

A Middle School Ultimate Survival Guide to Language Arts



The purpose of this guide is to provide a comprehensive overview of the Modern Language Association's formal guide to writing. In addition, it includes other references to effectively complete literary analysis.

Many of the references in this guide can also be found in original format in the Modern Language Association's Formal Guide to Writing by Diane Hacker.

Revised 9/15

Table of Contents:

<u>Topic</u>	<u>Page</u>
Policy on Plagiarism and Cheating	3
Modern Language Association Manuscript Format	4-5
Proofreading Marks	5
Sample First Page	6
Steps for Writing a Paper	7
Outlining	7
Assessing Sources for Credibility	7-8
Using In-Text Citations	8-10
Creating Words Cited Cards	10
Works Cited in Accordance with the Modern Language Association	10-17
Sample Works Cited Page	18
Archetypal Symbols	19-20
Literary Devices	20-22
Plot Structure Terms	22
Characterization Terms	23
Etiquette for Presentations	24
English Homophone Dictionary	25

Policy on Plagiarism and Cheating

Education is based on learning specific skills and forming lifelong work habits according to each student's unique abilities. Stress propels students to make unethical choices. When a student chooses to plagiarize or cheat, it may be because of over commitment to extra-curricular activities and/or academic desperation. Cheating robs students the opportunity to learn. **Plagiarism will result in an automatic zero for the assignment.**

Plagiarism includes:

- ✓ Taking someone else's assignment or portion of an assignment and submitting it as your own
- ✓ Submitting material written by someone else or rephrasing the ideas of another without giving the author's name or source
- ✓ Presenting the work of tutors, parents, siblings, or friends as your own
- ✓ Submitting purchased papers as your own
- ✓ Submitting papers from the internet written by someone else as your own
- ✓ Supporting plagiarism by providing your work to others, whether you believe it will be copied or not

Cheating includes:

- ✓ Copying, faxing, emailing, or in any way duplicating assignments that are turned in, wholly or in part, as original work
- ✓ Exchanging assignments with other students, either handwritten or computer generated, whether you believe they will be copied or not
- ✓ Using summaries/commentaries (Cliff Notes, Spark Notes, etc) in lieu of reading the assigned materials

Alternatives to cheating and plagiarism:

No student needs to cheat or plagiarize. Students who advocate for themselves and seek appropriate help when they need it will not need to cheat or plagiarize.

The following behaviors promote true student achievement:

1. Be prepared. Try to keep a realistic schedule balancing academics and social life.
2. Make sure you understand the assignment and how it will be graded.
3. ASK QUESTIONS!
4. Be organized! Having notes in an orderly easily accessible format will save time and anxiety when writing a paper or studying for a test.
5. Effective time management. Mark on your calendar when long term projects are due. Try working on each project piece by piece rather than cramming the night before.

Cheating is ALWAYS harmful to all parties involved. It sacrifices the integrity of the person who provides the materials and robs the copier of the opportunity to learn.

Modern Language Association Manuscript Format

Printing:

- Use a high quality printer.
- Use a standard 12 point font: Times New Roman or Arial ONLY
- Do not justify the lines of your paper at the right margin
- Do not use the automatic hyphenation feature.
- Backup your work on a USB flashdrive
- Print or type on only one side of the paper

Paper:

- Use only white, 8 ½ by 11 inch paper of good quality
- Secure papers with a staple or a binder clip in the upper left hand corner
- Do NOT put papers in fancy cover, folder, or binder.

Margins:

- Leave 1 inch margins at the top, bottom, and on all sides of all pages
- Indent the first word of a paragraph one-half inch (or five spaces) from the left margin
- Indent set-off quotations one inch (or ten spaces) from the left margin

Spacing:

- Double space throughout, including in-text citations, notes, and Works Cited page

Heading and Title:

- Do NOT include a title page.
- Do NOT include pictures ANYWHERE in your paper.
- Begin 1 inch from the top of the first page and at the left margin, type your name, your teacher for whom the paper is for), your homeroom, and the date on separate lines, double-spacing between lines.
- Double space again and center the title.
- Double space also between the lines of the title and the first line of the text.
- Do NOT underline your title or put it in quotation marks, type in all capital letters, or italicize.
- Do NOT use a period after your title.

Page Numbers:

- Number all pages consecutively throughout the research paper in the upper right-hand corner, one-half inch from the top and flush with the right margin
- Type your last name before the page number as a precaution in case of misplaced pages
- Do NOT use the abbreviation p. before a page number or add a period, a hyphen, or any other mark or symbol

Text:

- Do NOT quadruple space between paragraphs, title and text, or heading.
- Do NOT write “The End” or provide artwork on the blank part of the closing page of your text.
- Do NOT start the Works Cited on the final page of the text.
- Do NOT have pagination (window/orphan control) on.
- Papers should ALWAYS be written in 3rd person.
- Do NOT use contractions or abbreviations.
- Do NOT change tenses. Typically papers are written in past tense.
- Except for dates and times, numbers 1-10 are written in words (one, two, three...) numbers 10 through 999,999 are written in numerals.
- Do NOT use clichés, slang, or idioms unless they are quoted.

Punctuation and Typing:

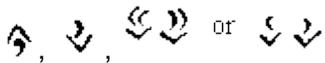
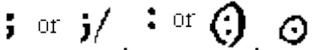
- Leave one space after words, commas, semicolons, and colons and between dots in ellipsis marks.
- Leave one space after periods, question marks, and exclamation points.
- When an Internet address mentioned in the text of your paper (or in Works Cited) it must be divided at the end of a line. DO NOT insert a hyphen (a hyphen could appear to be part of the address).

Ms. Kielce’s Pet Peeves:

- Forbidden words are to NEVER be included in writing:
Big, little, a lot, good, bad, fun, nice, stuff, thing, got (or any form of)
- DO NOT include your opinion (I liked this story...etc)
- Hyperlinks should not appear in blue anywhere in paper or Works Cited

These are standards for ALL written submissions unless otherwise noted by teacher!

Proofreading Marks

Symbol	Meaning
	delete
	close up
	begin a new paragraph
FW	Use of a Forbidden Word
	Comma, apostrophe, or quotation marks
SP	Spelling
WW	Wrong word
	Semicolon, colon, or period needed

John Smith (Your name)

Mr. Puricelli (Name of teacher for whom the paper is submitted-NOT YOUR HOMEROOM)

8th P (Class)

5 September 2015 (Date)

Sample Page (Title)

Indent the first line of the paragraph. Double space all of your writing. Sometimes it is easier to type your paper in single spacing and then when you are finished to go back and change the line spacing. The proper heading is listed above which includes the header. Do not include footer.

The heading of any written submission should be exactly as it appears above. In order to include a header in Microsoft Word, go to Insert on the toolbar. Then click on Page Number. Click on Top of Page, then Plain Number 3. Insert your last name before the page number. If your essay continues onto more than one page, your essay header for page two will read your last name 2.

The style of all paper submissions will be in MLA format and is standard for all compositions. We will also be learning the proper way to cite secondary sources of reference.

Also, make sure that your pagination is correct and window/orphan control is off. To check pagination, go to the bottom of the typed page, right click, paragraph, line and page breaks, and then uncheck the box titled window/orphan control. Do this for each page.

Steps for Writing A Paper

1. Choose topic and prepare thesis statement.
2. Brainstorm and prepare an outline.
3. Evaluate sources and prepare Works Cited cards and/or page.
4. Synthesize: Draft, edit, and revise
5. Evaluate: Is the final paper effective?

Outlining

General Rules:

1. Everything is written as a word or phrase. There are no complete sentences.
2. Begin each phrase with a capital letter.
3. Within each division, you must have at least two entries. If you have an A, there must be a B. If you have a 1, there must be a 2, etc.

I. General Topic

A. Subtopic

1. Information to support subtopic
2. Where there is a #1, there must be a #2

B. Subtopic (where there is an A, there must be a B)

1. Information to support subtopic
2. Information to support subtopic
 - a. specific information supporting #2
 - b. specific information supporting #2

Assessing Sources for Credibility

Authority:

- Who is the author/sponsor and what is the expertise of the source?
- Is he/she qualified to write on this subject?
- Is there a way to verify the legitimacy of the page's sponsor other than just an email address? Is there a postal address or a phone number?

Accuracy:

- Are the sources for information clearly given so they can be verified?
- Is statistical data given in graphs or charts clearly labeled and easy to read?

Objectivity:

- Is the information provided as a public service?
- Is the information free of advertising?
- Does source express a particular point of view?
- Is source affiliated with particular organization, institution, or association?

Currency:

- When was the Web page or site produced?

- When was the Web page or site posted?
- When was the Web page or site last revised?
- If links to other sites are given, how current are they?

Other Considerations:

- Is the material protected by a copyright?
- If so, is the name of the copyright holder given?
- Is the site completed or still under construction?

URLs can provide clues to authority, objectivity, and accuracy of web pages.

The most common are:

- .com =commercial
- .org = organizations which often espouse a particular cause
- .gov or .edu = government or educational institutions which usually provide more factual information
- Personal pages which express an individual’s point of view (often include tilde (~) in the URL

Using In-Text Citations

MLA in-text citations are made with direct quotations and parenthetical references. A direct quotation indicates that something taken from a source (such as a quotation, summary, or paraphrase) is used word for word. The parenthetical reference includes at least a page number (unless the work has no page numbers or is organized alphabetically.) Citations in parentheses should be as concise as possible but complete enough so that readers can find the source in the list of works cited at the end of the paper, where works are listed alphabetically by authors’ last names.

Direct Quotations:

1. Clearly identify the source. Once author is initially identified, you may continue to use last name only.

Turback Rychnovsky claims that “regulated sport hunting has never driven any wild species into extinction” (74).

“Though the number of lion attacks on humans is low, the rate of increase of attacks since the 1960s is cause for serious concern” (Rychnovsky 43).

*NOTE: The placement of the period in the above examples is placed AFTER the parenthesis.

2. If your source directly quotes someone else, use the following method to acknowledge both sources:

Woody Allen sums up many people's response to hot curry: "Too hot. My teeth are melting" (qtd. in Robbins 53).

3. Some sources do not list an author. You may introduce the borrowed materials with a title.

A regional magazine correctly identifies El Armine as "the modern city of Uz" ("Crossroads" 32).

4. If a prose quotation is more than THREE typed lines, indent the quotation one inch. Do not justify the right margin. Do not use quotation marks.

William G. McCollom mentions in his essay, "The Role of Wit in Much Ado About Nothing,"

The wit of Shakespeare's play informs the words spoken by the character's places the characters themselves as truly witty and intelligent, inappropriately facetious, or ingeniously witless, suggests the lines of action these characters will take, and as intelligence, plays a fundamental role in the thematic action: the triumphing of true wit (or wise folly) in alliance with harmless folly over false or pretentious wisdom. (68)

5. Indicate omissions with ellipses (...) and additions with brackets ([]).

In her book *Fasting Females*, Joy Skinny explains that anorexic women are unable to see themselves realistically: "Mary Nonflab [an anorexic] ...weighed 83 pounds...[S]he looked like a survivor of the Holocaust...When the hospital psychologist asked her to look at herself in a mirror, she pointed out all the places she thought she was fat" (451).

6. Cite verse plays and poems not by page numbers, but by divisions (act, scene, canto, book, part) and lines, using Arabic numerals. Use periods to separate numbers.

Hamlet expresses his anguished sense of betrayal when he declares, “O God! A beast that wants discourse of reason/ Would have mourn’d longer” (1.2.156-157).

*(1.2.156-157 indicates Act 1, Scene 2, lines 156-157). Note use of *diagonal* to separate lines of verse.

Creating Works Cited Cards

1. Give each Works Cited card a number in the upper right hand corner.
2. Number the cards consecutively.
3. Identify the type of source in the lower left hand corner.
4. Find the corresponding citation format in the list that follows.
5. Arrange information in correct order and punctuate according to citation.

Sample Works Cited card for a book

1
Barron, T.A. <u>The Lost Years of Merlin</u> . New York: Ace Books, 1996.
Book

Sample Works Cited card for an online source

2
Sanders, Barry. “Run to Daylight and Don’t Look Back.” <u>New York Times</u> 13 Mar. 1996, Late ed.:D1. <u>New York Times Online</u> . Online. Nexis. 15 Oct. 1996.
Online newspaper article

Works Cited in Accordance with the Modern Language Association (MLA):

A Works Cited is a list of sources used in a paper and appears as the last page. Start a new page and title “Works Cited.” Alphabetically list all the cited sources in the paper by the last names of the authors (or editors); if a work has no author or editor, alphabetize by the first word of the title other than A, An, or The. DO NOT indent the first line of each entry, but indent any additional lines five spaces. Hyperlinks to websites should NEVER be in blue or underlined.

Format for the Work Cited/Bibliography Page (8/30/13)

<http://www.studyguide.org/MLAdocumentation.htm>

- *Start the Works Cited/Bibliography on a new page, however number it consecutively after the prior page.*

- *List the sources alphabetically by the first letter.*
- *Italicize the title of books, magazines, newspapers, films, etc*
- *Put quotation marks around titles of poems, articles, emails and short stories.*
- *Indent the second line and any other additional lines five (5) spaces (use the TAB key).*
- **Double space all entries** (the examples are not double spaced to save paper).
- *For every entry, you must determine the Medium of Publication. Most entries will likely be listed as Print or Web sources, but other possibilities may include Film, CD-ROM, or DVD.*
- *You **MUST** include the URLs for Web entries. Include them in angle brackets after the entry and end with a period.*
 - *For long URLs, break lines only at slashes.*
 - *Hyperlinks to websites should never be in blue or underlined (right click on the hyperlink and select “remove hyperlink” to remove the underline and blue color.)*
- *Also include sources that were used, but not directly cited in the paper (these sources will not have a parenthetical reference in the text).*

Pages 1 to 4 show examples of the proper format for commonly used sources. See pages 5 to 8 for additional examples:

◆ **Book with one author** – Name of author (last name, first name). *Book title*. City of publication: name of publisher, copyright year, page numbers (*page numbers are not necessary if the entire book is used.*) Medium.

Example: Gator, Alli. *Game Boy Secrets*. New York: GB Publishing, 2001,
pp. 30 – 35. Print.

◆ **Book with two authors** -- Name of first author (**last name, first name**) and name of second author (**first name, last name**). *Book title*. City of publication: name of publisher, copyright year, page numbers (*page numbers are not necessary if the entire book is used.*) Medium.

Example: Potter, Harry and Sal Ami. *The Love of Science*. Pittstown: SJ
Publishing, 2008, pp. 200 - 300. Print.

◆ **Book with three or more authors** -- Name of author (last name, first name) et. al. *Book title*. City of publication: name of publisher, copyright year, page numbers (*page numbers are not necessary if the entire book is used.*) Medium.

Example: Kielce, Denise, et. al. *Caring for Gold Fish*. Annandale: ICS Publishing, 2006, pp. 100 - 105. Print.
Note: et. al. means "and others"

◆ **Computer Software** -- *Title*. Publisher, copyright date. Medium.

Example: *Space*. CompuComputers, 2000. Computer Software

◆ **E-mail** -- Author (last name, first name). "Subject of e-mail." Message to (person receiving the e-mail). Date (day, month, year). Medium.

Example: Good, Sally B. "Re: Ingredients in Dawn Soap." Message to Joe Bubbles. 18, June, 2002. E-mail.

◆ **Encyclopedia (CD-ROM)** – Author, if available (last name, first name). "Title of article." *CD-Rom title*. Copyright date. Medium.

Example: Biv Roy G. "Light." *Science Encyclopedia*. 1999. CD-ROM.

◆ **Encyclopedia (article not signed)** – "Title of article." *Name of encyclopedia*. Edition. Copyright year. Medium.

Example: "Cats." *Feline Encyclopedia*. 2nd ed. 1998. Print.

◆ **Encyclopedia (signed)** -- Author (last name, first name). "Title of article." *Name of encyclopedia*. Copyright year. Volume number, page number(s). Medium.

Example: Jones, Stacy. "Pigs." *Animal Encyclopedia*. 3rd ed. 2000. Print.

◆ **Encyclopedia (Internet)** – "Title of Article." *Name of online encyclopedia*. Version. Copyright date. Publisher. Medium. Date accessed (date, month, year) <website address (URL)> **NOTE: MAKE SURE THE ADDRESS IS NOT UNDERLINED OR IN BLUE.**

Example: "Cells." *Encyclopedia Science Online*. Version 1.1. July 2000.

Encyclopedia Science. Web. 20 Sept. 2008

<<http://www.scienceencyclopedia.com>>.

◆ **Film** – *Title*. Director's name (first name, last name). Major performers (first name, last name). Studio, copyright year. Medium.

Example: *The Empire Strikes Back*. Dir. George Lucas. Perf. Mark Hamill,

Harrison Ford, Carrie Fisher. Twentieth Century Fox, 1980. Film.

◆ **Internet site** – Author (last name, first name) (if available). "Title of document." *website* (if given), publisher, date of document (if available). Medium. Date accessed (day, month, year) <website address (URL)>.

Example: Smith, Suzy. "Does Music Help Plants Grow Taller?" *Plants.com*,

June 2002. Web. 5 Aug. 2000 <<http://www.plants.com/music.html>>.

◆ **Interview** – Name of person being interviewed (last name, first name), title. Personal interview. Date (day, month, year).

Example: Groller, Rebecca, social studies teacher. Personal interview. 12 Dec.

2007.

◆ **Magazine or periodical** -- Author (last name, first name). "Title of article." *Name of magazine* Month/year of Issue: page number. Medium.

Example: Stellar, Orion. "The Formation of Stars." *Star Weekly* May 2006: 30.

Print.

◆ **Magazine or periodical (online)** -- Author (last name, first name). "Title of article." *Name of online magazine* Date published (day, month, year). Medium. Date accessed (day, month, year) <website address (URL)>.

Example: Bond, Adam. "Chemical Bonding." *Chemistry Online* Nov. 2003.

Web. 8 Feb. 2004 <<http://www.chemonline.com/2003/bond.htm>>.

◆ **Newspaper (not signed)** – “Title of article.” *Name of newspaper* Date of publication (day, month, year): section, page number(s). Medium.

Example: “Meteorite Strikes Car.” *Hunterdon Democrat* 24 Aug. 2007: A2.Print.

Note: For a multipage article, write the first page number followed by a hyphen and then the last page. If pages are in different sections, write the section and page number of both pages, A1, C15.

◆ **Newspaper (signed)** – Author (last name, first name). “Title of article.” *Name of newspaper* Date of publication (day, month, year): section, page number(s).Medium.

Example: Doe, John. “Bear Safety.” *Express Times* 15 Oct. 2006: B34-35.

Print.

Note: For a multipage article, write the first page number followed by a hyphen and then the last page. If pages are in different sections, write the section and page number of both pages, A1, C15.

◆ **Video** – *Title of video*. Publisher, copyright date. Medium.

Example: *Momentum Magic*. Video Productions, 1997. DVD.

The following webpage is a good resource for the correct formatting of works cited. See *MLA website for more information. If you are still unsure, ASK!*

http://bcs.bedfordstmartins.com/resdoc5e/res5e_ch08_s1-0011.html#RES5e_ch08_p0486

<http://owl.english.purdue.edu/owl/resource/557/01/>

Additional Examples

<http://www.studyguide.org/MLAdocumentation.htm>

Correct citation	Type of citation
Gorman, Elizabeth. Prairie Women . New Haven: Yale University Press, 1986. Print.	Book (One author)
Caper, Charles and Lawrence T. Teamos. How to Camp . Philadelphia: Doubleday, 1986. Print.	Book (Two authors)
Ellis, Doris et.al. History of Japan . New York: Harcourt, Brace and World, Inc., 1989. Print.	Book (Three or more authors)
Vanderkirk, Pamela, ed. Ten Short Plays . Los Angeles: Nowell Book Co., 1982. Print.	Book (One editor)
Lockhard, David J. and Charles Heimler, eds. The Oregon Trail . New York: Bonanza Books, 1992. Print.	Book (Two editors)

Carlson, David et.al., eds. Encyclopedia of Animal Life . Boston: Houghton Mifflin Co., 1985. Print.	Book (Three or more editors)
Allende, Isabel. "Toad's Mouth." Trans. Margaret Sayers Peden. A Hammock beneath the Mangoes: Stories from Latin America . Ed. Thomas Colchie. New York: Plume, 1992. 83-88. Print.	Book (Single work from an anthology)
American Medical Association. The American Medical Association Encyclopedia of Medicine . Ed. Charles B. Clayman. New York: Random, 1989. Print.	Book by Corporate Author
Hawthorne, Nathaniel. Twice-Told Tales . Ed. George Parsons Lathrop. Boston: Houghton, 1883. Web. 1 Mar. 2002. < http://eldred.ne.mediaone.net/nh/ttt.html >.	Book Online
Keats, John. Poetical Works . 1884. Bartleby.com: Great Books Online . Ed. Steven van Leeuwen. May 1998. Web. 5 May 2003 < http://www.columbia.edu/126/ >.	Book Online (Part of Scholarly Project)
Roberts, Sheila. "A Confined World: A Rereading of Pauline Smith." World Literature Written in English . 24(1984): 232-38. Rpt. in Twentieth Century Literature Criticism . Ed. Dennis Poupard. Vol. 25. Detroit: Gale, 1988. 399-402. Print.	Gale Literary Criticism (previously published scholarly article in a collection)
Doctorow, E.L. Introduction. Sister Carrie . By Theodore Dreiser. New York: Bantam, 1985. v-xi. Print.	Introduction, Preface, Foreword, or Afterword
Stowe, Harriet Beecher. "Sojourner Truth, the Libyan Sibyl." 1863. The Heath Anthology of American Literature . Ed. Paul Lauter et al. Vol. 1. Lexington, Heath, 1994. 2425-33. Print.	One volume of multivolume work
Maps 'n' Facts . Broderbund Software, 1995. Computer Software	Computer Software
Frost, James. "Strawberries in a Field." Perrine's Literature: Structure, Sound, and Sense . Ed. Thomas R. Arp and Greg Johnson. New York: Heinle and Heinle, 2002. Print.	Poem
Frost, James. "Strawberries in a Field." Literature Resource Center. Alabama Virtual Library. Web. 15 March 2004. < http://www.avl.lib.al.us >.	Poem Online
Crane, Stephen. "The Open Boat." Literature Resource Center. Alabama Virtual Library. Web. 12 March 2004. < http://www.avl.lib.al.us >.	Short Story Online
Cather, Willa. "Paul's Case." Perrine's Literature: Structure, Sound, and Sense . Ed. Thomas R. Arp and Greg Johnson. New York: Heinle and Heinle, 2002. Print.	Short Story in an Anthology
Dunn, Samuel. "Re: Any Ideas for My Country Project." E-mail to Tom Jones. 26 Feb. 2003. E-mail.	E-mail
Barnridge, Thomas H. "Baseball." World Book Encyclopedia . 2001. Print.	Encyclopedia (Signed article)
"Egypt." The New Encyclopedia Britannica . 2002. Print.	Encyclopedia (Unsigned article)

	article)
Ito, Philip J. "Papaya," World Book Encyclopedia, 1998 ed. <u>The World Book Multimedia Encyclopedia</u> , CD-ROM version of <u>The World Book Encyclopedia</u> . CD-ROM.	Encyclopedia (CD-ROM)
"Egypt." Encyclopedia Britannica Online. Vers. 97.1.1. Mar. 1997. Encyclopedia Britannica. Web. 29 Feb. 2000 < http://www.search.eb.com/ >.	Encyclopedia (Internet)
<u>The Empire Strikes Back</u> . Dir. George Lucas. Perf. Mark Hamill, Harrison Ford, Carrie Fisher. Twentieth Century Fox, 1980. Film.	Film
United States Office of Management and Budget. <u>Budget of the United States Government, Fiscal Year 1999</u> . Washington: GPO, 1999. Print.	Government Publication
Whitehurst, Daniel, former mayor of Fresno. Personal interview. 5 Mar. 2003.	Interview (Personal)
Smith, John. "Beowulf: Archetypal Hero." English 102 Class. Vestavia Hills High School, Vestavia Hills, AL. 28 March 2003. Lecture.	Lecture
Lin, Michael. "Compressing Online Graphics." Online posting. 27 April 1999. Web. 28 Feb. 2003 < http://www.graphica.com/digitizing/intor.html >.	Listserv Posting
Cannon, Angie. "Just Saying No to Tests." <u>U.S. News & World Report</u> . Oct. 1999: 34. Print.	Magazine
Cannon, Angie. "Just Saying No to Tests." <u>U.S. News & World Report</u> 18 Oct. 1999: 3. Alabama Virtual Library. Vestavia Hills High School Library, Vestavia Hills, AL. Web. 28 Feb. 2003. < http://www.avl.lib.al.us >.	Magazine, Online News Subscription Service (Alabama Virtual Library)
Elliott, Michael. "The Biggest Fish of Them All." <u>Time</u> . 8 March 2003. Web. 11 March 2003. < http://www.time.com/time >.	Online Magazine (Magazine web site)
Barrow, Matthew. "Skipping School? Plan On Walking." <u>Sacramento Bee</u> . 13 Oct. 1999, California final ed.: A1+. Print.	Newspaper Article, (Signed)
"Gorilla attacks Martian." <u>National Enquirer</u> 16 Mar. 1999: A-14. Print.	Newspaper Article, (Unsigned)
Bradley, Donald. "Is There a Right Way?" <u>Kansas City Star</u> 23 May 1999: 2-4. SIRS Researcher. Alabama Virtual Library. Web. 28 Feb. 2003. < http://www.avl.lib.al.us/ >.	Newspaper Article, Online News Subscription Service (SIRS)
"Charles Frazier." <u>Contemporary Authors Online</u> . 2001. Galegroup.com. Alabama Virtual Library. Web. 28 February 2003 < http://www.avl.lib.al.us/ >.	Gale Literary Criticism Online (Unsigned)
McCarron, Bill. "Images of War and Peace: Parallelism and Antithesis in the Beginning and Ending of Cold Mountain." <u>The Mississippi Quarterly</u> . 52.2 (1999): 273. Galegroup.com. Alabama Virtual Library. Web. 25 February 2003. < http://www.avl.lib.al.us >.	Gale Literary Criticism Online (Signed)

Achenbach, Joel. "America's river." <u>Washington Post</u> . 5 May 2002. Web. 20 July 2003 < http://www.washingtonpost.com/wp-dyn/articles/A13425-2202May1.html >.	Newspaper Article (Newspaper Website)
<u>Your Health</u> . New York: Modern Woman, 1996. Print.	Pamphlet
"Karma Chameleon." <u>Northern Exposure</u> . CBS. KCRA, Sacramento. 29 Feb. 2000. Television (or radio).	Television or Radio (Live)
Smith, Greg. "Rhesus Monkeys in the Zoo." No date. Online image. <u>Monkey Picture Gallery</u> . Web. 3 May 2003. < http://monkeys.online.org/rhesus.jpg >.	Published Photograph
"Candy Cotton at the Fair." Birmingham, AL. Personal photograph taken by Quincy Adams. 5 March 2004.	Personal Photograph
Adams, Cindy. "Critical Eye for the Fantasy Guy." 4 January 2004. Online PowerPoint. <u>Studyguide.org</u> . Web. 7 March 2004. < www.studyguide.org/fantasy.htm >.	Power Point Online
<u>Civil War Diary</u> . New World Entertainment, 1990. Videotape	Videotape
Springsteen, Bruce. "Dancing in the Dark." <u>Born in the USA</u> . Columbia, 1984. Dr. Brian De Palma. VH1. 10 May 2002. Music video.	Music Video
"Cabinet Nominations," Chapter 20. <u>Powers of the President</u> . Laser videodisc. Pioneer Communications of America, Inc. American Broadcasting Companies, Inc., 1995.	Video Laserdisc
"Castles in Medieval Times." <u>yourchildlearns.com</u> . 2000. Owl and Mouse Educational Software. Web. 9 March 2003. < http://www.yourchildlearns.com/castle_history.htm >.	Web Page that is part of a larger web site
Schrock, Kathleen. "Digital Gadgets." <u>Kathy Schrock's Guide for Educators</u> . 20 February 2002. Discovery Channel. Web. 11 March 2003. < http://school.discovery.com/schrockguide/gadgets.html >.	
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Archetypal Symbols

Archetype-universal symbol

A. Images

1. Water: the mystery of creation; birth-death-resurrection; purification and redemption; growth
 - a. *The Sea*: the mother of all life; spiritual mystery and infinity; death and rebirth; timelessness and eternity; the unconscious
 - b. *Rivers*: death and rebirth (baptism); the flowing of time into eternity; transitional phases of life cycle
2. Sun: creative energy; law in nature; consciousness (thinking, enlightenment, wisdom, spiritual vision), passage of time and life
 - a. *Rising Sun*: birth, creation, enlightenment
 - b. *Setting Sun*: death
3. Colors:
 - a. *Red*: blood, sacrifice, disorder
 - b. *Green*: growth, hope; in negative context-death and decay
 - c. *Blue*: usually highly positive, associated with truth, religious feeling,
 - d. *Black (darkness)*: chaos, mystery, the unknown; death; primal wisdom; the unconscious; evil; melancholy
 - e. *White*: positive-light, purity, innocence, timelessness
negative-death, terror, supernatural
4. Circle (sphere): wholeness, unity
5. Serpent (snake, worm): symbol of energy and pure force, evil, corruption, destruction; mystery; wisdom
6. Numbers:
 - a. *Three*: light, spiritual awareness and unity (i.e. Holy Trinity)
 - b. *Four*: associated with the circle, life cycle, four seasons, earth, nature; four elements (earth, air, fire, water)
 - c. *Seven*: the most potent of all symbolic numbers –signifying the union of three and four, the completion of a cycle, perfect order
7. Archetypal Woman:
 - a. *The Good Mother (earth mother)*: associated with life, birth, warmth, nourishment, protection
 - b. *The Terrible Mother*: witch, sorceress, fear, danger, darkness, death
8. Wise Old Man: spiritual principle, representing knowledge, reflection, insight, wisdom, cleverness, and intuition and moral qualities like goodwill and readiness to help, often appears the hero in hopeless and desperate situation
9. Tree: growth
10. Desert: death, hopelessness

B. Archetypal Motifs or Patterns

1. Creation: cosmos, nature and man were brought about by God

2. Immortality:

- a. *Escape from Time*: “Return to Paradise” the state of perfect, timeless bliss enjoyed by man before his tragic fall into corruption and mortality
- b. *Mystical submersion into cyclical time*: the theme of endless death and regeneration

3. Hero Archetypes:

- a. *The Quest*: the hero (savior, deliverer) undertakes some long journey during which he must perform impossible tasks, battle with monsters, solve unanswerable riddles, and overcome insurmountable obstacles in order to save the kingdom and perhaps marry the princess
- b. *Initiation*: the hero undergoes a series of excruciating ordeals in passing from ignorance and immaturity to social and spiritual adulthood that is in achieving maturity and becoming a full fledged member of his social group. The initiation most commonly consists of three distinct phases: (1) separation, (2) transformation, and (3) return. Like the quest, this is a variation of the death-and-rebirth archetype.
- c. *The Sacrificial Scapegoat*: the hero, with whom the welfare of the tribe or nation is identified, must die to atone for the people’s sins and restore the land to fruitfulness.

Literary Devices

Alliteration: repeated consonant sounds in a phrase or sentence

Ex. Seven slippery snakes slithered silently south.

Characterization: technique a writer uses to let the reader know about the characters

- 1. Protagonist: good guy-hero of the story
- 2. Antagonist: bad guy-villain in a story

Conflict: the problem or situation of a story

- 1. Internal:
 - a. Person vs. Self
- 2. External:
 - a. Person vs. Machine
 - b. Person vs. Supernatural
 - c. Person vs. Society
 - d. Person vs. Fate/Destiny
 - e. Person vs. Person
 - f. Person vs. Nature
 - g. Person vs. Animal

Figurative Language: a way of using language that expands the literal meaning of the words and gives them a new or more interesting twist

Ex. Metaphors, similes, puns, and idioms

Foreshadowing: subtle suggestions within the text or story that give the reader hints about something that may happen later in the story

Hyperbole: extreme exaggeration used to increase the effect of a statement
Ex. I've asked you a million times to clean your room.

Idiom: a particular language of a type of people (also known as colloquial speech)
Ex. It's like finding a needle in a haystack.
Break a leg.

Imagery: details that appeal to the senses
Ex. Sweet, slow drops of deep purple juice drip from the corners of my mouth and flow in little blueberry rivers down to my chin.

Irony: a discrepancy between what is said and what is meant, or between what appears to be true and what is really true
Ex. A mother discovering her child has scribbled on the walls of her living room with permanent marker says, "Now, isn't this lovely!" It is also ironic in a story when a happy-go-lucky, friendly clown turns out to be the saddest person in the world.

1. Dramatic: when the audience knows something that the characters don't
2. Situational: when the result of a situation is the opposite of what you might expect
3. Verbal: when you say/write one thing but mean another

Metaphor: a comparison between two things which are not ordinarily alike
Ex. My little brother is like a tornado.
The toaster attacks my toast with its tongue of fire.

Mood: the feeling of a piece of writing; usually uses a combination of words, sounds, setting, and imagery to give a feeling of mystery, rush, softness, cold, fear, darkness, etc

Onomatopoeia: use of a word that makes the same sound as its meaning, or a word that sounds the same sound that an object actually makes
Ex. The fire crackles and spits, pops, and hisses.

Parody: a work that makes fun of another work by imitating some aspect of the other writer's style

Personification: giving human characteristics to non living objects
Ex. The lightning reached down with forked fingers and scratched the ground.

Plot: a series of events that the writer uses to make a story

- A. Exposition: rising action
- B. Climax: turning point
- C. Resolution: falling action

Point of View: lets the reader know who is telling the story

- A. First Person- I, me
- B. Second Person-You
- C. Third Person-She/He

Rhyme: repeating of sounds

Satire: writing that makes fun of shortcomings of people, systems, or institutions for the purpose of enlightening readers and/or bringing about change

Setting: the place where a story or event occurs

Simile: a comparison between two unlike things, using the word like or as to connect the two

Ex. July moves as slowly as a sleepy snail.

Theme: the main meaning or idea of a piece of writing

Tone: the approach a writer takes toward a topic which can be serious, playful, humorous, etc.

Plot Structure Terms

“In Media Res” (In the middle of): When the action begins in the middle of the story

Reconstructed Past: the reader perceives what happened in the past

Exposition: the author directly tells reader background information

Initiating Event: the beginning of the story, sets the plot in motion

Rising Action: series of events, early half of the story that builds up and leads to climax (usually has a conflict)

Climax: turning point in the story

Falling Action: the ‘wrap up’ after the climax, calming down

Resolution: the end of the story, how the conflict is solved

Foreshadowing: hint or clue of what is going to happen next

Flashback: when a scene shifts from the present to the past

SIFT Method

Symbol: examine the title and text for symbolism

Images: identify images and sensory details

Figures of Speech: analyze figurative language and other devices

Tone and Theme: discuss how all devices reveal tone and theme

Characterization Terms

Direct-the author tells the reader directly about a character's personality

Indirect (or inferred): when the reader makes his/her own inferences

- A. Through character actions
- B. Through a character's thoughts or speech
- C. How other characters respond to the character
- D. Physical description

Character Types:

- A. *Flat Character*-only have one or two traits (boring) one dimensional
- B. *Round Character*-multiple traits, multi-dimensional, fully developed
- C. *Static Character*-character who doesn't change-negative
- D. *Dynamic Character*-character who undergoes a change in attitude, personality, and/or behavior
- E. *Stereotype Character*-have one major recognizable trait

Aspects of Character:

- A. *Physical*: appearance of character
- B. *Psychological*: their personality-what makes them do what they do
- C. *Sociological*: how they interact with other people-role in society

Proper Etiquette for Positively Participating During student/group Presentations

Students in the Audience Should:

1. Be attentive. You need to be respectful regardless of the presenter or presentation.
2. Listen rather than:
 - a. talk to classmates or presenter
 - b. make distractive noises, laugh
 - c. move chairs
 - d. rummage through backpacks, desks, notebooks, pencil cases, etc
 - e. tap (pens, pencils, feet, etc)
 - f. sharpen pencils
 - g. wander the room for tissues, bathroom passes, etc
 - h. writing notes
 - i. drawing pictures
 - j. studying for another class
 - k. change seats, or sit in the back of the room by the computers hoping you won't get in trouble
 - l. crunching water bottles
 - m. anything else that you know is inappropriate but would try anyway
3. If you are out of the room, are late to class, or have left to use the bathroom before a presentation begins, but you return when a presentation has begun, you should:
 - a. enter the room quietly
 - b. sign back in and quietly make it back to your seat
4. Speaking to the teacher during a peer's presentation is not fair to the person presenting, because they deserve the attention of the teacher (ie the one grading them). So please don't ask:
 - a. for make up work
 - b. make a phone call
 - c. to use the bathroom
 - d. to see grades
 - e. any questions
5. It is best to stay in your seat, focus on the presenter, and be respectful.

Students Presenting Should:

1. Be attentive to the audience.
2. Not use filler words: "like, um, ah, and um, right" etc.
3. Not laugh or have a side conversation with anyone else during a presentation.
4. Project voice to the back of the room. The teacher does need to hear what the presenter is saying.
5. Enunciate words so that the presenter's words can be heard.

Homophone Dictionary

Homophones are words that are pronounced alike even if they differ in spelling, meaning, or origin.

A

accept (-s), except (-s)
affect, effect
aid, aide, aids, aides, [AIDS]
air (-s), heir (-s)
aisle (-s), I'll, isle (-s)
allowed, aloud
allude (-s), elude (-s)
allusion, elusion, illusion
altar (-s), alter (-s)
assistance, assistants
ate, eight
attendance, attendants

B

band, banned
bare (-s), bear (-s)
board, bored
brake (-s), break (-s)
buy (-s), by, bye (-s)

C

capital, capitol
carat (-s), carrot (-s), karat (-s)
cell (-s), sell (-s)
cellar (-s), seller (-s)
cent, scent, sent
chews, choose
cite (-s), sight (-s), site (-s)
close, clothes
coarse, corse, course
complement (-s), compliment (-s)
conceded, conceited
correspondence, correspondents
council (-s), counsel (-s)

D

dependence, dependents
dew (-s), do, due (-s)
die (-s), dye (-s)
died, dyed
dual, duel
dyeing, dying

E

elicit, illicit
emerge (-s), immerge (-s)
ensure, insure

F

fair (-s), fare (-s)
for, fore, four
forth, fourth
foreword, forward

G

grate, great
grays, graze

H

heal (-s), heel (-s), he'll
hear, here
hole (-s), whole (-s)
holey, holy, wholly
hour (-s), our (-s)

I

idle (-s), idol (-s)
independence, independents
innocence, innocents
its, it's

K

knead (-s), need (-s)
knight (-s), night (-s)
knot, not
know, no
knows, nose

L

lead, led

M

manner, manor
medal (-s), meddle (-s), metal (s)
missed, mist

N

O

o, oh, owe
oar (-s), o'er, or, ore (-s)
ode, owed
one, won
overdo, overdue

P

pair (-s), pare (-s), pear (-s),
passed, past
patience, patients
peace, piece
plain (-s), plane (-s)
pray (-s), prey (-s)
presence, presents
principal (-s), principle (-s)

R

rain (-s), reign (-s), rein (-s)
raise (-s), rays, raze (-s)
review (-s), revue (-s)

right (-s), rite(-s), write(-s)
road, rode, rowed

S

scene, seen
scents, sense
seas, sees, seize, [C's]
sew, so, sow
side, sighed
site, cite, sight
sited, cited, sighted
soared, sword
some, sum
stair (-s), stare (-s)
stake (-s), steak (-s)
stationary, stationery
steal (-s), steel (-s)
straight (-s), strait (-s)
suite (-s), sweet (-s)

T

tale (-s), tail (-s)
taught, taut
tea, tee, ti ["do, re"], [T]
tease, tees
tense, tents
their, there, they're
theirs, there's
threw, through
throne, thrown
tide, tied
to, too, two

V

vain, vane (-s), vein (-s)
vary, very

W

waist (-s), waste (-s)
wait (-s), weight (-s)
waive (-s), wave (-s)
ware, wear, where
wear, where
weather, whether
which, witch
whole, hole
wholly, holy
whose, who's
won, one
wood, would

Y

you, ewe
yore, your, you're
you'll, yule