





## ENGLISH, GRADE TWELVE UNIVERSITY PREPARATION (ENG4U) COURSE OUTLINE

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### ENGLISH, GRADE TWELVE UNIVERSITY PREPARATION (ENG3U) COURSE DESCRIPTION

This course emphasizes the consolidation of the literacy, communication, and critical and creative thinking skills necessary for success in academic and daily life. Students will analyse a range of challenging literary texts from various periods, countries, and cultures; interpret and evaluate informational and graphic texts; and create oral, written, and media texts in a variety of forms. An important focus will be on using academic language coherently and confidently, selecting the reading strategies best suited to particular texts and particular purposes for reading, and developing greater control in writing. The course is intended to prepare students for university, college, or the workplace.

**Prerequisite:** English, Grade 11, UNIVERSITY

### UNITS OF STUDY

#### DISPARATE CONNECTIONS

This unit will focus on connecting “motifs” from a variety of texts – films, songs, non-fiction – to a central text – Arthur Miller’s, The Crucible. The play will be partially read as well as listened to during class. This unit will also focus on re-invigorating your writing and critical reading skills. Evaluated tasks will include: original and adapted rhetorical writing, formal academic discussions, literary essay, unit test, non-fiction sight test, and “appropriated” creative oral and writing piece.

#### FLASH POETRY

This unit will focus on “flash” analysis of various elements in poetry. There will be a focus on how words and phrases in poetry create visual and aural “pictures” in the minds of the readers. The analysis of poetry is a fundamental segue into the analysis of more lengthy literary texts. You will have the opportunity to analyse poetry, as well as write “poetically” and read dramatically. Evaluated tasks in this unit will include: a mash-up/zeitgeist poem, dramatic poetry reading, a poem analysis and an “appropriated” creative writing piece.

## INDEPENDENT NOVEL STUDY

This unit will consist primarily of independent reading time combined with conferencing for two independently selected novel (see specific details). There will time dedicated to working on a media product related to your chosen novel and time to present your media product. Evaluated tasks will include: formal student-teacher conferences (notes must be used) and an essay test and formal critical analysis, and media-creative writing project

## HAMLET

This unit will consist of a partial reading, viewing and listening of William Shakespeare's, Hamlet, with a focus on tracking a specific thematic element throughout the course of the play. You will be required to read and discuss the majority of the play independently. Evaluated tasks will include: test, literary analysis, "appropriated" writing and dramatic reading.

## SIGHT ANALYSIS

This is the final evaluation and will consist of an in-depth synthesis of the critical reading and analytic skills developed throughout the course.

## LEARNING SKILLS AND WORK HABITS

On every report card, students are evaluated on six learning skills and work habits separately from their mark. They identify the student's strengths and the areas in which improvements are needed and will be evaluated and reported as: excellent (E), good (G), satisfactory (S), and needs improvement (N). The six learning skills and work habits are:

- responsibility
- organization
- independent work
- collaboration
- initiative
- self regulation

## ASSESSMENT AND EVALUATION

Ongoing assessment will occur to allow students the opportunity to be successful. Students will be evaluated in four categories of the achievement chart. The four categories are knowledge, thinking/inquiry, communication, and application.

Seventy percent of the grade will be based on assessments conducted throughout the course. This portion of the grade reflects the student's most consistent level of achievement throughout the course, although special consideration is given to more recent evidence of achievement. Thirty percent of the course

<b>term/ final</b>	<b>strands / categories of assessment for term</b>	<b>weight/ percentage</b>	<b>methods of evaluation</b>
term	literature studies and reading (LSR)	21	projects, tests, group work
	writing (W)	21	
	oral communication (O)	14	
	media studies (MS)	14	
	total term marks	70	
final	LSR; W; O; MS	15	two independent novels
	LSR; W	15	literary sight analysis
	total marks	100	

## RESOURCES

It is expected that students will take reasonable care of those materials on loan and handed out to them. Students with outstanding textbooks and/or course materials will be expected to pay for the replacement cost of the textbooks/materials owing.

## SCHOOL POLICIES

Please refer to your agenda for the Attendance Policy, Late Policy, and expectations for Classroom Behaviour.

## LATE OR MISSED WORK

In fairness to all students, late assignments will not be accepted after the subject teacher returns the marked assignment, unless there are extraordinary circumstances.

Students have an obligation to be present for all examinations, tests, quizzes, presentations and other evaluations unless alternative arrangements have been approved in advance by the subject teacher. Failure to do so could result in a “0” mark in accordance with the TDSB Evaluation and Reporting Policy. Students who are on a prolonged absence must notify the school. Prolonged absences will place the student’s credit in jeopardy.

## ACADEMIC HONESTY / PLAGIARISM

When you intentionally, or unintentionally, use or pass off someone else's words, ideas, or images as your own, you are *plagiarizing*. Unless you give proper credit, you are stealing and it is wrong. Plagiarism is a form of intellectual dishonesty that includes cutting and pasting from the Internet, buying or borrowing an essay, or reusing an essay without the teacher's approval. Students who plagiarize may expect a mark of zero and may face other serious consequences.

To avoid plagiarism:

- understand what plagiarism is
- give yourself enough time to complete the research project
- make careful notes and summaries throughout the research process
- respond to the notes with your own thoughts and ideas
- accurately record quotations, paraphrased information, and page numbers
- If in doubt, ask your teacher or teacher-librarian, or cite the source just in case.

## CONSEQUENCES FOR ACADEMIC DISHONESTY

The following disciplinary action will occur in the event of academic dishonesty:

- Reprimand from the teacher
- Remediation with teacher
- Zero on the assignment
- Teacher contacts parent(s)/guardian(s)
- Discussion with V.P.
- V.P. contacts parent(s)/guardian(s) and informs student's teachers

**PERSONAL ELECTRONIC DEVICES** (e.g. Cell phones, iPods, and MP3 Players, hand held video game systems etc.)

A school is a place of learning. Personal electronic devices are not allowed in the building. Cellular phones must not be in used in school. All electronic/communicative devices **MUST** be turned off at school as per TDSB's policy. Please be aware that recording images of people, without permission, is illegal.

# 【active reading: literary works】

Use a highlighter, pen/pencil and or post-it notes to track your reading. Make margin notes (or post-it note margin notes) on personal copies of texts to track your reading.

It is expected that every literary work you encounter from this point will be processed through the following steps.

- review questions if applicable.
- analyze graphics, illustrations and titles for meaning and pre-knowledge
- identify new and/or important vocabulary/terminology. Research the synonyms and definitions. Know how to use new vocabulary and terminology in your arsenal of writing tools
- identify main theme or themes in the text. Think about them.
- identify minor themes in the text. Think about them. Connect them to the major themes.
- identify colourful language (i.e. metaphor, juxtaposition). Think about the meaning.
- identify allusions within the text. If they are used, they usually have significance.
- identify symbols within the text and consider the significance of each.
- identify important, interesting and integral ideas/lines within the text. Anticipate how the ideas might be questioned/discussed/used in the future.
- identify plot elements (i.e atmosphere, mood, setting, characterization, conflicts, climax).
- identify tone and language that reflects/conveys the tone. For example: two titles with similar words, can convey/reflect completely different tones, such as *The Single Man* and *The Solitary Man*
- identify sub-plots.
- connect the text to other literary, media or non-fictional texts that you have encountered and think about why those connections came to mind.
- answer questions if applicable.
- connect the text - themes, ideas, message - to personal knowledge and experience. Think about what you think about the ideas/themes, what you know about the ideas/themes and what you want to know more about the ideas/themes. Think about the style of the writing and whether you like it or not. Think about how you envisioned (the images, characters, "film") the text.
- synthesize the process. For shorter texts - poems, short story handouts - this might be to simply review the highlights and margin notes, however, for longer texts - plays, novels - this might require extensive notes.

# ⌈active reading: non-fiction works⌋

Use a highlighter, pen/pencil and or post-it notes to track your reading. Make margin notes (or post-it note margin notes) on personal copies of texts to track your reading.

It is expected that every non-fiction (essay, article, review, memoir, journal) you encounter from this point will be processed through the following steps.

- review questions if applicable.
- analyze graphics, illustrations and titles for meaning and pre-knowledge
- identify new and/or important vocabulary/terminology. Research the synonyms and definitions. Know how to use new vocabulary and terminology in your arsenal of writing tools
- identify main arguments/ideas/thesis in the text. Think about them.
- identify arguments/ideas/thesis in the text. Think about them. Connect them to the major arguments/ideas/thesis.
- identify evidence that supports the arguments/ideas/thesis. This may include expert references, statistics, examples, anecdotes or allusions.
- identify colourful language (i.e. metaphor, juxtaposition). Think about the meaning.
- identify important, interesting and integral ideas/lines within the text. Anticipate how the ideas might be questioned/discussed/used in the future.
- identify tone and language that reflects/conveys the tone. For example: two titles with similar words, can convey/reflect completely different tones, such as *The Single Man* and *The Solitary Man*
- answer questions if applicable.
- connect the text - idea, arguments, thesis - to personal knowledge and experience. Think about what you think about the ideas, what you know about the ideas and what you want to know more about the ideas.
- think about the style of the writing and whether you like it or not. Think about how you envisioned (images that pop into your mind when reading; faces and places; photos) the text.
- synthesize the process. For shorter texts - poems, short story handouts - this might be to simply review the highlights and margin notes, however, for longer texts - plays, novels - this might require extensive notes.

## 【active listening】

When listening to an audio "soundtrack" of any kind - live in-person, radio, film, song - there are many variables that mesh together to create meaning. A lecturer may use only notes, voice and physicality to convey the intended message to varying degrees of effectiveness. Is the lecturer reading the notes, with sporadic eye contact, and minimal movement? Or is the lecturer referring to the notes and using grand gestures to engage the audience? The words may be the same, but the message will be interpreted/learned differently by the audience. A lecture, like a novel or essay, is a text. All audio soundtracks are texts. They contain content and style. And often style rules.

When you actively listen to a text, it is essential that you interact with it on a number of sensory levels. You need to understand what is being said, but also must determine how it is being said. As a listener, you engage with audio texts differently. You approach a text delivered by a teacher in a classroom differently than you would a text delivered through your earphones by a musician you are listening to. This may seem obvious, but an active listener of audio texts will be able to deconstruct the various elements - content, style - to determine the whole message being delivered.

### 【content】

Jot down the following:

- identify the major and minor messages being delivered.
- identify important words or terminology being used.
- note any visual aids being used to highlight key points or explanations.
- identify the intended purpose of the audio text.

### 【style】

Jot down the following:

- how are pauses in a lecture, discussion or speech being used?
- what is the tempo of the audio text? Fast? Clipped? Slow and thoughtful?
- what is the tone of the audio text? Humorous? Educational? Angry?
- what is the level of language being used? Is it easy? Sophisticated? Middle of the road?
- what words are stressed? Why do you think these words are being stressed?
- are any words or expressions being used in repetition? Why do you think they are being repeated?

- does the audio text use colourful language (i.e. metaphor) or is the language dry and academic?
- are visuals being used? Are they being used to compliment or juxtapose the message?
- are additional sound effects being used (background music, real-life recordings)? Are they being used to compliment or juxtapose the message?
- is physicality being used to heighten the delivery of the message? Is it effective?

The elements of style may have more of an impact on how the message resonates with the audience than the content itself. An effective audio text consciously understands the nature of the audience and will design/style an audio text that will likely engage the audience. Listening to political speeches is an excellent way to witness style over substance. A politician delivering a speech on the future of the economy will often revert to bulleted catch-phrases or slogans aimed at a mass audience, whereas a radio documentary on the same topic will likely use more in-depth language to analyze the subject. The audience will be more elite.

Being an active and aware listener will help you understand the depth of the content being delivered. It will also help you recall the information more easily.

# [Rhetorical devices]

The following are common literary terms and rhetorical devices used in literature, essays and the media for reasons of persuasion and style.

Future writing and reading tasks will require the identification and/or use of some of the following devices.

**allegory:** in literature, symbolic story that serves as a disguised representation for meanings other than those indicated on the surface. The characters in an allegory often have no individual personality, but are embodiments of moral qualities and other abstractions. The allegory is closely related to the parable, fable, and metaphor, differing from them largely in intricacy and length.

**alliteration:** the repetition of the same sounds at the beginning of words.

**allusion:** references made in literature and non-fiction writing to:

**personal connections:** these are intimate connections made BY the reader to the text. Sometimes the allusion is not purposefully used by the author, but the reader connects to the material from personal experience.

**history:** events, personalities, politics, wars

**religion:** Moses, Buddha, Mohammed

**literature:** famous characters, famous novels/poems/plays, famous quotes, famous authors

**pop culture:** famous movies, art, TV shows, actors, music, singers, musicians, architecture, songs, movie lines

Allusions are intended by the writer, artist, or film-maker to provide the reader/viewer with deeper connections and associations with the text.

**analogy:** a similarity between like features of two things, on which a comparison may be based: *the analogy between the heart and a pump.*

**anecdote:** a short, entertaining account about an amusing person or interesting event used to highlight and provide concrete examples for an idea that is trying to be explained.

**antagonist:** a character in a story or play who opposes the chief character (protagonist).

**antithesis:** a strong opposition or contrast to an idea (thesis) or character.

**atmosphere:** the mood of a literary work, established through setting and description. In film, atmosphere is established visually and aurally through music, lighting and costuming.

**bias:** being prejudicial or partial to one particular point of view, person or thing.

**caricature:** a likeness – usually famous or “important” - made humorous by exaggeration or distortion of particular characteristics and features (ie. nose, chin).

**cliché:** an expression or phrase that is so overused that it has become trite and meaningless.

**comparison:** examining the similarities and differences between two or more items.

**connotation:** when something – word, place, event, person - has an additional implication or meaning that is different from its original one (literal, dictionary definition).

**denotation:** the strict, literal dictionary-defined meaning of a word.

**diction:** the *choice* of words used in writing or speaking. See connotation and denotation.

**euphemism:** the substitution of a mild, indirect, or vague expression for one thought to be offensive, harsh, or blunt. The expression, “*To pass away*” is a euphemism for “*to die*.”

**hyperbole:** a figure of speech involving great exaggeration. The effect may be satiric, sentimental, or comic.

**idiom:** an expression whose meaning is not predictable from the usual meanings of its constituent elements, as *kick the bucket* or *hang one's head*, or from the general grammatical rules of a language, as *the table round* for *the round table*, and that is not a constituent of a larger expression of like characteristics.

**imagery:** words or phrases that appeal to our senses to provide a mental picture.

**irony:** figure of speech in which what is stated is not what is meant. The user of irony assumes that his reader or listener understands the concealed meaning of his statement. Perhaps the simplest form of irony is rhetorical irony, when, for effect, a speaker says the direct opposite of what she means. Thus, in Shakespeare's *Julius Caesar*, when Mark Antony refers in his funeral oration to Brutus and his fellow assassins as “honorable men” he is really saying that they are totally dishonorable and not to be trusted. Dramatic irony occurs in a play when the audience knows facts of which the characters in the play are ignorant. The most sustained example of dramatic irony is undoubtedly Sophocles' *Oedipus Rex*, in which Oedipus searches to find the murderer of the former king of Thebes, only to discover that it is himself, a fact the audience has known all along.

**juxtaposition:** when two or more ideas or “things” – often unlike - are placed side by side for the purpose of comparison.

**metaphor:** an implied or direct comparison between two unlike ideas or things, not using LIKE or AS.

**modernism:** modernism is an early to mid 20th century philosophy born as a reaction and rejection of 19th century values and traditions. There is not consensus definition of modernism. Modernist art, literature or thinking tends to reject absolute dichotomies (right/wrong; us vs. them), nationalist sympathies and rigid theistic strictures. Pablo Picasso, Jackson Pollock, The Psychologists, T.S.Eliot, Virginia Woolf, Ernest Hemingway are considered modernist thinkers/artists. The lack of a rigid philosophical framework freed the artists/thinkers to alter the fabric of culture that still resonates today.

**mood:** the emotional attitude or feeling of the audience toward the subject (story, film).

**motif:** a recurring subject, theme, idea, etc., especially in a literary, artistic, or musical work. In literature, term that denotes the recurrent presence of certain character types, objects, settings, or situations in diverse genres and periods of folklore and literature. Examples of motifs include swords, money, food, jewels, forests, oceans, castles, dungeons, tests of skill or wisdom, journeys, separations and reunions, chaos brought to order. Motifs are not restricted to literature.

**oxymoron:** a figure of speech by which a locution produces an incongruous, seemingly self-contradictory effect, as in “cruel kindness” or “to make haste slowly.”

**parody:** the humorous imitation of something serious, for the sake of being funny. Parody is a literary, visual – see CARICATURE - or musical work in which the style of an author or work, or the characteristics of a ‘personality’ are closely imitated – mimicked, poked fun at, mocked - or over-exaggerated for comic/humorous effect or ridicule. The main intent of parody is to invoke laughter or snickering.

**paradox:** a seeming contradiction in ideas, events or thought, for example: the virgin birth.

**personification:** the representation of abstractions, ideas, animals, or inanimate objects as human beings by endowing them with human qualities.

**postmodernism:** term used to designate a multitude of trends—in the arts, philosophy, religion, technology, and many other areas—that come after and deviate from the many 20<sup>th</sup> C movements that constituted modernism. The term has become ubiquitous (ever-present, everywhere) in contemporary discourse and has been employed as a catchall for various aspects of society, theory, and art. Widely debated with regard to its meaning and implications, postmodernism has also been said to relate to the culture of capitalism as it has developed since the 1960s. In general, the postmodern view is cool, ironic, and accepting of the fragmentation of contemporary existence. It tends to concentrate on surfaces rather than depths, to blur the distinctions between high and low culture, and as a whole to challenge a wide variety of traditional cultural values.

**sarcasm:** a scornful or ironic remark; to tease in a malicious way.

**satire:** a literary, musical or visual work holding up human vice or follies to ridicule or scorn. Satire often targets political issues, social issues or legal issues in hopes of exposing flaws and inadequacies. Satire often uses 'dark humour' (trenchant/perceptive wit, irony, sarcasm) and an extreme and exaggerated 'message' to let the audience know that a dominant or accepted system of beliefs and behaviour is ridiculous and in need of change. Satire and parody often work in tandem.

**simile:** a figure of speech involving a comparison between unlike ideas or things using LIKE or AS.

**symbolism:** the use in literature of objects or events to represent something other than themselves.

**theme:** the main idea or underlying meaning of a literary work.

**tone:** the author's attitude toward his or her subject matter. The following a list of tones found in various literary, non-fiction, oral and media texts:

- **acerbic:** harsh; severe; bitter
- **aggressive:** forceful; tending towards unprovoked offensiveness
- **angry/indignant**
- **apathetic:** motionless; not interested/ concerned; indifferent; unresponsive
- **apologetic:** expressing remorse, regret, sorrow for having failed, injured, insulted or wronged another
- **belligerent:** aggressively hostile; bellicose
- **biased:** favouring one thing/person/group over another for personal reasons.
- **caustic:** biting; acerbic
- **commiserating feeling:** expressing sorrow for; empathizing with; pity
- **condescending/patronizing:** showing/implying patronising descent from dignity/superiority
- **contemptuous:** expressing contempt/ disdain
- **cynical:** displaying a belief that people are always self-seeking and never altruistic in their actions
- **derisive:** unkind and displaying contempt
- **disparaging:** speak slightly; depreciating; belittling
- **dogmatic:** asserting opinions in an arrogant manner; imperious; dictatorial
- **emotional:** easily affected by feelings actuated by experiencing love, hate, fear and the like

- **ethical:** dealing with principles of morality; honest; righteous
- **euphemistic:** substitution of mild, indirect or vague expression for one thought to be offensive, harsh or blunt
- **grandiose:** more complicated/ elaborated than necessary; pompous
- **humanistic:** evincing keen interest in human affairs, nature, welfare, values
- **humourous:** funny and amusing
- **introspective:** consider one's own internal state of feelings
- **incendiary:** causing strong feelings
- **laudatory:** praising; extolling; applauding
- **motivating:** impelling; inciting
- **obsequious:** fawning; showing servile complaisance; flattering; deferent
- **pedestrian:** lacking vitality, imagination, distinction
- **populist/egalitarian:** pertaining to the characteristics of common people/ working class
- **provocative:** inciting; stimulating; irritating; vexing
- **romantic:** fanciful; impractical; unrealistic; extravagant; exaggerated
- **sarcastic:** harsh, bitter derision; taunting; sneering; cutting remarks
- **satirical/ironical:** taunting; human folly held up to scorn/ derision/ ridicule
- **speculative:** theoretical rather than practical; thoughtful; reflective; hypothetical
- **technical:** using terminology or treating subject matter in a manner peculiar to a particular field, as a writer or a book
- **vitriolic:** full of anger and hatred
- **vituperative:** cruel and angry criticism

**transition:** the process of moving from one idea to another

**understatement:** to deliberately downplay the importance of a fact, item or situation. Politicians use understatement quite a lot!

## [Rhetorical sentence patterns]

Add style and depth to writing by using the following patterns/techniques for future writing tasks. Use variety of sentence length (i.e. simple, compound) and style (rhetoric, isocolon, antithesis) to have a more profound impact on the reader (i.e. influence the psychology of the reader's mind).

All future writing activities will require the use of rhetorical sentence patterns and sentence variety strategies to strengthen your writing.

**ANADIPLOSIS:** ("doubling back") the rhetorical repetition of one or several words; specifically, repetition of a word that ends one clause at the beginning of the next.

Men in great place are thrice servants: servants of the sovereign or state; servants of fame; and servants of business.

Francis Bacon

**ANAPHORA:** the repetition of a word or phrase at the beginning of successive phrases, clauses or lines.

We shall not flag or fail. We shall go on to the end. We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills. We shall never surrender.

Churchill

**ANTISROPHE:** repetition of the same word or phrase at the end of successive clauses.

In 1931, ten years ago, Japan invaded Manchukuo -- without warning. In 1935, Italy invaded Ethiopia -- without warning. In 1938, Hitler occupied Austria -- without warning. In 1939, Hitler invaded Czechoslovakia -- without warning. Later in 1939, Hitler invaded Poland -- without warning. And now Japan has attacked Malaya and Thailand -- and the United States --without warning.

Franklin D. Roosevelt

**ANTITHESIS:** opposition, or contrast of ideas or words in a balanced or parallel construction.

Extremism in defense of liberty is no vice, moderation in the pursuit of justice is no virtue.

Barry Goldwater

**BALANCED / ANTITHESIS:** a balanced sentence is made up of two units (ideas, arguments, examples) that are similar in form. Use balance sentences when you want emphasize and parallel two or more ideas. Balance occurs when there is a comma, semi-colon, or “is” between two ideas.

To err is human; to forgive, divine.

Alexander Pope

Antithesis occurs when the balanced parts of a sentence contain ideas that are in contrast.

The more we love our friends, the less we flatter them.

Moliere

**ISOCOLON:** when two or more clauses of the same length are used to create parallelism, then it's called isocolon. For example: Many enter; few win. A common kind of isocolon is tricolon, in which three equal parts are used for parallelism. The famous “I came; I saw; I conquered” is an isocolon and specifically a tricolon. The word isocolon comes from Greek isokolon meaning “equal member” or “same clause”.

First they ignore you, then they laugh at you, then they fight you, then you win.

Mahatma Gandhi

**CLIMACTIC / ANTI-CLIMACTIC:** in climactic order, a series of details are arranged in ascending order (from least important to most important) to establish/enhance atmospheric or emotional effect.

Quality, will power, geographical advantages, natural and financial resources, the command of the sea, and, above all, a cause which rouses the spontaneous surgings of the human spirit in millions of hearts-these have proved to be the decisive factors in the human story.

Winston Churchill

To make an anti-climax, arrange a series of details in descending order (from most important to the least important) within a sentence for humorous effect.

Men will confess to treason, murder, arson, false teeth, or a wig. How many of them will own up to a lack of humor?

Frank Moore Colby

**PARALLELISM:** parallel structure means using the same pattern of words to show that two or more ideas have the same level of importance. This can happen at the word, phrase, or clause level. The usual way to join parallel structures is with the use of coordinating conjunctions such as "and" or "or."

**Not Parallel:**

Mary likes hiking, swimming, and to ride a bicycle.

**Parallel:**

Mary likes hiking, swimming, and riding a bicycle.

**Example 2**

**Not Parallel:**

The production manager was asked to write his report quickly, accurately, and in a detailed manner.

**Parallel:**

The production manager was asked to write his report quickly, accurately, and thoroughly.

**Example 3**

**Not Parallel:**

The teacher said that he was a poor student because he waited until the last minute to study for the exam, completed his lab problems in a careless manner, and his motivation was low.

**Parallel:**

The teacher said that he was a poor student because he waited until the last minute to study for the exam, completed his lab problems in a careless manner, and lacked motivation.

# RHETORICAL DEVICES

## -sentence patterns and figurative language-

### PART A: ORIGINAL NARRATIVE/PROSE

One way to become a more powerful writer is to integrate variety and style into your writing (do not over do it though), such as various sentence types (simple, compound, complex and complex-compound), sentence patterns (climactic, balanced, antithesis and parallel) and figurative expressions (simile, alliteration, etc.). By adding ‘spice’ you will be able to engage your audience and keep them wanting to read.

1. Review the material on Rhetorical Devices and Rhetorical Sentence Patterns in the skills package.
2. Find an image that piques your interest (and has enough detail to be able to write a strong, vibrant narrative paragraph).
3. Write one to two ORIGINAL narrative paragraphs that integrates the following sentences patterns at least once and the following figurative devices at least once:

SENTENCE PATTERNS	FIGURATIVE DEVICES
anadiplosis anaphora antistrophe balanced and antithesis climactic and anti-climactic order isocolon parallel	alliteration simile or metaphor allusion juxtaposition sarcasm

NOTE: do not go overboard. One of each will suffice. If you can combine a metaphor and allusion with alliteration, that is perfectly acceptable.

4. Provide a LEGEND with examples from the paragraph(s) for each pattern/device used.

5. Word-process the final draft. Submit a hard-copy, with image, name and original title to the teacher.

## **PART B: ADAPTED TEXT**

1. Reverse the process. Select an excerpt of fiction (i.e. from independent novel) and revise it using the same sentence patterns and rhetorical devices as Part A.
2. Provide a LEGEND that shows the original text and the changes/alterations/revisions that were made.
3. Provide the original excerpt.
4. Word-process the final draft. Submit a hard copy, with the original text, to the teacher.

name: \_\_\_\_\_

## RUBRIC: RHETORICAL DEVICES + SENTENCE PATTERNS

### STRAND: WRITING AND/OR LANGUAGE

CRITERIA	BELOW LEVEL 1					LEVEL 1		LEVEL 2		LEVEL 3		LEVEL 4			LEVEL 4+	
	0	1	2	3	4	5	5.5	6	6.5	7	7.5	8	8.5	9	9.5	10
use of sentence patterns in a unified paragraph	minimal use of sentence forms/patterns					limited use of sentence forms/patterns		adequate use of sentence forms/patterns		solid use of sentence forms/patterns		excellent use of sentence forms/patterns			mastery of sentence forms/patterns	
use and sophistication of vocabulary/figurative devices in an original and adapted paragraph	vocabulary use is weak; figurative expressions are weak					vocabulary is used ineffectively; needs to be developed; figurative expressions are weak		adequate use of vocabulary and figurative expressions		solid use of vocabulary and figurative expressions		excellent use of vocabulary and figurative expressions			sophisticated and original use of vocabulary and figurative expressions	
use of grammar (clarity, organization)	major grammatical difficulties; message is unclear					some use of grammatical accuracy; many errors confuse meaning		adequate use of grammar; some errors confuse meaning		solid use of grammar; few errors		excellent use of grammar; very clear			superb use of grammar; very clear and easy to read	
use of legend (identifies various sentence patterns/rhetorical devices)	legend is inaccurate					NA		NA		NA		NA			legend is accurate	

**A**

**/10**

**B**

**/ 10**

### comments

## PREPARING FOR AN ANALYTIC ESSAY

1. Think critically about what you know - from personal experience -and what you've learned - from texts and discussions - about the topic and argument (point of analysis).
2. Make quick notes that detail all that you already know and have learned.
3. Collect proofs. Identify quotes (direct textual evidence) and passages that reflect the topic or argument. This may be a time-consuming task, but it is essential and extremely worthwhile.
4. The collection of quotes and passages may be large, but this allows you to pick and choose when you need to "PROVE IT".
5. Use your collection of quotes.

## CONSTRUCTION OF THE ANALYTIC BODY PARAGRAPH

*When you think body paragraph, think 'mini essay'.*

**STATE IT:** introduces the topic/argument of the paragraph and guides the direction of the paragraph's content. The topic sentence reflects 'proof' of the thesis. *What do you want to prove?*

**INTRODUCE IT.** Always written in 'your own words'. Introduces evidence or support that will be used to prove thesis and reflect topic of the paragraph. *What are some general ideas about the topic? What evidence/proof will be introduced?*

**PROVE IT.** Hard evidence from text, either in the form of a direct quotation from the text (word-for-word) or in the form of an example (in your own words, but still acknowledged). This component adds strength to your thesis.

**EXPLAIN IT.** Explain how &/or why your proof helps to support your thesis. This is an essential component as it shows how the evidence supports the theory/argument **THE WAY YOU INTERPRET IT**. Without it, the evidence may be interpreted differently. *What does the quote/proof mean? How does proof prove topic/argument?*

**CONCLUDING SENTENCE:** wraps up the ideas expressed in the paragraph. *What is a new and interesting way to reword the topic sentence?*

## DECONSTRUCTING THE BODY PARAGRAPH

Excerpt from Susan Snyder, *Macbeth: A Modern Perspective*.

Duncan has done nothing, then, to deserve violent death. Unlike such tragic heroes as Brutus and Othello who were enmeshed in "equivocal morality," Macbeth cannot justify his actions by the perceived misdeeds of his victim. "I have no spur," he admits, "To prick the sides of my intent, but only/Vaulting ambition" (1.7. 25-27). This ambition is portrayed indirectly rather than directly. But it is surely no accident that the Weird Sisters accost him and crystallize his secret thoughts of the crown into objective possibility just when he has hit new heights of success captaining Duncan's armies and defeating Duncan's enemies. The element of displacement and substitution here - Macbeth leading the fight for Scotland while the titular leader waits behind the lines for the outcome - reinforces our sense that, whatever mysterious timetable the Sisters work by, this is the psychologically right moment to confront Macbeth with their predictions of greatness. Hailed as Thane of Glamis, Thane of Cawdor and King, he is initially curious and disbelieving. Though his first fearful reaction (1.3.54) is left unexplained, for us to fill in as we will, surely one way to read his fear is that the word "king" touches a buried nerve of desire. When Ross and Angus immediately arrive to announce that Macbeth is now Cawdor as well as Glamis, the balance of skepticism tilts precipitously toward belief. The nerve vibrates intensely. Two-thirds of the prophecy is already accomplished. The remaining prediction, "the king hereafter," is suddenly isolated and highlighted; and because of the Sisters' now proven powers of foreknowledge, it seems to call out for its parallel, inevitable fulfillment.

## DECONSTRUCTED

<p><b>state it</b></p>	<p>Duncan has done nothing, then, to deserve violent death.</p>
<p><b>introduce it</b> This sentence introduces the support that Macbeth may not be tragic</p>	<p>Unlike such tragic heroes as Brutus and Othello who were enmeshed in "equivocal morality," Macbeth cannot justify his actions by the perceived misdeeds of his victim.</p>
<p><b>prove it</b> This is hard textual evidence, in the form of a direct quote, which mirrors the author's previous sentence.</p>	<p>"I have no spur," he admits, "To prick the sides of my intent, but only/Vaulting ambition" (1.7. 25-27).</p>
<p><b>explain it</b> The author explains that the ambition is not necessarily a tragic flaw, but rather is an indirect result of the prophecy.</p>	<p>This ambition is portrayed indirectly rather than directly. But it is surely no accident that the Weird Sisters accost him a crystallize his secret thoughts of the crown into objective possibility just when he has hit new heights of success captaining Duncan's armies and defeating Duncan's enemies. The element of displacement and substitution here – Macbeth leading the fight for Scotland while the titular leader waits behind the lines for the outcome – reinforces our sense that, whatever mysterious timetable the Sisters work by, this is the psychologically right moment to confront Macbeth with their predictions of greatness. Hailed as Thane of Glamis, Thane of Cawdor and King, he is initially curious and disbelieving. Though his first fearful reaction (1.3.54) is left unexplained, for us to fill in as we will, surely one way to read his fear is that the word "king" touches a buried nerve of desire. When Ross and Angus immediately arrive to announce that Macbeth is now Cawdor as well as Glamis, the balance of skepticism tilts precipitously toward belief. The nerve vibrates intensely. Two-thirds of the prophecy is already accomplished.</p>
<p><b>conclude it</b></p>	<p>The remaining prediction, "the king hereafter," is suddenly isolated and highlighted; and because of the Sisters' now proven powers of foreknowledge, it seems to call out for it's parallel, inevitable fulfillment.</p>

P R O O F R E A D I N G / C O M M E N T  
S Y M B O L S

symbol	definition	example/solution
A W K / ?	awkward and/or confusing ideas/messages	re-read sentence and/or paragraph for clarity
A C T	reword sentence from passive voice to active voice; active voice makes writing more direct and clear	x It can be done by us. ✓ We can do it.
P U N C	punctuation problem	check for missing and/or incorrect punctuation
F R A G	sentence fragment; not full or complete thought/idea; not an independent clause	x Rushing to work. ✓ It sucks having to rush to work.
R / O	run on sentence	x The TV is on it won't shut off I'll have to pull out the plug. ✓ The TV is on <b>and</b> it won't shut off. I'll have to pull the plug.
C / S	comma splice (incorrectly using a comma between independent clauses)	x The thought was inspirational, the thought was memorable. ✓ The thought was inspirational; the thought was memorable.
	faulty/incorrect parallel structure	x The light turned on, blinked, and explodes. ✓ The light turned on, blinked, and exploded.
V / T	verb tense problems	x The driver swerved and crashes into oncoming traffic. ✓ The driver swerved and crashed into oncoming traffic.
P R O N P / A	pronoun problem pronoun-antecedent agreement	x The murderer scoured the field for <b>their</b> bloody knife. ✓ The murderer scoured the field for <b>her</b> bloody knife.

symbol	definition	example/solution
S / V	subject-verb agreement problems	x The rotten tomato <b>are</b> sour and pungent. ✓ The rotten tomato <b>is</b> sour and pungent.
D I C T W W	diction/ word use issues; incorrect use of word; wrong word	x He had a beautiful <b>boiled</b> head. ✓ He had a beautiful <b>bald</b> head.
P R E P	preposition problems; incorrect preposition or prepositional phrase	x Humans live <b>in</b> earth. ✓ Humans live <b>on</b> earth.
+ A D J	add adjective and/or strengthen adjective	check to see if there is an adjective; check to see if a stronger adjective can be substituted
+ A D V	add adverb and or strengthen adverb	check to see if there is an adverb; check to see if a stronger adverb can be substituted
T / S	topic sentence problem	rewrite topic sentence to make it more clear, more concrete, and/or more arguable.
+ L Y Z E	weak or no analysis	more analysis is required; a deeper examination of the text/quote is required.
C O N	concluding sentence problems	rewrite concluding sentence to make it more complete, more connected, and/or more specific
	error	check; recheck; revise
	insert something that is missing	
	insert a comma insert apostrophe	
	insert double quotation marks	
	insert a period to complete the sentence.	
	delete something	

symbol	definition	example/solution
	join; close up space	x Don't throw the <b>base ball</b> at my stomach. ✓ Don't throw the baseball at my stomach.
	insert a space	
	indent	
	new paragraph no paragraph	