costa's Levels of Questioning" for specific types of questions you may want to ask.

N = Nod your head
Nodding your head shows interest or agreement.

T = Talk to/track the speaker
Show the speaker you're listening by following his/her movements!
Paraphrase back to the speaker what they've said in your own words to show that you understand what has been said.
Ask clarifying questions to allow the speaker to clarify or elaborate on what was said.

Costa's Levels of Questioning

You will need to compose and answer a variety of types of questions. Whether you are writing the questions or answering them, it is helpful to think about your purpose and how different types of questions address different purposes.

Levels & Purpose	Examples
Level One: Defining, Identifying, Naming, Reciting, Describing, Listing, Observing, Scanning	Who are the main characters in To Kill a Mockingbird? What is the social hierarchy in Maycomb? What is Montag's job?
Level Two: Analyzing, Contrasting, Inferring, Comparing, Grouping, Sequencing, Synthesizing	How are Jem and Scout similar and different? What are the events that lead to Bob Ewell's death? Which characters fit in society and which do not? How is Montag different after being called out to the old woman's house?
Level Three: Applying a principle, Evaluating, Hypothesizing, Judging, Imagining, Predicting, Speculating	How might events have been different if Tom had not been killed? Which character is most responsible for Tom's death? How does the social hierarchy of Maycomb influence the outcome of the trial? Is the ending of *Fahrenheit 451* satisfying? Why or why not?

Tips for using this questioning technique:

Level One Questions are often necessary to establish the group's basic understanding of facts or situations.

Questioning should not remain in Level One, but should advance to both Level Two and Level Three.

Writing an Interpretive Paragraph

Basic Analysis Format: Choose one of each type of sentence frame to create an analytical paragraph.

Topic Sentence/Thesis

- Stand-alone paragraph: In the _____ (genre, e.g., short story, novel, novella), _____ (title) by _____ (author), the author reveals/shows/explains/uses/ _____ (your claim; an answer to the prompt)...
- Body Paragraph within an Essay: _____ (author) uses _____ (literary device) to reveal _____ (your claim)

Context / Introduction to Textual Evidence #1

- When _____ (Who is talking/narrating? To whom? Why? When? Assume the reader has read the story, but doesn't have it memorized. You are giving a little reminder of when this happens.) is…
- One example of _____ (author's) use of _____ (literary device) is when _____ (What's happening? Who's talking? To whom?)...
  - o The end of your context should be part of the sentence with your quotation ("He says...", "she exclaims...", "the author describes...")

Evidence #1

- "_____" (70). (Write the quotation word for word. End with the quotation mark first, then in parenthesis, the page number. After that, the punctuation from the quotation)
  - o Be sure that the quotation that you choose proves your claim and includes connotative diction and/or figurative language that you can analyze in the commentary.

Commentary #1

- This _____ proves/shows/explains… (analyze the evidence and how it proves whatever it is you are claiming in your topic sentence.)
- The use of _____ (specific literary device or specific word or phrase) reveals/ demonstrates _____ (claim) because _____ (explain logic)
- By emphasizing _____ (characteristic of story), the author highlights _____ (connection to theme).
  - o Do NOT restate the quotations or summarize other parts of the story in the commentary.

Context / Introduction to Textual Evidence #2

- Another way the author reveals _____ (your answer to the prompt) is by _____... (repeat above process)
  - o Be sure to include a transition between the two examples: Additionally, later in the story, furthermore, as the narrative develops, etc.

Evidence #2 (See above evidence section.)

Commentary #2 (See above commentary section)

Closing Statement/Transitions

- Stand-alone paragraph: Therefore, _____ (real world connection).
- Body paragraph within an essay: In addition to _____ (idea explored in current paragraph), the author also explores _____ (idea for next paragraph).

Sample Literary Analysis Paragraph in MLA Format

Student Name

Teacher's Name

Literature & Writing Period 1

1 January 2018

<div align="center">Isolation in Of Mice and Men</div>

In the novella *Of Mice and* Men, John Steinbeck uses the character Crooks to reveal that people in isolation crave companionship. Crooks is isolated, as the only man of color on the ranch. At first, Crooks seems rude when Lennie tries to come into his room to talk. Despite Crooks' initial response, he finally lets Lennie enter his room, telling him, "Long as you won't get out and leave me alone, you might as well set down" (Steinbeck 69). The use of "alone" implies that isolation is Crooks' natural state. However, the fact that Crooks allows a white man to sit in the non-white area of the bunk house, violating social norms, reveals that Crooks wants companionship. This especially evident with the focus on sitting down, since sitting is more comfortable than standing and thus implies a longer more companionable visit, thus demonstrating that people in isolation crave companionship. Furthermore, the desire for companionship is made even clearer when Lennie tells him of the plan to own and cultivate his own land. Although Crooks scoffs at the idea at first, he soon changes his mind, saying, "If you . . . guys would want a hand to work for nothing—just his keep, why I'd come an' lend a hand" (Steinbeck 76). Although the use of the word "hand" here literally relates to help and work, it also has positive connotations associated with companionship, like shaking hands or holding hands. By using this phrase, Crooks reveals that he wants companionship and, by extension, that isolated people desire companionship.

<h1 style="text-align: center">Citing Sources in MLA Format</h1>

Basic Guidelines:
- Your bibliography should be double-spaced all the way through
- List entries alphabetically by author's last name
- Indent second and subsequent lines

Book:

Author's last name, Author's first name. *Title of Book*. City of Publication, Publisher, Year of Publication.

 *If there are 2 authors, keep the authors' names in the order that they are printed on the text. Keep the first author's name last name first, but the other name is written with the first name first. E.g., Graham, Christina, and Natalie Owsley.

*If there are three or more authors, list only the first author and add "et al." E.g., Graham, Christina, et al.

*If the book has editors, rather than authors, add "ed." After the editor's name. E.g., Bridge, Megan, ed.

Examples:

Lee, Harper. *To Kill a Mockingbird*. New York, Grand Central Publishing, 1960.

Austen, Jane, and Seth Grahame-Smith. *Pride and Prejudice and Zombies*. Philadelphia, Quirk Books,

     2009.

A Work in an Anthology:

Last name, First name. "Title of Essay." *Title of Collection*, edited by Editor's Name(s), Publisher, Year, Page range of entry.

Example:

Harris, Muriel. "Talk to Me: Engaging Reluctant Writers." *A Tutor's Guide: Helping Writers One to One*,

     edited by Ben Rafoth, Heinemann, 2000, pp. 24-34.

 Article in a Magazine:

Author(s). "Title of Article." *Title of Magazine*, Publisher name (if different), Day Month Year, URL,
     date of access.

*If you read the article in print, skip the URL and Access date, but add page numbers.

Example:

Apatoff, Alex. "Iggy Azalea and Nick Young Are the New Faces of Forever 21's Holiday Ads (Insert

     'Fancy' Joke Here, If You Must)." *People Magazine* 22 Oct. 2014, people.com/style/iggy-azalea-

     and-nick-young-are-the-new-faces-of-forever-21s-holiday-ads-insert-fancy-joke-here-if-you-

     must/. Accessed 22 Oct. 2014.

Article in a Scholarly Journal:

Author's last name, Author's first name. "Title of Article." *Title of Journal* Volume. Issue (Year): pages.
     Medium of Publication. If web, add date of access.

Example:

Phillips, Benjamin P. "Clear Eyes, Full Hearts, Can Lose: Friday Night Lights and the Myth of the

      Rewarding of Morality in Sports." *The Journal of Popular Culture*. Vol. 47. Issue 5 (2014): 990-

      1004. onlinelibrary.wiley.com/doi/abs/10.1111/jpcu.12184. 22 Oct. 2014.

A Page on a Website:

Author's last name, Author's first name (or alias, if known). "Article Title." Website Title. Website
      Publisher or Sponsor, Date Month Year Published. DOI or URL. Date Month Year Accessed.
Note- If no publisher name available, write "n.p." where you would write publisher's name. If no
publication date available, write "Accessed" where you would write date.

Examples:

"1D Covers Seventeen Magazine." *One Direction Music*. Sony Music Entertainment (UK) Ltd, 2013.

      seventeen.com/celebrity/music/g772/one-direction-seventeen-magazine-covers/. 22 Oct. 2014.

Podcast:

"Title of podcast." *Name of Series*. Publisher, date of creation, URL, date of access.

Example:

Conger, Cristen, and Caroline Ervin. "Beyonce's Feminism." *Stuff Mom Never Told You*.

      HowStuffWorks, 19 Mar. 2014. stuffmomnevertoldyou.com/tags/black-women.htm. 24 July 2014.

Personal Interview:

Last name, First name. Personal interview. Day Month Year interviewed.

Example:

Owsley, Natalie. Personal interview. 12 Oct. 2015.

Films or Movies:

Movie Title. Director's name, Important performer's names. Distributor, release year.

Example:

Harry Potter and the Goblet of Fire. Directed by Mike Newell. Performances by Rupert Grint, Daniel

      Radcliffe, and Emma Watson. Warner Bros. Pictures, 2005.

Digital Images:

Creator's Last name, First name. *Title of the image*. Title of the website, First name Last name of any
      contributors, Version (if applicable), Number (if applicable), Publisher, Publication date, URL.

Example:

Vasquez, Gary A. *Photograph of Coach K with Team USA*. NBC Olympics, USA Today Sports, 5 Aug.

      2016, nbcolympics.com/news/rio-olympics-coach-ks-toughest-test-or-lasting-legacy.

Your name, teacher's name, course title, and date of submission are 1.0" from the top of the first page; left-justified. Dates = day, month, year.

The paper, heading and body text are all double-spaced, 12 point Times New Roman font. Margins are 1.0" all around.

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Page numbers begin on and with page 1. They are right-justified and 0.5" from the top of the page with your surname next to the page number.

Beth Catlin

Professor Elaine Bassett

English 106

3 August 2009

Titles are centered and are NOT bolded, underlined or italicized. There are no spaces between the heading, the title and the body of the text.

Andrew Carnegie: The Father of Middle-Class America

For decades Americans couldn't help but love the red-headed, fun-loving Little Orphan Annie. The image of the little girl moving so quickly from poverty to wealth provided hope for the poor in the 1930s, and her story continues to be a dream of what the future just might hold. The rags-to-riches phenomenon is the heart of the American Dream. And few other people have embodied this phenomenon as much as Andrew Carnegie did in the late 1800s and early 1900s. His example and industry caused him to become the father of middle-class America.

Andrew Carnegies can be looked to as an ideal example of a poor immigrant making his way up to become leader of the capitalist world. Carnegie was born into a poor working-class family in Scotland. According to the PBS documentary "The Richest Man in the World: Andrew Carnegie," the Industrial Revolution was difficult on Carnegie's father, causing him to lose his weaving business. The Carnegie family was much opposed to the idea of a privileged class, who gained their wealth simply by inheritance ("Richest"). This type of upbringing played a large factor in Andrew Carnegie's destiny. In order to appease his mother's desire for material benefits, and perhaps in an effort to heal his father's wounds, Carnegie rejected poverty and cleaved to prosperity.

Provide parenthetical documentation for any information you can attribute to another source, even if you only summarize or paraphrase the information.

NOTE: this is not a complete paper; it only includes excerpts of various paragraphs from an actual research paper taken from the OWL website at Purdue University. In a true MLA formatted paper, your Works Cited should always start on its own page (in this example, for the sake of space, it starts at the end of the paper's text).

Carnegie once said, "To be born to honest poverty and compelled to labor and strive for a livelihood in youth is the best of all schools for developing latent qualities, strengthening character, and making useful men" (McCloskey 233). He firmly believed in the laborers' right to organize themselves in unions and canonized the commandment "Thou shalt not take thy neighbor's job" ("Richest"). Perhaps Carnegie recognized that unions and other societies of organized laborers develop a cohesiveness that moves them up in society; the emergence of reform organizations crystallizes middle-class consciousness (Blumin 345).

> In-text parenthetical documentation occurs after the quote but before the period. The name(s) of the author(s) precede the page number with no comma.

According to historian Stuart Blumin, "To the extent that they accepted doctrines of individual upward mobility, . . . many immigrant workers absorbed the acquisitive and individualistic ethos of the native middle class. Multiple cultural systems offered workers different strategies for survival and self improvement" (301). Carnegie allowed for this upward mobility as long as it didn't impede production.

> If you delete words from the original quote, insert three periods with a space between and after each one. This is called an ellipsis.

> The Works Cited page is a list of all the sources cited in your paper.

Works Cited

Blumin, Stuart M. "The Hypothesis of Middle-Class Formation in Nineteenth-Century
    America: A Critique and Some Proposals." *American Historical Review* 90.2
    (1985): 299-338. Print.

McCloskey, Robert Green. *American Conservatism in the Age of Enterprise, 1865-1910*
    New York: Harper, 1951. Print.

"The Richest Man in the World: Andrew Carnegie." Dir. Austin Hoyt. Narr. David
    Ogden Stiers. *The American Experience*. PBS. WGBH, Boston. 1997. Television.

> The Works Cited list SHOULD begin on a new page. Center the title "Works Cited" without using quotation marks, underling, bolding, or italicizing. If there is only one entry, title the page "Work Cited"

> All sources should have a publication marker, such as "print," "web," "television," etc. You do not need complete addresses for web sources.

Source Evaluation -- Applying the CRAAP Test

When you search for information, you're going to find lots of it . . . but is it good information? You will have to determine that for yourself, and the CRAAP Test can help. The CRAAP Test is a list of questions to help you evaluate the information you find. Different criteria will be more or less important depending on your situation or need.

Source Title: **Author:**   **Publishing Source:**

Currency: the timeliness of the information
- When was the information published or posted?
- Has the information been revised or updated?
- Does your topic require current information, or will older sources work as well?

Relevance: the importance of the information for your needs
- How does the information relate to your topic or answer your research question?
- Who is the intended audience?
- Is the information at an appropriate level (i.e. not too elementary or advanced for your needs)?
- Have you looked at a variety of sources before determining this is one you will use?
- Would you be comfortable citing this source in your research paper?

Authority: the source of the information.
- Who is the author and/or source (publishing organization)?
- What are the author's credentials or organizational affiliations?
- Is the author qualified to write on the topic?
- Is there contact information, such as a publisher or email address?
- Does the URL reveal anything about the author or source? examples: .com .edu .gov .org .net

Accuracy: the reliability, truthfulness and correctness of the content.
- Where does the information come from? (personal anecdotes, interviews, large study, data/statistics, etc?)
- Is the information supported by evidence and has it been reviewed?
- Does the article include a list of cited references that are verifiable?
- Is the language or tone unbiased and free from emotion?
- Are there spelling, grammar, or other typographical errors?

Purpose: the reason the information exists
- What is the purpose of the information? Is it to inform, teach, sell, entertain or persuade?
- Is the source intended for the general public, or for an academic audience?
- Do the authors/sponsors make their intentions or purpose clear?
- Is the information fact, opinion or propaganda?
- Does the point of view appear objective and impartial?
- Are there political, ideological, cultural, religious, institutional or personal biases?

Sample Annotated Bibliography

Student Sample

English Teacher's Name

American Literature, per. 1

25 January 2016

Annotated Bibliography

"'Fear & the Flu: The New Age of Pandemics'." *Newsweek* **25 May 2009: 6.** *Opposing*

Viewpoints In Context. **Web. 25 Jan. 2016.**

Summary

This letter to the editor for *Newsweek* includes several different viewpoints from people

all over the country regarding the trend of media sensationalization of "pandemics." The

writings are personal opinions but still make connections to and provide evidence from

real world problems.

Strengths and Weaknesses

A common theme in each section of writing is disapproval for the actions of the

government, the media, or the US in general. The writing is based on the point of view

that reflects dissatisfaction for reporting and journalism as well as concern for other

countries that are suffering of real sickness issues. The fact that the writers are simply

concerned citizens is a detriment to a student's research efforts because they are not

qualified experts in the medical, political, or journalism fields. However, the writers still

make interesting points that do not require a degree or job title. The article is lacking

details as each person makes a very short argument that does not include very much

information. The main aspect that is emphasized in this piece is the idea that the

ues elsewhere trump

the over exaggerated problems created in the US.

Relevance to Research Topic

This source's use of the American citizen's concerns about media sensationalism reflects

the influence such journalism has on society and its members. The article also is

important in developing a stance against the reputability and honesty of American news

and offers a connection to specific issues in and out of the US. Also, by including these

reader-written pieces the mindset of at least some parts of American society is reflected

in the points they raise. In general the article contributes to the argument that

sensationalist media negatively effects the American people, yet it is still indulged by

entertainment hungry viewers despite the issues caused by over exaggeration and lies in

the news.