

# *Regular Keystone Composition*

*Syllabus & Reference Materials for the Common Core, for the SAT, & Beyond*

As hard as that is to believe, here's a physical representation of your brain power after taking a standard 11<sup>th</sup> Grade English course offered to Pennsylvania students:



Pretty sad, huh? Here's what your brain power looks like after just 9 weeks on Tyrone's 11<sup>th</sup> Grade English course:



*"It's like Reading & Writing on Steroids!"*

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## Some Recent Testimonials

-----Original Message-----

**From:** [vmg5037@gmail.com](mailto:vmg5037@gmail.com) [<mailto:vmg5037@gmail.com>] **On Behalf Of** vincent gray

**Sent:** Wednesday, April 18, 2012 2:15 AM

**To:** Everhart, Stephen L.

**Subject:** vincent gray thanks Mr. Everhart

Mr. Everhart,

I am looking down the barrel of having three days left of classes at Penn State University Park where I have been for the previous four years. Today I realized that I have very limited time left and decided to email the two teachers that had the greatest impact on sculpting me as a student-- you and Mr. Feather. The summer after I finished high school I passed English fifteen with a 97%. I attribute this entirely to you. You taught me to develop my own voice in my writing and gave me the confidence to seamlessly stack my writing up against the best in the state. I was published in *Penn Statements*-- the handbook for English 15 every freshman must purchase. Unfortunately I refused because my professor asked me to rewrite a conclusion to an essay calling for Joe Pa's retirement in 2008, a very solemn circumstance reflecting on it now. I assume that you most likely do not need reassurance you are doing an outstanding job sculpting young writers based on the quality of work you publish in *Stardust* every year. I would like you to know that ever since my freshman year in Mr. Merryman's class reading *Stardust* it was my dream to be published in it let alone to be voted best narrative of my class. Ever since I have taken your class junior year of high school I have never been pushed quite as hard to tap into my creative writing ability. In conclusion, Mr. Everhart I would like to thank you with everything that I am for preparing me more than anyone for the college atmosphere.

Vince Gray

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-----Original Message-----

**From:** [swartz0934@aol.com](mailto:swartz0934@aol.com) [<mailto:swartz0934@aol.com>]

**Sent:** Tuesday, February 28, 2012 12:57 PM

**To:** Everhart, Stephen L.

**Subject:** Thank you!

Mr. Everhart,

I was just wanting to write you to give you a huge thank you! Throughout my entire high school experience I can honestly say that your class is truly the one that has helped me the most. I just began my English 015 course at the beginning of the semester, and I feel so prepared from being in your class! Everything we are learning so far is something that you have already taught me. It's very cool to sit in a college class and already understand what you're learning about. Please share this with your students! If I would have known then what I know now I wouldn't have felt like it was just another class I had to take. It wasn't one I had to pay for either! Once again I thank you for everything you have taught me!

Erica Swartz

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**From:** Tim Crabtree [<mailto:little8293@gmail.com>]

**Sent:** Tuesday, May 01, 2012 9:50 PM

**To:** Everhart, Stephen L.

**Subject:** Regarding your class

Hi Mr. Everhart,

What you teach in your English 11 class is excellent. I'm not sure if you had known, but I enrolled in PACE at PSU where I took an English 15 course. Because of those packets and specifically your "sports caster" quoting technique lesson, I excelled in the English 15 class. Despite having less total years in any English classes than most of the students, I performed significantly better than most of them. Anyone with even a small bit of self-motivation in your class should excel in their future writing classes, and I thank you for how well you taught.

Tim Crabtree

## Classroom Rules

1. **YOUR BUTT:** Have it in a seat from bell to bell. Do not linger in the hall or near the door before or after class. Instead, come in, find your assigned seat, read the lesson plan on the blackboard, log on to your laptop, and prepare your materials before the bell even rings.
2. **YOUR MOUTH** (sorry to place this item so close to “**YOUR BUTT**”): Don't talk while classmates are presenting, the teacher is teaching, or the class is working silently [especially during rough draft sessions and one-on-one conferences!].
3. **YOUR “POTTY” MOUTH:** Don't use any words here that you wouldn't use in church.
4. **THE REST OF YOUR BODY:** Get it to class. Three tardies equal a cut, and a cut equals a loss of all 50 effort points, or 10% of your grade.
5. **YOUR STATE OF CONSCIOUSNESS:** If you cannot stay awake while seated, then you will stand. Keep your head off the desk and this will not happen.
6. **YOUR GUM ADDICTION:** Chew gum as long as it can't be seen or heard.
7. **YOUR NBA CAREER:** Don't free-throw anything across the room, especially pencils or trash.
8. **YOUR CHROMEBOOK/CELL:** You must bring your Chromebook on days posted on the whiteboard at the side of the room. Do not rely on the extras in the classroom as they are for emergency back-up only. If you do use a classroom Chromebook, you must plug it in at the end of the period or you will lose the privilege to use it again. On drafting days, we will work up till the last 60-seconds of the period. If you have a late essay, you lose movie-viewing and music-listening rights and will receive academic detention until assignments are complete.) “Music” is okay *only when rough drafting* and *only if others cannot hear it*. No cells visible or on at any time.
9. **YOUR DEVILISH SIDE:** Avoid horseplay.
10. **YOUR ATTENTION:** Leave these distracting items in your locker: items you intend to sell [I'm extremely cheap...so please don't try to sell me anything], cosmetics, phone devices, vulgar t-shirts, toys, food, and drinks other than water.
11. **YOUR ACADEMIC TOOL-BELT:** Bring these three items to the job-site every day: pen(cil), notebook, and manila folder with current 9-week packets.
12. **YOUR LIBIDO:** Don't swap saliva outside my door.
13. **YOUR PENCHANT TO PROCRASTINATE:** Hand in compositions on time. 10% off each day late, with 40% as the maximum late charge. Names will be posted.
14. **YOUR CREDIT RATING:** Give the teacher valued collateral for borrowed pencils.
15. **THE LOVE YOU BEAR YOUR FELLOW MAN:** Don't ridicule each other.
16. **YOUR DESIRE TO ESCAPE:** No hall passes during the first 5 minutes and last 15 minutes of class. Sign in and out every time you leave or enter class and take the green pass with you. No more than one person in the hall at a time, and only three total hall trips are permitted each period for a class. Frequent fliers will have their wings clipped. *I do not write passes to the Guidance Office.*
17. **YOUR HEALTH:** Don't ask to go to the nurse unless you are truly ill. No nurse passes are written 1<sup>st</sup> period since the Health Suite is closed then.
18. **YOUR ATTENDANCE CODES:** **ABS**=absent on a quiz day, no effect on grade unless you fail to submit an excuse within three days: **UA**=unexcused after the 3<sup>rd</sup> day; **M**=missing a composition, a zero until turned in.
19. **YOUR SUB:** Treat him better than you treat me.
20. **YOUR AROMA:** Take a bath, wash your sneakers, and use a deodorant whether you think you need to or not. If you ate at Chili's last night, process the aftermath in the hallway. As such courtesies grease the wheels of civilization, we thank you.

## *Syllabus for English 11: Mr. Everhart*

### -Composition plus Grammar, Usage, Mechanics-

The title of this course is Keystone Composition, a writing-centered program designed to ensure that students succeed in college freshman composition, on the SAT's, and on the state's Keystone Composition exam if instituted. Students write sixteen college-length informative, persuasive, narrative, and poetic compositions that will hone their style, content, organization, focus, and grasp of grammatical conventions. These compositions also thoroughly prepare students for college freshman composition courses and for college-level research writing since almost all papers require some form of research-based support and MLA-style citations of the sources used. The composition elements of this course address at some point every Common Core Writing and Language standard. SAT-style grammar and usage instruction in this course is frequent and focused, entailing regular drill, practice, application, and feedback in compositions and on quizzes.

### -Literature-

A mixture of classic and fun-stuff too [sometimes the two do intersect] is the best way to describe this year's literary offerings, topped off with a modicum of choice. A student favorite, the darkly comic novel *Speak* by Laurie Halse Anderson will lead off our reading. The classics include *Death of a Salesman*, *The Short Works of Edgar Allan Poe*, *Fahrenheit 451*, plus the likely suspects: Hawthorne, Thoreau, Emerson, Dickinson, Twain, Hemingway. In an attempt to encourage dynamic personal reading, however, students can choose two major works of their own preference, one fiction, and one non-fiction from the much acclaimed *Opposing Viewpoints* research series of controversial research issues. A touch of bad romance, a drop of horror, a smidgen of philosophy, a glimmer from the apocalyptic fires of a science fiction future, and atop all of this a sprinkling of laughter: it's everything you always wanted from a good reading course...plus some things you *don't* want but must have anyway, like standards-based quizzes, just to make sure that you understand what you are reading. The literature elements of this course address at some point every Common Core Reading standard.

### -Vocabulary-

Tough SAT caliber words [like *pandemonium* and *inscrutable*] await you. All-Skills Quizzes every two weeks will test not only tough vocabulary words but also common roots and affixes so that you can learn how to decipher the meanings of words that you have never seen before. These quizzes also test reading terminology.

### -Grading-

- Four 100-point compositions comprise 40-50% of the 9-week grade--10% is deducted each day late up to 40%.
- All compositions earning less than a C- [70%] can be redone, unless you smile nicely at me—in which case you can re-do anything.
- Papers lacking proper MLA-style research citations and Works Cited pages cannot receive higher than a B-/80%.
- Vocabulary, reading, and writing quizzes comprise the other 50-60% of the grade.
- 10% of each 9-week's grade may be reserved for effort to complete homework.
- No make-up quizzes are given—you either will receive a "0"/UA for an Unexcused Absence if absent but unexcused or an ABS, which means you were legally absent and therefore do not have to retake the quiz. An unexcused absence on a quiz or test date is a mandatory zero—teachers have no choice in this!
- Bonus points are awarded for typing [+5] using vocabulary words in essays [+5 maximum], creative titles [+2], choosing a literary topic [+5].

<b>GIFTED / HIGH ABILITY</b> Note applicable composition #s.	<b>REGULAR ABILITY</b>	<b>LOW ABILITY</b>
incorporate multiple research sources with proper MLA-style citations comps 1,2,3,5,6,7,8,12,14,15,16	incorporate one research source with proper MLA-style citations	no research sources required but 80% maximum grade is imposed
use independently gleaned examples and details from research comps 1,2,3,5,6,7,8,15,16	use examples gleaned from both the teacher and from independent research	use examples provided by the teacher
select and address a more rigorous or related writing topic and subtopic that holds more personal and creative meaning or substitute the assignment for participation in a local, state, or national literary contest comps 1,2,3,5,6,7,8,15,16	address the topic and subtopics assigned	address a topic of a more concrete and accessible nature with the guidance of the teacher and/or paraprofessional
select a classic literary work instead of a popular literature selection or a non-literary selection as a composition topic comps 5,8	select a literary selection, either classic or popular as a composition topic	substitute a non-literary work for a literary one as a composition topic
select an additional or alternative literary work from the same author discussed in class for purposes of independent composition and reading comps 3,12,14,15,16	read and write about the work assigned to the whole class	substitute a simpler work or provide audiotapes of works studied that are too challenging; read more challenging classic works aloud in class whenever possible.
refine and revise submitted work after it has been graded and peer and self edited for publication in literary magazines or newspapers comps 1 through 16	peer and self edit submitted work	edit submitted work with the aid of a paraprofessional
encourage taking SAT vocabulary program as an adjunct to English 11 to expand vocabulary development at 50 words per week	5 SAT vocabulary words per week, encouraging use of words in essays via bonus points	5 SAT vocabulary words per week on quizzes only

One of the major goals of gifted assignments is to remove instructional scaffolding as much as possible. Here are a handful of examples of "scaffold-less" 11<sup>th</sup> grade gifted projects:

1. creating and posting an instructional *YouTube* video to teach would-be comedians a few of the comedy techniques studied in class.
2. devising a *Fahrenheit 451* movie trailer to market the novel as a feature film.
3. participating in PSU's annual Pennsylvania 11<sup>th</sup> Grade Writing Contest, winners take home \$100, tour the campus with other students, and have dinner on the house at the Nittany Lion Inn.
4. recording a speech for submission in the annual Voice of Democracy oratory competition...1<sup>st</sup> prize, \$30,000!
5. rewriting a scene from Miller's *Death of a Salesman* with the inclusion of a totally new character who injects fresh insight on the Loman family's self-destructive dynamics.

## *Required Composition Topics*

### **First Marking Period**

1. **“Who [or What] Do You Love?”**: Persuade a magazine audience that an individual or product deserves praise.
2. **“A Sucker Every Minute”**: Analyze advertising's persuasive techniques.
3. **“Scare Tactics”**: Compare horror masters Poe and Hitchcock.
4. **“Truer Words”**: “Narrate a story or write an essay dramatizing the truth of an Emerson or Thoreau adage.

### **Second Marking Period**

5. **“Reality Check”**: Evaluate the realism of a piece of fiction.
6. **“Groin Kicks and White Chicks”**: Analyze comedy techniques.
7. **“Basic Training: Weapons of Persuasion”**: Research an issue and then advocate a policy change or stance on it.
8. **“Speak the Unspeakable”**: Recommend that readers read or avoid a piece of literature by evaluating the appeal of its conflict, tone, and style.

### **Third Marking Period**

9. **“Can You Feel It?”**: Write a poem / lyric passionately expressing an emotion.
10. **“Once Upon a Me”**: Write a poem / lyric reflecting on the significance of one of your childhood experiences.
11. **“A Poem of Your Choice”**: Write a poem / lyric of your choice...no teacher-topic interference.
12. **“Getting Tone”**: Analyze the tone shifts in Whitman's Civil War poetry.
13. **“Fiction-Mongering”**: Write a short story...again, no teacher-topic interference
14. **“From Uncle Tom to Barack Obama”**: Analyze how various figures from the humanities either perpetrate or terminate black stereotypes in America.

### **Fourth Marking Period**

15. **“Welcome to the Future...is it Now?”**: “Compare Bradbury's futuristic world in *Fahrenheit 451* to our world.
16. **“20,000 Reasons to Throw Away Your Soul”**: Persuade others that the American Dream is / isn't harmful, inform others about the traits of a successful family, or narrate an encounter between one of the Lomans in *Death of a Salesman* and a first-person narrator that you invent.

# PA CORE ESSENTIAL QUESTIONS RELEVANT TO THE 16 KEYSTONE COMPOSITION UNITS

## LITERATURE

How do strategic readers create meaning from informational and literary text?

[3,6,7,8,9,10,11,12,13,14,15,16]

How do readers know what to believe in what they read, hear, and view? [2,5,7]

What is this text really about?? [3,6,7,8,9,10,11,12,13,14,15,16]

How does interaction with text provoke thinking and response? ?

[3,6,7,8,9,10,11,12,13,14,15,16]

## VOCABULARY

What strategies and resources does the learner use to figure out unknown vocabulary? [1-16]

How does one develop and refine vocabulary? [1-16]

## COMPOSITION [1-16]

What is my purpose? [1-16]

Who is my audience? [1-16]

What makes my writing clear and effective? [1-16]

What will work best for my audience? [1-16]

How do grammar and the conventions of language influence my spoken and written communication? [1-16]

## RESEARCH

What does a reader look for and how can he find it?[1-8, 12, 14-16]

How does a reader know a source can be trusted? [7]

## *Composition Re-Do Policy*

The intent of this policy is to make certain that every student who learns from his mistakes can succeed in this course and that quality and appearance standards are met. The following provisions build such success:

1. Compositions **must** be re-done if any of these conditions are not met: the heading is wrong, no rough draft is attached, the format is wrong (not in blue or black ink if handwritten, writing on both sides of the paper, not double spaced if typed), or the paper is messy (more than 2 cross-outs per page/ white-out does not count as a cross-out).
2. Compositions **may** be re-done under these circumstances: the student has earned a grade less than a [70%] –or any score if you play nice--and the skills to be re-done are not big three FCA's: spelling, frag/runs, and TS/SUBS. These FCA's are not re-doable...all others are.
3. The original composition must be turned in with the re-done version [2] days after the student received the paper. The paper may not have to be totally re-done...just those pages on which errors occur.

## *The Master Queue: Print at School for Free!*

1. Change your Google document to a PDF by going to File->Download As->PDF.
2. To print the PDF file, browse to [www.tyrone.k12.pa.us/print](http://www.tyrone.k12.pa.us/print). (Please bookmark this website on your Chromebook if you haven't already.)
3. Enter your district username and password.
4. Click on "Choose file" to upload the document you want to print.
5. Select the PDF file you want to print via the Google Drive or Download folder by double clicking on the file name.
6. Click on the green "Next" button.
7. When the status of the print job changes from "Awaiting processing" to "Awaiting release", click on the "Master Queue" button to send the print job to the printer/copier located near the bottom of the screen. (Your document will sit and wait in the Master Queue until you walk to a printer/copier to retrieve it.)
8. Go to a printer/copier: by the Attendance Office/MS SAP Room, by Mr. Wilson's room, in the library, cafeteria, room 230 to release the print job.
9. Once at a printer/copier, press "Keyboard Access" on the screen or push the "Log In/Out" button.
10. Punch in your ID number, which is your lunch number.
11. Push the "Services Home" button to the left of the display screen.
12. Press "Custom Services" on the screen of options.
13. Press "Print Job Release."
14. Select the documents you want to print.
15. Press "Print."
16. Collect your documents from the printer/copier tray, which is on the right on most machines but not all. The printer/copier next to Mr. Wilson's room prints documents *below* the login screen.
17. Then log out using the "Log In/Out" button to the right of the display screen, and get back to class!

~Hail, JoePa~

When you think about Penn State football, you think of one man, Joe Paterno. His 345 wins place him second on the all-time Division I-A win list, just behind Bobby Bowden, who has 23 wins with Samford, a Division I-AA school that by equal standards should not count toward Bowden's legacy. You see, back in Bowden's Samford days there were no NCAA divisions. In his day, Joe has been to thirty-one Bowl Games, winning twenty, and has two National Championships, not to mention five undefeated seasons which, if Division I-A had a standard playoff system, would have translated into four national championships. He has been coaching the Nittany Lions for forty years and has been in the organization for fifty-five years. Happy Valley without "JoePa" is almost un-imaginable. Seventy-four of his players have made first team All-American. Nearly three-hundred have made the NFL with twenty-nine going in the first round (**Longoria 3**). Not only does he coach at a legendary football school; he contributes to a great academic school as well. Penn State has a 74% graduation rate, surpassing the national average of 54% (**Longoria 7**). While he's taken a lot of heat during the Lions' recent funk, Joe Paterno deserves praise because of his phenomenal recruiting class, the hype and prestige of the upcoming season, and his contributions to the wonderful environment in which he coaches.

Joe Paterno is the nation's best coach this year--and he can thank his phenomenal recruiting class for giving him a boost. Penn State attracted sundry top recruits in Justin King (#7), Derrick Williams (#2), and Lydell Sargeant (#16). Derrick Williams announced on national television that he would be honored to play for Joe Paterno instead of other more dominant teams. Ever since 2002 when the Nittany Lions experienced an 8-4 season, beating Nebraska 40-7 on national television and sent four players in the 1<sup>st</sup> round, they have lamented a string of fifteen losses in just two seasons. In that span, however, PSU has been rebuilding. Joe Paterno's allure and prestige have put stars in eighteen-year-old eyes. Previous top recruits include Anthony Morelli (#14), Austin Scott (#33), Tony Hunt (#26), and highly recruited walk-on Deon Butler (#3). Morelli was rated the top high school QB in the nation. In the first 2 games of the 2005 season, these recruits have proven their worth. Justin King has made two big plays including a sixty-yard reverse and a fifty-nine-yard TD reception. Derrick Williams has 7 receptions for 98 yard, and Tony Hunt has rushed 26 times for 184 yard and a TD. Deon Butler had a breakout game against Cincinnati hauling in two passes for 73 yards and a TD. Oh, and don't forget--Justin King made numerous defensive plays. The Lions are looking at a solid D and a big-play O all because of Joe Paterno's astute recruiting skills

The hype all started with ex-ESPN college football analyst Trev Albert who predicts that the Lions should start the season 5-0 heading into a nationally televised game with top-5 team Ohio State. Should Penn State win that game, watch out. The Lions are young and full of potential. The only problem is the inexperience on the team. None of the offensive players played on the team that went to the Outback Bowl in '02 against Auburn. The Lions get a tough one on the road after Ohio State with Michigan, who have a bye week to prepare. The only other game that should give PSU a test is the boilermakers of Purdue. Those three games fall in a four week span. That span will

prove if the Lions deserve a January 2 bowl game or not. It seems that some of the fair-weathered fans have been doubting the decisions that Joe has been making, self-righteously loathing him at times, but they have no reason to. Two bad seasons in a span of 55 is acceptable in nay other field of endeavor. However, this year should shut up the bandwagon jumpers. Even in the first week when Penn State opened against a clearly overmatched South Florida team looking to pick up a big paycheck, fans criticized the play-calling and pass routes. Again in the second game against another terrible team in Cincinnati the fans still criticized until the play-books were opened in the 2<sup>nd</sup> half and PSU exploded for three TD's. These armchair quarterbacks need to learn a thing or two about football. As the shirts seen throughout Happy Valley say, "Joe Knows Football." The season-to-be has a lot of expectation and hype. If the freshmen and sophomores can score some points, the top-5 defense can shut the opposition down, resulting in wins-- not 6-4 losses. If the offense scores, the lions win.

Beaver Stadium. 110,000 people. 'Nuff said. The environment in which Joe Paterno coaches and Penn State plays is one of the best in the nation. Paterno is the reason for that environment. Beaver Stadium holds more people than every NFL stadium and most NCAA stadiums. In fact, only Michigan has a bigger stadium. However, if Beaver's seats (8in.) were as small as Michigan's (6in.) Penn State would have the largest football stadium in the nation. It is every young PSU fan's dream to be standing in that tunnel behind JoePa, 115,000 screaming fans cheering you on and you run through the Blue Band to an eruption of deafening cheers. When fifth-year senior CB Anwar Phillips (#1) was asked what his best memory of his Penn State career would be he responded, "Coming out of the tunnel. The fans and the whole atmosphere is great" (**Nelson 3**). He was later asked how he would describe fans on game day. He replied using just one word, "crazy" (**Nelson 6**). Beaver Stadium brings an intimidation level with it. The other team, most likely hasn't played in that atmosphere before.

Remember, it gets even louder when a team like Purdue ('05), Nebraska ('02), Ohio State('03), Michigan ('06), or Notre Dame ('06) comes to town. The fans tailgate all day, getting revved up for the game, and then cheer on a team that always plays well in big games. In 2003 a Nittany Lion team that was down and out gave Ohio State its best game and lost only because of a dropped pass that was called complete and a 50+ yard FG that was just off the mark. Even OSU fans admitted Penn State's dominance. Then, the next year, Kyle Orton and his Heisman hopes entered Beaver Stadium. Purdue and their star hadn't faced anyone who had a defense like Penn State's. The staunch Lions D intercepted Orton twice, but Purdue ended up winning. Those 2 INTs knocked Orton's Heisman hopes out the window. But the loudest game ever played at Beaver had to be the Nebraska game of '02. Unranked PSU dominated a highly ranked Cornhusker team that had National Championship hopes. The Lions won 40-7 and put themselves back on the college football map. All these games can be attributed to JoePa's coaching, the players good play, and the loyal fans. Penn State is lucky to have a fiery stadium like Beaver—and fiery, consistent coaching is the reason why Joe is the coach of the year.

Joe Paterno should be coach of the year because of his phenomenal recruiting class, the hype and prestige of the upcoming season, and the wonderful environment in which he breeds. No other coach can say that he has been coaching the same school long enough to see 11 different Presidents of the United States hold office (**GoPSUS 2**). No one has donated more money to a college. No one has better fans. No one has more respect.

#### Works Cited

"GoPSUSports". GoPSUSports.com/football/Ppl/paternobody. cfm.12 September 2005.

Longoria, Rico. "Paterno's Return". m/ncf/ preview 01/5/joepa#'s.html. 12 September 2005.

Nelson, Jeff. *Penn State 2005 Kickoff Magazine*. 10 September 2005.

# In-Text Citations Rules

MLA format follows the author-page method of in-text citation. This means that the author's last name and the page number(s) from which the quotation or paraphrase is taken must appear in the text, and a complete reference should appear on your Works Cited page. For example:

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

**Wordsworth extensively explored the role of emotion in the creative process (Wordsworth 263).**

Both citations in the examples above tell readers that the information in the sentence can be located on page 263 of a work by an author named Wordsworth. If readers want more information about this source, they can turn to the Works Cited page, where, under the name of Wordsworth, they would find the following information:

**Wordsworth, William. *Lyrical Ballads*. London: Oxford U.P., 1967.**

## MLA Works Cited Page Rules

1. Begin your Works Cited page on a separate page at the end of your research paper. It should have the same one-inch margins and last name, page number header as the rest of your paper.
2. Label the page Works Cited (do not italicize the words Works Cited or put them in quotation marks) and center the words Works Cited at the top of the page.
3. Double space all citations, but do not skip spaces between entries.
4. Indent the second and subsequent lines of citations five spaces so that you create a hanging indent.
5. List page numbers of sources efficiently, when needed. If you refer to a journal article that appeared on pages 225 through 250, list the page numbers on your Works Cited page as 225-50.
6. *Writers are no longer required to provide URLs for Web entries.* However, if your instructor or publisher insists on them, include them in angle brackets after the entry and end with a period. For long URLs, break lines only at slashes.

## Model Works Cited Page:

### Works Cited

- "Blueprint Lays Out Clear Path for Climate Action." *Environmental Defense Fund*. Environmental Defense Fund, 8 May 2007. Web. 24 May 2009.
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- An Inconvenient Truth*. Dir. Davis Guggenheim. Perf. Al Gore, Billy West. Paramount, 2006. DVD.
- Leroux, Marcel. *Global Warming: Myth Or Reality?: The Erring Ways of Climatology*. New York: Springer, 2005. Print.
- Milken, Michael, Gary Becker, Myron Scholes, and Daniel Kahneman. "On Global Warming and Financial Imbalances." *New Perspectives Quarterly* 23.4 (2006): 63. Print

## WHEN DON'T YOU HAVE TO CITE?

### For *Common Knowledge* & For Your *Own Ideas* and *Prior Knowledge*

Information that is common knowledge does not need to be cited, like the fact that the United States of America has been around since 1776 or the words to "Jack and Jill". You also don't have to give a citation for facts or ideas that were in your own head before you began doing research, as long as you express those ideas in your own words. *The Golden Rule of Plagiarism* is that if it was not in your own head before starting research, then you must cite it to show where the words or the ideas came from!

## IS PARAPHRASING PLAGIARISM?

Paraphrasing is putting information and ideas into other words for the sake of clarity or brevity. Used properly with citations, paraphrasing can be a powerful tool for both explaining ideas and making persuasive arguments. But what constitutes proper and improper use of the paraphrase?

### *Take the following example of an original text:*

The lost-wax casting process (also called *cire perdue*, the French term) has been used for many centuries. It probably started in Egypt. By 200 BCE the technique was known in China and ancient Mesopotamia and was soon after used by the Benin peoples in Africa. It spread to ancient Greece sometime in the sixth century BCE and was widespread in Europe until the eighteenth century, when a piece-mold process came to predominate. -- Marilyn Stokstad, *Art History, Volume Two* (New York, Prentice Hall, Inc. and Harry Abrams, Inc., 1995), 31.

### *And here is a paraphrase, which does not need quote marks:*

The lost-wax casting process is an ancient method for making metal sculpture. While the ancient Egyptians appear to have been its first practitioners, other cultures around the world also developed or imported the technique. Introduced to Europe by the ancient Greeks in the sixth century BCE, lost-wax casting remained an important artistic method up to the eighteenth century (**Stokstad 31**).

Rather than simply restating the text, the author of the paraphrase changes the text to draw out a particular idea and leaves out the details that aren't relevant to the point she's making. Moreover, she adds some clarity by including a short definition of the lost-wax method in her opening sentence. *But most importantly, the author has cited her source by author and page number—as she must, because anytime you use ideas that did not come from your own head you must use a citation....even if you used none of the author's original words!*

## TAHS PLAGIARISM POLICY

- ❖ If the offense is blatant [that is, the student has copied more than a few sentences from a text without citations and quote marks] the grade will be a 0 *without a chance to re-do the assignment*.
- ❖ If the offense is marginal [that is, an occasional phrase is copied without attribution or else paraphrased information appears without a citation] then the teacher has the discretion to allow the student to re-do the paper *with a penalty on the final grade to be determined by the teacher*.

## Books

**Author. Title of Book. City of Publication: Publisher, Year.**

### Book with only 1 author...

Williams, Tennessee. *A Streetcar Named Desire*. New York: Penguin Group, 1975.

### Book with more than 1 author....

Rowe, Richard, and Larry Davis. *The Essential Welder: Gas Metal Arc Welding Classroom Manual*. Albany: Delmar, 2000.

### Books with a Corporate Author [published by an agency or an organization]

United States Fish and Wildlife Service, *Growing Plants for Hawaiian Lei*. Honolulu: Univ. of Hawaii Press, 2002.

## Web Sites

**Author (if available). "Name of Article." Name of Site. Date article was written (if available; if not write "n.d."). Medium of publication (Web). Date of access.**

Sherman, Chris, "Everything You Wanted to Know About College."

*SearchEngineWatch.org*. 4 Sept. 2004. Web. 5 Nov. 2011.

"Legalizing Gambling Lifts a Depressed Town." *CNN.com*. 15 Mar. 2007. Web. 4 June 2010.

## Encyclopedias

**Author of Article (if given). "Article Title." Title of Book. City of Publication: Publisher, Year.**

Lesko, Leonard H. "Pyramids." *The World Book Encyclopedia*. 2001.

## Movies

**"Title. Screenplay Author. Director. Production Company, Year.**

Psycho. Screenplay by Joseph Stefano. Dir. Alfred Hitchcock. Shamley Productions, 1960.

## Magazine Articles

**Author. Title of Article. Title of Magazine Date: Page (s).**

Dominus, Susan. "Why Pretty isn't Pretty Enough Anymore." *Glamour* Jan. 2004: 136-154.

## Magazine Ads

**Product, An Advertisement in Title of Magazine. Date: Page (s).**

Ford Trucks. An Advertisement in *Newsweek*. Jan 4, 2004: 136.

## Newspaper Articles

**Author. "Title of Article." Name of Newspaper Date, edition: Page (s).**

Dominic, Nelson. "Sex Offender Web Site Dabated." *Honolulu Star-Bulletin* 8 Apr. 2004, night final ed: A3.

## Song Lyrics

**Artist. "Title of Song." Name of Album/CD. Recording Company. Date.**

Clapton, Eric. "Layla." *Clapton's Greatest Hits*. Arista Records. 1991.

## TV Programs or Commercial

**"Title of Episode or Segment." Title of Program or Series. Name of Network. City of Local Station (if any), Broadcast Date.**

"Why the Towers Fell." Nova. PBS. KHET, Honolulu. 7 Oct. 2004.

Hanes Underwear for Men. NBC. WJAC affiliate, Johnstown, PA. 7 June 2005.

## Interviews

**Person Interviewed. Type of interview (personal, telephone, email, etc). Date.**

Clinton, Bill. A Personal Interview. *Larry King Live*. CNN. 24 June 2003.

## FINDING A BOOK IN THE TAHS LIBRARY

The OPAC is a search engine for the books of the library. Follow the steps below to locate books using the OPAC. The OPAC can be accessed from any computer in the school.

1. Click on the OPAC symbol ( Books with Magnifying Glass)
2. A Search Box should appear. Below the search box will be a bar that lists different items to be searched for. You may search for TITLE, AUTHOR LAST NAME, and SUBJECT.
3. Type in what you are looking for and then click on the button for what you are searching for ( TITLE, AUTHOR, SUBJECT)
4. Your search results should appear on the screen. "Click" on the item you wish to examine to be taken to screens which provide more information...like the Call Number, Author, Status)

**Note: To go back one screen or to do another search use the "ESCAPE" (ESC) button on the top left side of the keyboard!**

### HOW TO READ A CALL NUMBER TO FIND A BOOK

#### FIC HEM

Fiction                      First 3 Letters of Author's Last Name

Located on 2<sup>nd</sup> floor back wall of the library

#### ADU FIC CLA

Adult Fiction\*              First 3 Letters of Author's Last Name

\*Must be in 9<sup>th</sup> grade or above to check out  
Located on 2<sup>nd</sup> Floor Left Hand side

#### 737.65 THO

Nonfiction Dewey Number\*      First 3 Letter of Author's Last Name

\* Use Numbering system on Rows to locate section.

## FINDING A MAGAZINE OR JOURNAL ARTICLE USING A SCHOOL COMPUTER DESKTOP

### ACCESS PA POWER LIBRARY/EBSCO HOST

ACCESS PA Power Library is a service provided by the state of Pennsylvania to school and public libraries. The Ebsco Host portion of the Power Library provided access to articles from over 2000 magazines. These articles are not available on the web.

Click on the **ACCESS PA Power LIBRARY ICON**. A menu of databases should appear. To access Ebsco Host, look under the General Reference on the right hand side. Click on the **EBSCO Host link**. Another page should come up. Click on the **EBSCO Host link** again. You should come to a page listing different databases to search. The default is **Masterfile Premier** which is the one you will be using. Click on the **“Continue”** link. You should come to a page with a type-in box at the top.

The type-in box works like a normal search engine. Put the terms you wish to search for in the box. Click on “full-text” and then hit the “search” icon. After your results come up, then hit the “periodicals” icon to reduce the results on your return list of sources to magazine and journal articles only.

You can print out the full article on a library or computer lab printer.

# Keystone Literature Terminology Cheat Sheet

## All-Skills Quiz #1

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**Affix** A prefix or suffix attached to the start or end of a root word to change its meaning [**Antichrist** means *against Christ* and **childish** means *like a child*.]

**Allegory** A story with symbolic characters and a moral. [In the "Tortoise and the Hare", the hare symbolizes laziness and the tortoise persistence. The race symbolizes the struggle of life. The moral is "persistence wins the race of life."]

**Alliteration** The repetition of initial sounds in neighboring words. ["the lazy, laughing south"]

**Allusion** A reference in literature to a familiar person, place, or event. [He's a real Romeo. She thinks she walks on water.]

**Antonym** A word that is the opposite in meaning to another word. [blame and forgive]

**Authoritative vs. Non-authoritative source**--Is the writer an **expert** on his subject, and is he a **reliable** source of information?

**Bias** Taking a **one-sided** approach to change someone's opinion. [Think of biased political ads in which the opponent's viewpoint is never shared unless it is portrayed as evil or faulty in some way. Some believe Fox News has a conservative bias.] Bias is the defining trait of **propaganda**.

**Characterization** The methods an author uses to show characters and their personalities [appearance, actions, dialogue, thoughts]

**Citation**--putting the first word that appears in the works cited entry (which may or may not be the author's name) and page # if available after material quoted or borrowed from another source in a research paper. Example: (Helicopters 254) or (Smith 2) or (*Psycho*).

**Compare/Contrast** A structural or organizational method in an essay to show common and/or differing features.

## All-Skills Quiz #2

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**Conflict/Problem** An internal or external problem confronting a character that follows this pattern:

- **Exposition** The beginning of a work that provides background information about the characters and their problems.
- **Rising Action** The part of a story where the problems becomes increasingly complicated.
- **Climax** The turning point in a narrative; the moment when the conflict is at its most intense.
- **Falling Action [or Denouement]** The part of a literary plot that is characterized by diminishing tensions.
- **Resolution** The portion of a story in which the conflict is resolved. [The resolution of "The Tell-Tale Heart" is that the murderer turns himself into the police]

**Connotation** The suggested meaning of a word [jock = a dumb, cocky athlete]

**Consonance** Repeating a consonant sound, but not necessarily at the beginning of a word as in alliteration. [The killer was of a sickening ilk.]

**Context Clues** Words which help reason out the meaning of an unfamiliar word.

**Dialect** Speech of a region or locale [like *y'all* for the south]

**Dialogue** Conversation between characters or speakers in story or drama.

**Diction** An author's word choices, which convey his meaning and tone.

**Essential information**—details from a reading selection that if changed would affect the over-all meaning or outcome

**Explicit** Clearly expressed or fully stated in the text. Opposite of **implicit** or **implied**.

## All-Skills Quiz #3

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**Fact** A piece of information provided objectively, presented as true.

**Figurative vs. Literal language**—figurative speech is not meant to be taken literally, or word-for-word [figuratively, to say that my mind was swimming with ideas means that I am very imaginative, but literally it means that my head is wet.]

**Flashback** An organizational device used in literature to present action that occurred before current (present) time of the story.

Flashbacks are often introduced as the dreams or recollections of one or more characters.

**Foreshadowing** A hint of an upcoming event in a story

**Formal vs. informal usage** Language that is characterized by the absence or presence of:

- **contractions** [*do not* vs. *don't*]
- **slang** [*a man* vs. *a dude*]
- **1<sup>st</sup> or 2<sup>nd</sup> person references** like *I/you* [*Many people* think abortion is wrong vs. *I* think abortion is wrong]
- **idioms / clichés** [He is *flirting with disaster*. She is so *down to earth*. vs. He is taking an unwarranted risk. She has a firm grasp of reality.]

**Generalization** A conclusion drawn from specific information used to make a broad statement about a topic or person. [*People today are taller than 100 years ago* or *Society is becoming corrupt*.]

**Genre** A type or category of literature:

- **Autobiography** A non-fictional, true story of a person's life *written by that person*.
- **Biography** A written account of *another* person's life.
- **Drama** Plays to be performed by actors on stage, radio, or television. Scripts use mostly **dialogue** and **stage directions**. **Monologues** often appear as lengthy speeches in dramas and are spoken by one speaker, either to others or to himself. If spoken aloud to himself, a monologue is called a **Soliloquy**.

- **Essay** A genre of writing centered around a **thesis** and whose goal is usually to **persuade** or **inform**
- **Fiction** Any story that is the product of imagination and meant to entertain—not true and factual. **Elements of Fiction** include characters, settings, plots, themes, symbols.
- **Nonfiction** Text that is not fictional; designed primarily to explain, argue, instruct or describe rather than to entertain. For the most part, its emphasis is factual. **Elements of Nonfiction** include facts, data, charts, graphics, headings.
- **Literary Nonfiction** includes literary elements [like character, setting, and dialogue] that we usually associated with **fiction** to write about real-life persons, places, or events. Examples include biographies and memoirs.
- **Poetry** Writing that present ideas and evokes an emotional experience in the reader through **meter** [the beat of a poem created by series of soft and hard syllables] and **sensory imagery**. Poetry typically relies on words that have several layers of meaning (**figurative language**). Can have a **rhyme scheme** in consistent **stanzas** [ABAB, AABB or ABCB, for example] or appear in non-rhyming **free verse form without stanzas**.
- **Prose** Non-poetic writing—like we see in essays, articles, and stories.

**Headings, Graphics and Charts** Any visual cues on a page of text that offer additional information to guide the reader's comprehension. Headings typically are words or phrases in bold print that indicate a topic or the theme of a portion of text; graphics may be photographs, drawings, maps or any other pictorial representation; charts (and tables or graphs) condense data into a series of rows, lines or other shortened lists.

**Hyperbole** An exaggeration or overstatement (*I had to wait forever.*)

**Imagery [also known as Sensory Imagery]** Descriptive or figurative language in a literary work; the use of language to create sensory impressions.

## All-Skills Quiz #4

**Implicit** Though unexpressed in the actual text, meaning that may be understood by the reader; implied.

**Inference** A judgment based on reasoning rather than on a direct statement. A conclusion reached by "reading between lines."

**Informational Text** Nonfiction written primarily to convey factual information. Informational texts comprise the majority of printed material adults read (textbooks, newspapers, reports, directions, brochures, technical manuals).

**Irony** The use of a word to mean the exact opposite of its literal meaning; a mismatch between the actual result of a sequence of events and the expected result. [The most likely to succeed ends up on welfare and the class clown ends up rich. Also, your mother walks into your messy room and says, "nice."]

**Jargon**--technical language in a certain field [computer jargon would be "hyperlink" and "phishing"]

**Literary Device** Tool used by an author or any genre to enliven and provide voice to the text (**dialogue, alliteration, metaphor, hyperbole, irony**).

**Literary Element** A technique used in either fiction or literary nonfiction (**characterization, setting, plot, theme, tone**).

**Literary Movement** A historical period of literature marked by common beliefs of that time:

- Late 1800s **Realism**—Bret Harte's "Outcasts of Poker Flat"—authors believed in portraying characters the way they really speak, dress, and act, often showing the brutal and ugly side of life. [A boy's dog dies. He buries it in the mud of a driving rain.]
- Early 1800s **Romanticism**—William Cullen Bryant's "Thanatopsis"—authors conveyed with strong emotion the idea that nature's beauty could teach us valuable lessons about how to live our lives and how to face death. [A boy's dog dies. As he buries it, he is reminded of his own mortality and decides to live life to the fullest.]
- 1920s **Existentialism**—Hemingway's "A Clean, Well-Lighted Place"—authors believed that life was meaningless and that no God existed. [A boy's dog dies. He lets it rot in the yard, curses into the wind that a humane God would not allow such suffering, and hangs himself in the night.]

**Main Idea** The topic sentence of an essay or paragraph or the theme of a story or poem. Do not confuse this with a minor or supporting idea.

**Metaphor** The comparison of two unlike things in which no words of comparison (*like* or *as*) are used (e.g., *The speech gave me food for thought.*)

## All-Skills Quiz #5

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**Mood** The prevailing emotions or atmosphere of a work, often created by the dialogue, imagery, and setting.

**Motif** A recurring subject, theme, or idea in a literary work.

**Objective vs. Subjective Tone** An author keeps an **Objective** tone by refusing to show emotion or to take a biased side, portraying only facts in a logical, even-handed way; a **Subjective** tone shows emotion and opinionated **bias**.

**Onomatopoeia** Words that imitate sounds, like "snap, crackle, pop"

**Opinion** A statement based on information that has not been proven to be true but instead on subjective feelings or misinformation

**Paradox** A contradictory statement that is also true: [The most deprived children are those who are given everything.]

**Personification** An object or abstract idea given human qualities or human form (*Flowers danced about the lawn.*)

**Persuasive techniques** Using **emotional appeals** [**pathos**—appealing to fear, humor, bandwagon, self-consciousness], **logical appeals** [**logos**—appealing to statistics, facts, and numbers], or **testimonial appeals** [**ethos**—quotes from experts or famous people] to convince others in writing or in speech to do something.

**Plot** The events of a story. The plot often involves a conflict experienced by a **protagonist** [a character who has a problem] who is opposed by an **antagonist** [a character who is causing the problem].

**Point of view**--who tells a story, the narrator type:

- **First person** is a character in the story who can either be **involved** in the action as a main character or **removed** from it as a minor character narrating the events as he perceives them. The narrating character may offer opinions about the action and characters that differ from those of the author; therefore, personal feelings of characters are conveyed more directly and the reader must filter everything said to get to the truth, as in real life. Readers develop a trusting personal rapport with this type of narrator. This narrator cannot report un-witnessed events or enter other characters' thoughts.
- **Third person** narrators can choose to be **omniscient** [reporting everything, *all* characters' thoughts and even un-witnessed events] or **limited** [reporting only what *one* character experiences, without any special insight into other characters' minds or motivations]. These narrators are more objective and trustworthy in reflecting the author's intended opinions.
- **Second person** is when an author calls the reader "you" to make him feel like he is involved in the action as the character.

## All-Skills Quiz #6

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**Position** The side you take in an argument that must be supported with evidence [Should Penn State be banned from bowl games for five years? My position is that they should not be.] Also known as an **assertion**.

**Primary source**--a first-time published or original source used to develop a topic [a survey, court record, diary, literary work, painting, photograph, interview, historical document, statistic]

**Progressive and digressive time**--telling a story or writing about a topic in chronological or reverse chronological order.

**Propaganda Techniques** Used to influence people to believe, buy, or do something by presenting an argument in a *biased, one-sided way* to change someone's opinion by *exploiting emotion, faulty logic, and misinformation* in the process. Types include:

- **Overgeneralization, Stereotyping, or "Sweeping Generalization"**-- a statement that goes too far by applying a rule or observation to all cases or occurrences. [White men can't jump. Blacks are less intelligent than whites.]
- **False Analogy**—comparing "apples to oranges" [Doctors use x-rays when they do surgery, so we should be able to use our vocabulary lists on quizzes.]
- **Bandwagon**—urging people to feel a certain way or change their behavior in order to be part of the crowd [Everybody's gambling—why aren't you?]
- **Attacking the Person or Name-Calling**—attacking those who oppose your viewpoint by name-calling [Abortion-supporters are nothing but 1<sup>st</sup> degree murderers.]
- **Appeal to Emotion**—exploiting people's sense of pity, patriotism, fear, security, morality, cuteness, family closeness, love, humor, etc. [It's un-American and downright un-Christian to oppose the president's war effort. ]
- **Circular Reasoning**—a conclusion that is nothing more than a restatement of itself without any real logic or proof [I should be able to go the party because I should be. Ralph Nader is the best candidate for president because he is totally better than all the others. We should outlaw abortion because it aborts a fetus.]

- **Oversimplification**—presenting a too-simple, non-proven solution to a complicated problem [If we just got all them sheet-heads in one place and nuked the hell out of ‘em, this whole terrorism problem would just go away. If we just gave kids a practice PSSA test every day of the year, all of them would be proficient at the end.]
- **Red Herring**—throwing your opponent off of the topic. [Your dad is arguing that your math grade is too low and needs improvement, so you argue, “I did well on my English test” or “My math teacher has really bad breath...and he picks his nose.”]
- **Testimonial**--attempt to persuade the reader by using a famous person to endorse a product or idea (for instance, the celebrity endorsement).
- **Repetition**--attempts to persuade the reader by repeating a message over and over again until people believe it [Keep saying Obama is not a US Citizen or Obama is a Muslim; keep saying ObamaCare until people believe it was his idea—when in reality it was originated by Republicans]
- **Appeal to numbers, facts, or statistics** attempts to persuade the reader with statistics [Propaganda will try to confuse and mislead people with shady statistics (“fuzzy math”) rather than use respected statistics from solid sources]

**Purpose** The author’s intent: to **inform**, to **narrate / entertain**, or to **persuade**

**Satire** A literary approach that ridicules those who deserve it, like dishonest politicians or greedy lawyers

**Secondary source**--books and articles already written and published by other individuals on your topic, thus “not original” since the writer of the source has already borrowed the work of other researchers or writers. [encyclopedias, websites, high school text books, and magazine articles are all secondary sources of information]

**Sentence Variety** Varying sentence **structures** and **lengths** [using a sentence fragment or simple sentence on purpose to convey fear, or using a run-on sentence or compounds to convey breathless excitement.]

**Setting** The time and place in which a story unfolds.

## All-Skills Quiz #7

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**Simile**--a comparison with *as* or *like* [He’s tough as a nail. She runs like a deer.]

**Sound Devices** Elements of literature that emphasize sound ( **alliteration**, **rhyme**, **onomatopoeia**, **consonance**).

**Speaker** The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. See also **point of view**.

**Stage Direction** A playwright’s written instructions provided in the text of a play about the setting or how the actors are to move and behave in a play.

**Standard vs. Substandard English**--proper or improper usage, spelling, mechanics, and grammar [Substandard: He don’t got no money.]

**Structure**--how an essay's subtopics or a story's / poem's events are organized:

- **chronological** [in time order, as by the four-marking-period structure of the novel *Speak*]
- **cause and effect** [as in the research essay on what subtopic factors lead to teen suicide]
- **comparison or contrast** [as in the Poe and Hitchcock essay, with similar subtopic horror tactics]
- **related anecdotes or examples** [as in subtopic examples of the comedy techniques essay]
- **classification** [as in the ethos, logos, pathos subtopics of the advertising tactics essay]
- **problem and solution** [as in the research essay with subtopic preventatives of child abuse]

**Style**--the author's distinctive use of words and sentence structures:

- **simple and straightforward** ["I love you."] vs. **wordy and showy** ["I harbor amorous inclinations toward your person."]
- **archaic** ["Thou art my favorite student."] vs. **modern** ["We're gonna rock this joint."]
- **concrete** [sensory word choices and ideas, "Her chocolate hair cascaded down her back." ] vs. **abstract** [non-sensory word choices and ideas, "The sum of the squared sides of a right triangle equals the hypotenuse squared."]

**Summarize** To capture all of the most important parts of the original text (paragraph, story, poem), but express them in a much shorter space, and as much as possible in the reader's own words.

**Supporting Details** Not the main idea, but points of information in a text that strongly support the main idea of an essay or story.

**Symbol**--an object representing something, but implied rather than stated [A tree struck by lightning might symbolize an individual struck by severe personal trauma.]

## All-Skills Quiz #8

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**Synonym** A word that is the same in meaning as another word (sorrow, grief, sadness).

**Syntax** The ordering of words into meaningful verbal patterns such as phrases, clauses, and sentences.

**Theme**--the main idea, moral, or message woven throughout a piece of literature

**Thesis**--an opinion-based, can-be-argued-both-ways statement of the main point of an essay or article. [Gambling is harmful to society for several reasons.]...*others may argue the opposing thesis that gambling is beneficial to society.*

**Tone** The attitude of the author toward the characters or subject he's writing about. [sarcastic, proud, complimentary, angry, fearful, **objective** [unemotional and impartial], **subjective**[emotional and biased]

**Understatement**--the opposite of hyperbole. Your doctor says, "You're *a little* sick." Then he tells you that you have cancer.]

**Universal Character** A character that symbolically embodies well-known meanings and basic human experiences, regardless of when or where he/she lives (the hero, the villain, the intellectual, the dreamer, the naive youngster, the con man, the helpless damsel, the fool).

**Universal Theme** A message that is true in stories throughout the ages. [*Good will always triumph over evil* or *We become sadder but wiser as we age* or *Love conquers all.*]

**Voice** The word choice, style, and tone that convey the personality of the author.

# Keystone Composition Terminology Sheet

## All-Skills Quiz #9

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**Active Voice** The subject of the sentence performs the action of the verb. e.g., The *man* kicked the can.

**Antecedent** The word or phrase to which a pronoun refers. e.g., The *students* gave their best performance.

**Appositive** A word or phrase close to the noun it is modifying. e.g., My neighbor, *Mr. Roberts*, is very quiet.

**Argument/Position** The position or claim the writer establishes. Arguments must be supported with valid evidence and reasoning and balanced by the inclusion of counterarguments that illustrate opposing viewpoints.

**Audience** The intended readers of a piece of writing.

## All-Skills Quiz #10

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**Cause/Effect** An organizational structure in which the writer analyzes both the reasons leading to and the results of an action, event, or trend.

**Compare/Contrast** An organizational structure in which the writer places together characters, situations, objects, or ideas to show common and/or differing features.

**Conjunction** A connecting word. (and, but, so, for, nor, or, yet) connect two equal grammatical structures.  
e.g., I swept the floor, *and* Emma loaded the dishwasher.

**Content/Meaning** The essence and substance—information, ideas, insights, and beliefs—that constitute the body of a written text.

**Controlling Idea/Main Idea** The writer's central thought and chief topic of a piece of writing.

## All-Skills Quiz #11

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**Conventions of Language** Grammar, mechanics (i.e., punctuation, capitalization, and spelling), and language usage.

**Counterargument** An argument that is in opposition to the claim/position provided in a piece of persuasive writing. It is a means to provide a balance between the claim/position and its opposing views and adds credibility to the writing by allowing a broader range of viewpoints.

**Dangling Modifier** A dangling modifier is a word or phrase that is not clearly attached to the word or phrase it is modifying. e.g., *At the age of two*, my father took me to the circus.  
We were surprised to see a deer *driving down the road*.

**Exposition/Expository** A form of writing that explains, defines, instructs, or clarifies information.

**Focus** What the writer establishes as the central point of interest; a quality of writing where all main ideas, details, and examples support and unify the topic.

## All-Skills Quiz #12

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**Fragment** A group of words that begins with a capital letter and ends with punctuation but is not a complete sentence because it is missing either a subject or predicate and/or does not express a complete thought. e.g., *When the baby sneezed and coughed.*

**Informative** A form of writing that is synonymous with expository or explanatory writing; its purpose is to inform.

**Irrelevant Details** Details—word, phrases, sentences, or information—that are not vital or illustrative to a piece of writing.

**Misplaced Modifier** A describing phrase that is not placed next to the word that it describes in the sentence. e.g., Please return this book to Mrs. Caldwell’s desk, *which she lent me.*

**Organizational Strategies** Methods of organization (e.g., chronological, compare/contrast, problem/solution) that establish topic and purpose.

## All-Skills Quiz #13

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**Parallel Structure** Putting sentence elements or ideas in similar grammatical form. e.g., The best parts about summer are *swimming, biking, and sleeping.*

**Passive Voice** The subject of the sentence receives the action of the verb.  
e.g., The man *was struck by* lightning.

**Persuasion** A form of writing that focuses on convincing the reader of stated beliefs or opinions. Strong persuasive writing includes clearly stated positions or opinions, convincing evidence, and anticipated concerns and counterarguments. These methods may include appeals to Emotions [pathos], ethics/trust [ethos], and logic [logos].

**Precise Language** Specific language and vocabulary that clearly communicate the writer’s ideas to the reader.

**Process Analysis** Writing that explains how something is done or how something operates; the explanation separates the topic into steps or parts to accommodate the analysis.

## All-Skills Quiz #14

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**Problem/Solution** An organizational writing strategy/structure that the writer uses to present a problem and possible solutions to it.

**Pronoun Case** The function of a pronoun within a sentence. Pronouns change case to form possessives (e.g., *my, his, our*) or to serve as subjects (e.g., *I, he, we*) or objects (e.g., *me, him, us*).

**Purpose** The writer’s established intent to inform/teach, to entertain, or to persuade/convince.

**Redundancy** The overuse of certain words, phrases, or details within a piece of writing. This may also refer to repeated statements of already-established ideas.

**Relevant Detail** A word, phrase, sentence, or detail that is vital and illustrative to a piece of writing. Relevant details support controlling ideas; provide evidence, examples, and reasons; and generally enrich a piece of writing.

## All-Skills Quiz #15

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**Run-On Sentence** Two or more complete sentences without correct punctuation or without conjunctions or semicolons to separate them. e.g., The two boys rode their bikes to the park they planned to swim all afternoon.

### Sentence Types

A **simple sentence** consists of one full subject/verb set. e.g., I like you.

A **compound sentence** consists of two full subject/verb sets combined with a conjunction or semicolon. e.g., I like you, and you like me.

A **complex sentence** consists of one full subject/verb set and one fragmented subject/verb set. e.g., Because I like you, you like me.

A **compound-complex sentence** consists of two full subject/verb sets [in other words, a complex sentence] and one fragmented subject/verb set. e.g., Because I like you, you like me, but we both hate your mamma.

**Style** The writer's word choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.

**Syntax** Word order. e.g. *paradise lost* reverses the syntax of *lost paradise*.

**Subject-Verb Agreement** A grammatical rule in which the subject of a sentence must agree with its verb in number. e.g., The *women* at the ticket booth *buy* their tickets. The *woman* at the ticket booth *buys* her ticket.

## All-Skills Quiz #16

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**Thesis** The basic argument or main idea advanced by a writer—arguable pro and con.

**Tone** The writer's established attitude toward the audience, the subject, or the work itself.

**Topic Sentence** A sentence that describes the main/controlling idea that will be developed within an entire essay or within a particular paragraph.

**Transitional Words/Expressions** Words that provide cues by indicating the various relationships between sentences and between paragraphs (e.g., *in other words*, *for example*, *finally*, *as a result*).

**Usage** The process that involves choosing and using the correct word in a piece of writing. Common errors in usage are found in comparisons (e.g., *older/oldest*), verbs (e.g., *lie/lay*), and expressions (e.g., *fewer/less*).

**Wordiness** When a writer uses more words than are necessary to express a point, detail, or explanation (e.g., *due to the fact that* rather than *because*).