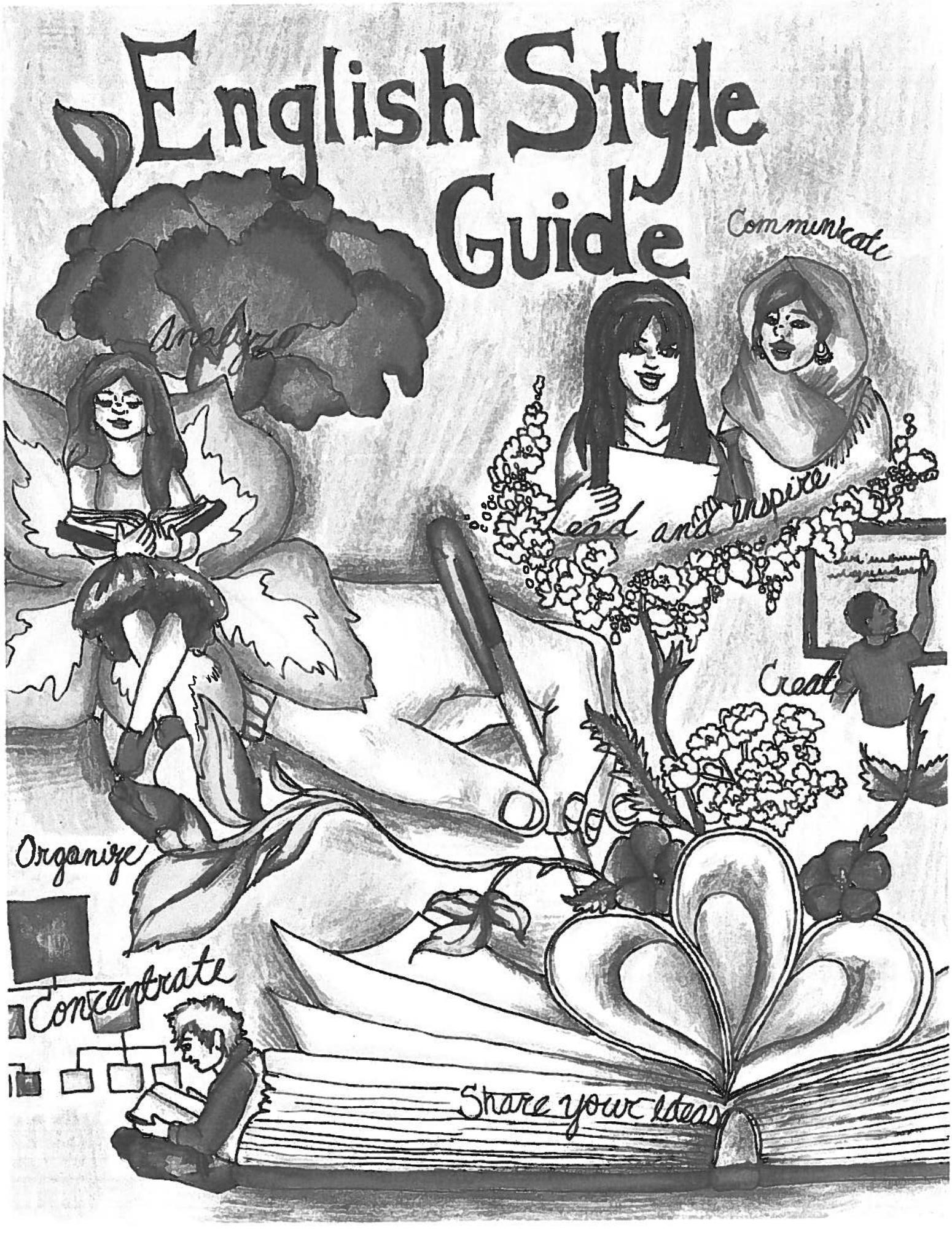

English Style Guide
Communicate
Analyze
Lead and inspire
Create
Organize
Concentrate
Share your ideas

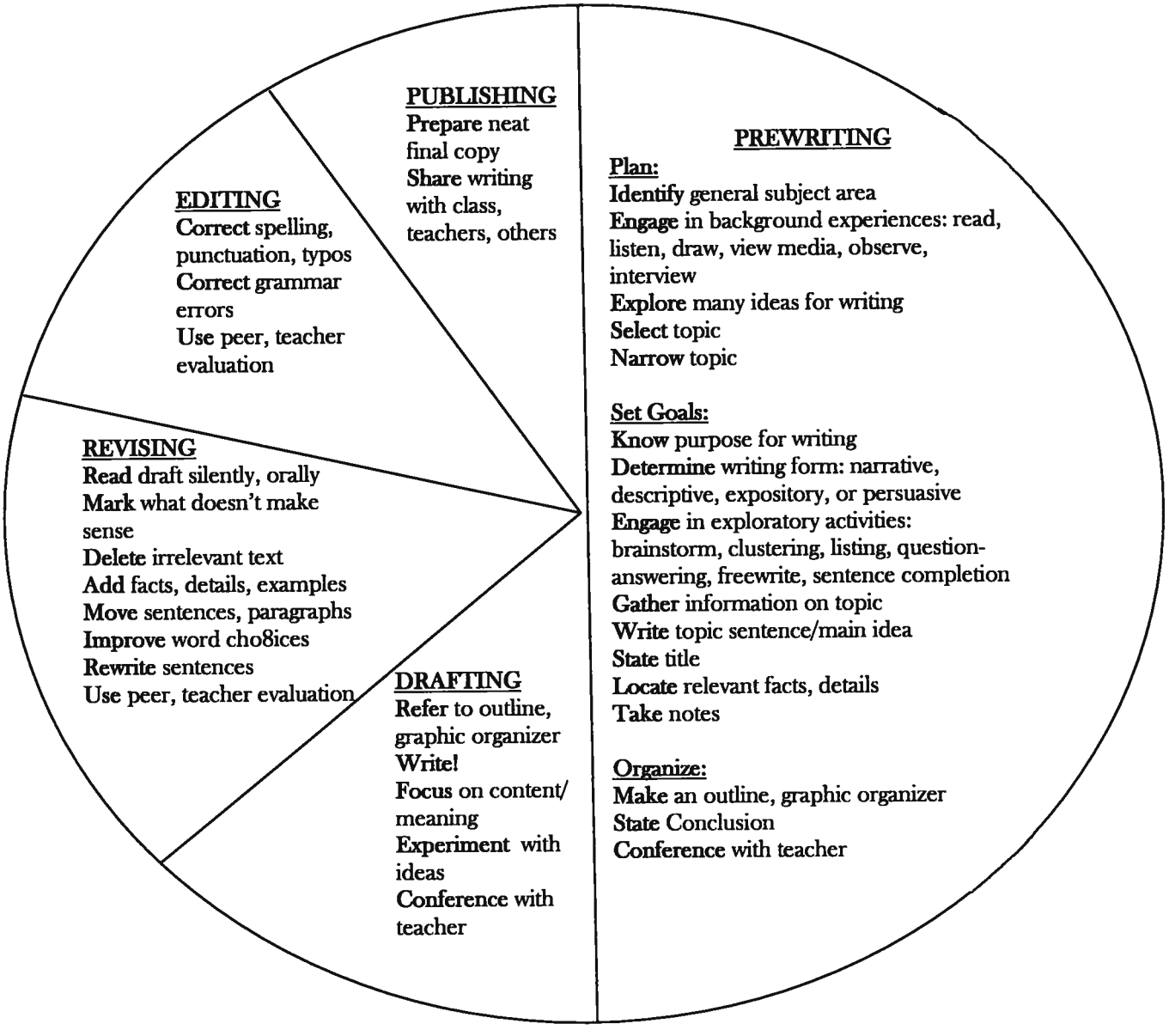
Steps in the Writing Process

In English class, you are often assessed on whether or not you have applied all the steps in the writing process. But what does that really mean?

Good writers know that good writing does not start at typing out an essay; it starts with thinking, reading, and planning. It means taking your time to fully develop your ideas. It means having a solid understanding of who you are writing for and why you are writing. It means taking your time with edits and revisions. It means not rushing.

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

Review the steps and the activities suggested within each step. Think about your own writing process. What steps do you always hit? Which ones do you need to spend more time on? Use this along with your writing reflection chart to improve your writing process.



Bloom's Revised Taxonomy

Higher **O**rder **T**hinking **S**kills

Creating *(New)*

Generating new ideas, products, or ways of viewing things

Designing, constructing, planning, producing, inventing

Synthesis *(Original)*/*Evaluating* *(New)*

Justifying a decision or course of action

Checking, hypothesising, critiquing, experimenting, judging

Analysis *(Original)*/*Analysing* *(New)*

Breaking information into parts to explore understandings and relationships

Comparing, organising, deconstructing, interrogating, finding

Application *(Original)*/*Applying* *(New)*

Using information in another familiar situation

Implementing, carrying out, using, executing

Comprehension *(Original)*/*Understanding* *(New)*

Explaining ideas or concepts

Interpreting, summarising, paraphrasing, classifying, explaining

Knowledge *(Original)*/*Remembering* *(New)*

Recalling information

Recognising, listing, describing, retrieving, naming, locating, finding

Lower **O**rder **T**hinking **S**kills

Bloom's Revised (Digital) Taxonomy

Higher Order Thinking Skills

Key Terms

Creating (New) — Verbs

Can the student GENERATE new products, ideas or ways of viewing things?

designing, constructing, planning, producing, inventing, devising, making *programming, filming, animating, blogging, video blogging, mixing, remixing, wikiing, publishing, videocasting, podcasting, directing/producing, creating, building mash ups*

Synthesis/Evaluating (New) — Verbs

Can the student JUSTIFY a decision or course of action?

checking, hypothesizing, critiquing, experimenting, judging, testing, detecting, monitoring
(blog/vlog) commenting, reviewing, posting, moderating, collaborating, networking, reflecting, testing

Analysis/Analyzing (New) — Verbs

Can the student DIFFERENTIATE between and RELATE constituent

comparing, organizing, deconstructing, attributing, outlining, finding, structuring, integrating
mashing, linking, reverse-engineering, taking apart, mind-mapping, validating, tagging

Application/Applying (New) — Verbs

Can the student USE the knowledge in another familiar situation?

implementing, carrying out, using, executing
running, loading, playing, operating, uploading, sharing, editing

Comprehension/Understanding (New) — Verbs

Can the student EXPLAIN ideas or concepts?

interpreting, summarizing, inferring, paraphrasing, classifying, comparing, explaining, exemplifying
advanced searching, Boolean searching, blog journaling, twittering, categorizing and tagging, commenting, annotating, subscribing

Knowledge/Remembering (New) — Verbs

Can the student RECALL information?

recognizing, listing, describing, identifying, retrieving, naming, locating, finding
bullet pointing, highlighting, bookmarking, social networking, social bookmarking, bookmarking, searching, googling

Collaboration

Collaborating

Moderating

Commenting

Video Conferencing

Reviewing

Commenting

Posting

Networking

Contributing

Chatting

Emailing

Texting

Instant Messaging

Lower Order Thinking Skills

Revised drawing based on A. Churches "Bloom's revised digital taxonomy map"
Web site: http://edorigami.wikispaces.com/Bloom%27s+Digital+Taxonomy

Bloom's Taxonomy Question Stems

Knowledge
- What happened after ...?
- How many ...?
- Who was it that ...?
- Can you name the ...?
- Described what happened at ...?
- Who spoke to ...?
- Can you tell why ...?
- Find the meaning of ...?
- What is ...?
- Which is true or false ...?

Comprehension
- Can you write in your own words ...?
- Can you write a brief outline ...?
- What do you think might happen next ...?
- Who do you think ...?
- What was the main idea ...?
- Who was the key character ...?
- Can you distinguish between ...?
- What differences exist between ...?
- Can you provide an example of what you mean ...?
- Can you provide a definition for ...?

Application
- Do you know another instance where ...?
- Could this have happened in ...?
- Can you group by characteristics such as..?
- What factors would you change if ...?
- Can you apply the method used to some experience of your own ...?
- What questions would you ask of ...?
- From the information given, can you develop a set of instructions about ...?
- Would this information be useful if you had a ...?

Analysis
- Which events could have happened ...?
- If . . . happened, what might the ending have been?
- How was this similar to ...?
- What was the underlying theme of ...?
- What do you see as other possible outcomes?
- Why did . . . changes occur?
- Can you compare your...with that presented in ...?
- Can you explain what must have happened when ...?
- How is . . . similar to ...?
- What are some of the problems of ...?
- Can you distinguish between ...?
- What were some of the motives behind ...?
- What was the turning point in the game ...?
- What was the problem with ...?

Synthesis
- Can you design a . . . to ...?
- Why not compose a song about ...?
- Can you see a possible solution to ...?
- If you had access to all resources how would you deal with ...?
- Why don't you devise your own way to deal with ...?
- What would happen if ...?
- How many ways can you ...?
- Can you create new and unusual uses for ...?
- Can you write a new recipe for a tasty dish?
- Can you develop a proposal which would..?

Evaluation
- Is there a better solution to ...?
- Judge the value of ...?
- Can you defend your position about ...?
- Do you think . . . is a good or a bad thing?
- How would you have handled ...?
- What changes to . . . would you recommend?
- Are you a . . . person?
- How would you feel if ...?
- How effective are ...?
- What do you think about ...?

How to Construct a "Classic" 5 paragraph Essay

Introduction

1) Should have a few general statements about your topic (break the ice; hint at the topic to follow). For inquiry essays, your first sentence is often your BIG QUESTION

2) Include the name of your author and the book/essay title (the title of the book should be italicized and the title of the essay should be in quotations).
   In Shakespeare's *Othello,* the outcome of all situations is determined by the power of one's will.

3) Narrow in on the specific focus of your essay. You may want to include your three controlling ideas/some hint at the focus of your body paragraphs.

4) END with the thesis statement

Body Paragraphs

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

1) **Topic Sentence** is your first REASON your thesis is true. It's also sometimes called your CONTROLLING IDEA because it establishes the focus on the whole paragraph to follow.

2) What POINT from your novel proves this claim? Refer back to the book in your own words.
   a) **PROVE** your point by providing evidence from the text in the form of a quotation.
   b) **EXPLAIN** the quotation by offering an observation or INFERENCE about what you've read, and by linking it back to the controlling idea.

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Use this formula fc all three body paragraph

5) CONCLUDE the paragraph by repeating your controlling idea and linking all ideas back to your thesis. Repeat your KEY WORDS to build coherence.

Conclusion: SO WHAT?

1) Wrap up your essay by restating your thesis and your controlling ideas (quickly)

2) EXTEND your conclusion by suggesting to the reader why these ideas matter to them. Answer: SO WHAT? and NOW WHAT?

Thesis Statement

The thesis must state the essay's central claim in sufficient detail to interest the reader. Theses also usually suggest how the paper is going to demonstrate the claim.

Your thesis should:

- Be stated in abstract terms - focus on themes, not characters.
- Express a relationship - establish cause and effect - HOW or WHY something happens.
- Be arguable - don't give definitions or state the obvious.
- Be important - write about something your reader will find interesting or relevant.

Too vague:
There is no limit to the way slavery can be demonstrated in Shakespeare's *The Tempest.* Shakespeare uses a variety of techniques in *The Tempest* both to manipulate his audience and illustrate his speaker's situation.

Too irrelevant:
Shakespeare is hailed the most influential writer in the English speaking language. He wrote many sonnets and plays, one of them being his romantic-comedy, *The Tempest.*

Just right:
In *The Tempest,* Shakespeare presents a quest for power be it over one's environment, or of one's self. However, deeply rooted within one's quest for power is the desire for freedom. Shakespeare demonstrates that individuals will enslave, manipulate, and rebel in order to obtain and exercise absolute freedom.

1. **Identify your topic(s)/ theme(s)**
   What is your understanding of your topic(s)/ theme(s)? Do some freewriting to generate your thoughts.

2. **Formulate an opinion on your topic(s)/theme(s)**
   What are your thoughts and opinion where it concerns PRIDE? Narrow down your thinking.
   Think: What is pride? Where does it come from? Is everybody prideful (yes it is a word)? Is there good pride and bad pride? If yes, what are the criteria for good/bad pride?

3. **Come up with a question specific to your topic(s)/theme(s)**
   For example, if my topic was pride, I could ask: *Why don't people who are proud always succeed?*
   The best thesis statements answer questions that usually begin with HOW or WHY

4. **Formulate the possible answers to your question**
   For example, my answer to the above question could be: *People who are proud do not always succeed because pride usually comes before a fall.*
   Or my answer to this question could be: *People who are most proud are also the most insecure and as such, pride stems from insecurity.*

5. **Pick the best answer and make it a statement**
   For example: *People who are most proud are also the most insecure and, as such, pride stems from insecurity.*

6. **Ask the question SO WHAT?**
   Do you have a strong, relevant, interesting argument? Why should anyone care about your statement? If you can't answer that question, come up with a better thesis statement.

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Introductions and Conclusions

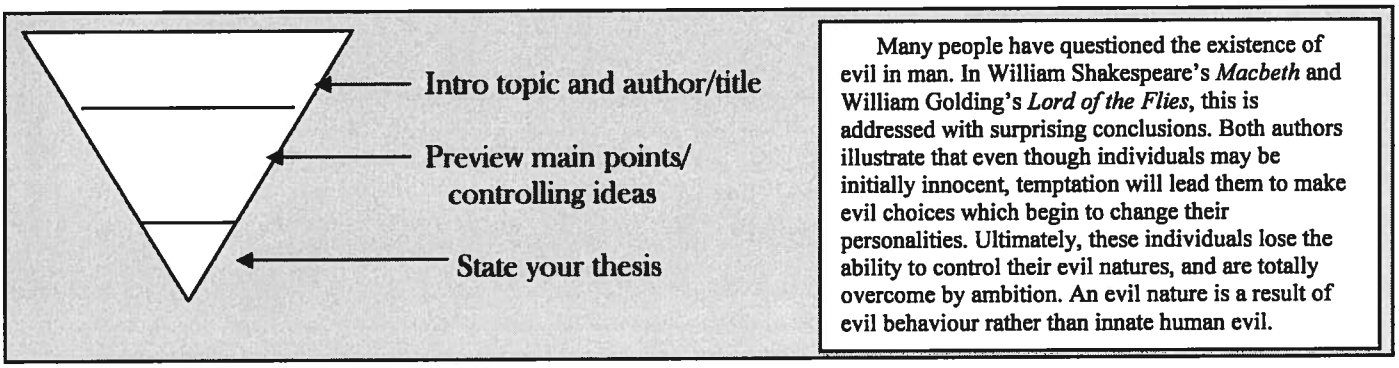
Aristotle's basis for argumentative writing:

Tell them what you're going to say,
tell them,
then tell them what you have said.

Following this logic, we can build our introduction and conclusion paragraphs.

In your introduction: ***Tell them what you're going to say***

- Begin with a **general statement** about your topic – this can be a hint to your reader that catches their attention. It should make them want to read on.
  The idea is to identify which set of ideas you are hoping to better understand based on the novel.
- Mention the **title and author** of the novel you are analyzing.
- **Preview your three controlling ideas** in the order in which they will be presented. This is the "tell them what you're going to say" part.
- End your introductory paragraph with your **thesis.**



General statement of topic:

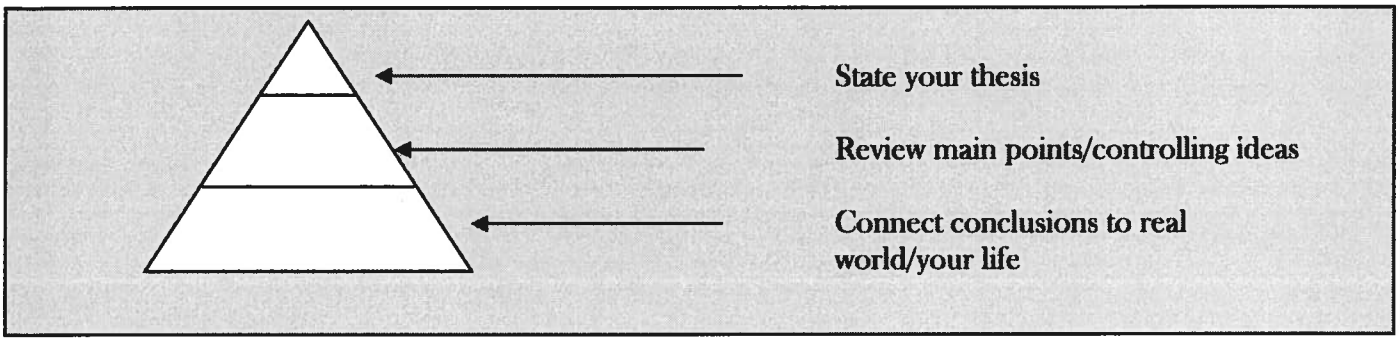
Author(s) and Title(s):

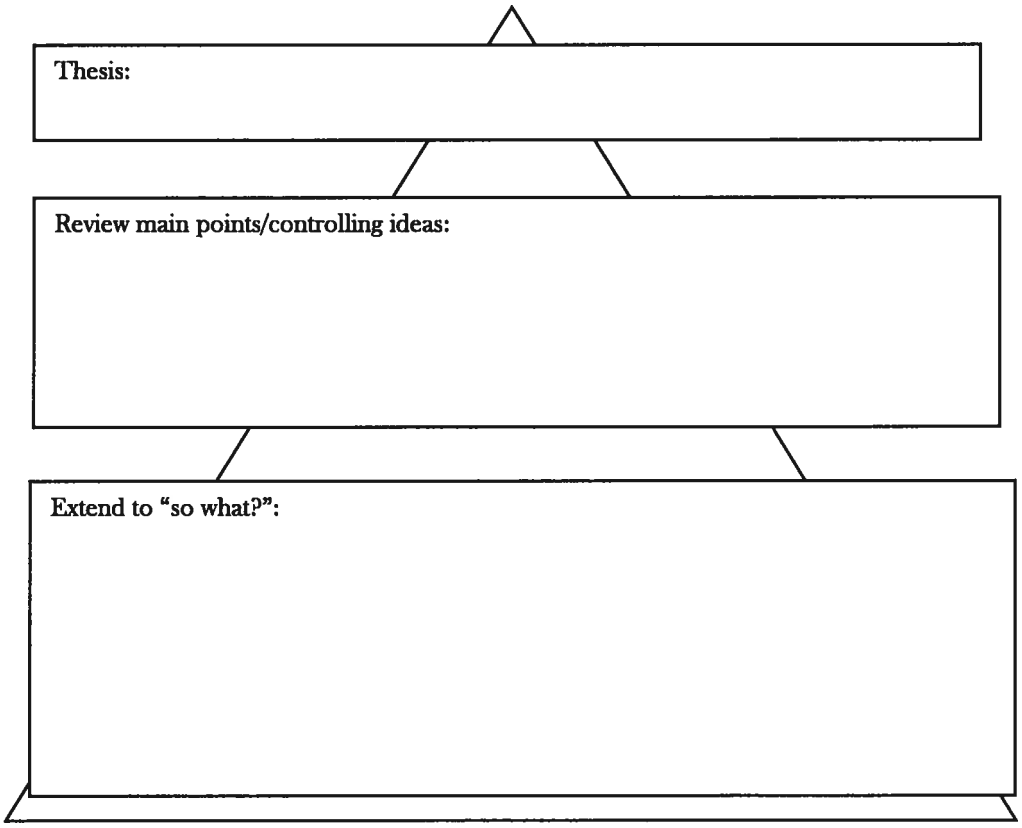
Controlling ideas:

Thesis:

Concluding Paragraphs: ***Tell them what you have said***

- Restate your thesis in the first sentence.
- Review your three controlling ideas (not your examples, just your topic sentences from each paragraph).
- In another three or four sentences, try to answer "Why is this topic important?" and "What can we learn about ourselves or society from this novel?". Extend your ideas and challenge your reader to apply this lesson to him or herself.





Transition Words

1. Continuation (Warning–there are more ideas to come.)

and also another
again and finally first of all
a final reason furthermore in addition
last of all likewise more
moreover next one reason
other secondly similarly
too with

2. Change-of-Direction (Watch out–we're doubling back.)

although but conversely
despite different from even though
however in contrast instead of
in spite of nevertheless otherwise
the opposite on the contrary on the other hand
rather still yet
while though

3. Sequence (There is an order to these ideas.)

first, second, third A, B, C
in the first place for one thing
then next
before now
after while
into (far into the night) until
last during
since always
o'clock on time
later earlier

4. Time (When is it happening?)

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

5. Illustration (Here's what that principle means in reality.)

for example specifically
for instance to illustrate
such as much like
in the same way as similar to

6. Emphasis (This is important.)

a major development it all boils down to
a significant factor most of all
a primary concern most noteworthy
a key feature more than anything else
a major event of course
a vital force pay particular attention to
a central issue remember that
a distinctive quality should be noted
above all the most substantial issue
by the way the main value
especially important the basic concept
especially relevant the crux of the matter
especially valuable the chief outcome
important to note the principle item

7. Cause, Condition, or Result (Condition or modification is coming up.)

because if of
for from so
while then but
that until since
as whether in order that
so that therefore unless
yet thus due to
resulting from consequently without

8. Spatial (This answers the "where" question.)

between below about left alongside
here outside around close to far
right over away side near
near in into beside
middle next to beyond north
east on opposite over
south there inside in front of
under these out behind
across this adjacent above
toward west by upon

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

and or also
too best most
less than
more than same better
even then half
much as like analogous to
but different from still
yet however although
opposite rather while
though

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

as a result consequently finally
from this we see in conclusion
in summary
hence last of all therefore

Fry, E. B., Kress, J. E., & Fountoukidis, D.L. (1993). The reading teacher's book of lists, 3rd edition. Englewood Cliffs, NJ: Prentice Hall, pp.185-187. By permission.

Blending Quotations

When including quotations in an expository paragraph, you will use the MLA style embedded citations.

Embedded citations require that you:

- Blend your quotations directly into one of your own sentences by stating WHO and WHEN - who is speaking and when it is happening.
- Give the citation in brackets that tells your reader where you found the quotation.

For example:

> Steinbeck's figurative imagery evokes an extraordinary mood, transforming a small bit of land into a carnival or a circus. Steinbeck describes the three men as "bemused by the beauty of the thing" (60). He does not lack a better word, but purposely uses "thing" to describe the American Dream. This imagery is so broad because it is fictitious and whatever the reader wants it to be, it simply does not exist.

The first instance is with Candy's old crippled dog that was described as really old. "He's no good to himself nor nobody else" (60).

George describes their dreamt up little patch of land. "S'pose they was a carnival or a circus come to town, or a ball game, or any damn thing" (60). The dialogue paints a picture with visual appeal, that is still interpretable to the readers preference.

Steinbeck describes the three men. "They stared, bemused by the beauty of the thing" (60).

"'We'll do her." "'We'll fix up that little old place an' we'll go live there.'" George states.

Embedded References

Direct Quotations

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

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

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

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

Paraphrasing/Indirect quotations

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

> Winston's paranoia is clear from the start in how he fixates on the posters of Big Brother (5).
>
> Orwell emphasizes the paranoia of this society by emphasizing the motif of eyes, in particular through his opening descriptions of Winston's walk home (5).

Sentence Fragment

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

> "Winston…went slowly, resting several times on the way"(3).
>
> When Julia bumps into Winston, "[she] passes him a note that says 'I love you'"(45).

WORKS CITED

The Works Cited list appears at the end of your essay. It should be arranged alphabetically by the authors' last names, and, in the case of identical family names, by given name. A work for which no author or editor is known appears in the reference list under the title of the work, alphabetized by the first word *that is not "an," "a," or "the."*

The first line of each entry begins from the left-hand margin, and all later lines are indented five spaces.

Basic format

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

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

Website

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

Painting, sculpture, photograph

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

Films and movies

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

TV show

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

Audio

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

CLOSE READING

Step One: Microcosm – What is happening in the passage?

1. Choose a passage that seems to offer some answer to your question or that references your theme in some way. Make sure it is at least half a page and that it is a logical, cohesive passage; one that fits together and captures an independent narrative moment or character experience.

2. Read. Re-read. Read out loud. Read eight more times, each time considering and taking notes on one of the following details:
    a. Look at **DICTION**.
        i. What kinds of words does the author use?
        ii. Look up any words that are unfamiliar.
        iii. Does he aim for lofty diction or common diction?
        iv. Does he repeat any words or phrases?
    b. Look at **SENTENCE STRUCTURE**.
        i. Can you map the sentences (find the subject and verb, locate phrases and clauses)?
        ii. Does the author use active or passive verbs?
        iii. What rhythms or patterns does the sentence structure create—long flowing ones, short choppy ones?
        iv. Is there any dialogue?
    c. Does the passage contain **IMAGERY**?
        i. What does the description focus on?
        ii. What senses are appealed to most strongly?
        iii. How does this affect meaning?
    d. What **METAPHORS and SIMILES** do you observe?
        i. What is the significance or effect of the author's use (or lack) of figurative language?
    e. Has a **SYMBOL** been referenced in the passage?
        i. How is it described?
        ii. How does it feature in the passage?
        iii. How is its meaning altered by this new reference?
    f. What do you notice about the **STRUCTURE** of the passage?
        i. Does it have a climax or significant turning point?
        ii. How does it organize or develop its ideas, impressions, or themes?
        iii. How does ordering the ideas or images in this way affect the reader?
    g. What is the **NARRATIVE POINT OF VIEW**?
        i. Consider the **TONE**. Is the narrator being straightforward, factual, open?
        ii. Or is he taking a less direct route toward his meaning?
        iii. Does the voice evoke a particular **MOOD**?
        iv. Or is it detached from its subject?
    h. Do you see any examples of **IRONY**?
        i. Is the character using an ironic tone, or the author using irony in their characterization and setting?
        ii. How does this use of irony support or reveal meaning?

3. Once you have a grasp of the language, you can begin to move beyond **description** to **interpretation**. What are the effects of the technical features of the passage when taken as a whole? How do all the parts work together?

4. Propose a unifying **hypothesis**, a statement about how all the parts work together to achieve some effect. For example, "In this passage, Orwell raises questions about Winston Smith's character by contrasting the reverence Winston expresses for the Proles with his dismissive response to the violence they experience." You can proceed to fill in the outlines of this point by explaining what you mean, using details and quotations from the passage to support your point.

5. Now, think about ***Why?*** and ***To what effect?*** How does this passage advance the plot, develop character, and/or extend the reader's understanding of the theme you are addressing? Consider how this answers the question you've raised, follows through on your argument, and comes to a provocative conclusion.

Step 2: Macrocosm – How does this passage reflect what is happening in the book as a whole?

Connect your close reading to the book as a whole:

- Does this passage demonstrate any patterns in the author's style?
- Does it inform your understanding of a character, a setting, or a symbol in the context of the whole book?
- What other connections can you make to other instances in the novel?
- How does it support your argument and reveal some answer to your question?

Using this method to get started, you will have achieved some very important things:

1. You have chosen a specific piece of the text to work with, hence avoiding generalizations and abstractions;
2. You have moved from exposition (explaining or summarizing what's there) to arguing a point;
3. You have carved out your *own* reading of the text rather than taking the more well-worn path;
4. You have identified something about the author's method that may open up other areas of the text for study and debate. Bravo!

Rhetorical Devices

To craft a work of prose or poetry, the author applies particular language techniques and structures, known as rhetorical devices. Knowledge of the nature and effect of these devices is critical to effective writing and reading – a careful reader will recognize how the author is using language and consider why they have used the devices they have. Learn to recognize them and try using them in your own writing.

Rhetorical Device	Examples
Abnormal Word Order gives variety and emphasis to your writing by changing the usual subject-verb sentence patter.	normal word order (subject-verb): "The actor's worst nightmares stood laughing at him from the shadows." abnormal word order (verb-subject): "Laughing at him from the shadows stood the actor's worst nightmare."
Allegory is a narrative in which the characters and sometimes the setting represent general concepts and ideas.	fables in which personified animals are used allegorically to teach lessons of human conduct (e.g., "The Hare and the Tortoise")
Alliteration draws attention to a string of words through repetition of their initial sounds.	"As Frankenstein, Boris Karloff rambled, raged, and roared."
Allusion is an indirect reference to a well-known event, person, thing, place, or quality. By suggestion, it may enhance the significance of a poetic image or prose passage.	T.S. Eliot's *The Wasteland* alludes to the Garden of Eden after the fall (and includes many other allusions to mythology, the Bible).
Analogy helps the reader understand something unfamiliar by comparing it to something well-known.	Comparing an anthill to an urban centre helps to convey the fact that anthills are heavily populated, busy, and have regular patterns of movement.
A balanced sentence expresses two or more equal and parallel ideas.	"Many TV actors work hard all through the season; they play in films all through the hiatus."
Climactic Word Order presents several facts in order from least to most important.	"The young politician's career rise was meteoric; after beginning as a municipal councillor, she became mayor, and three short years later a Member of Parliament."
Denotation is the thing or situation to which the word specifically refers; **Connotation** is the associated meanings it implies or suggests.	Home **denotes** the place where a person lives, but **connotes** intimacy, privacy, coziness.
Description is based on observation, imagination or experience. It presents the characteristics, features, qualities, and sensations necessary for recognition, understanding or reconstruction.	"Hemingway had on a red plaid wool shirt, a figured wool necktie, a tan wool sweater-vest, a brown tweed jacket tight across the back and with sleeves too short for his arms, gray flannel slacks, Argyle socks, and loafers, and he looked bearish, cordial, and constricted. His hair, which was very long in back, was gray, except at the temples, where it was white; his mustache was white, and he had a ragged half-inch, full white beard. There was a bump about the size of a walnut over his left eye. He had on steel-rimmed spectacles, with a piece of paper under the nose-piece. He was in no hurry to get to Manhattan." (Lillian Ross, "How Do You Like It Now, Gentlemen?" *The New Yorker*, May 13, 1950)
Exaggeration (Hyperbole) emphasizes a fact.	"He was going to live the life of a tree or vegetable." (University of Toronto Convocation Address by George Faludy, 1978)

Examples backup or clarify a statement by providing proof, precedent, a model or a parallel case.	An extract from "*The Bluest Eye*" by Tony Morrison :"I talk about how I did not plant the seeds too deeply, how it was the fault of the earth, our land, our town. I even think now that the land of the entire country was hostile to marigolds that year. This soil is bad for certain kinds of flowers. Certain seeds it will not nurture, certain fruit it will not bear, and when the land kills of its own volition, we acquiesce and say the victim had no right to live." (206)
Eyewitness Account is a personal description or response, volunteered or requested, from individuals physically present at an event, past or present.	It's day 15 [January 10, 2005] since the disaster, and still there are vast areas where exposed bodies can be seen lying around, decaying. Just cleaning up, picking up the bodies, remains the biggest challenge.
Foreshadowing suggests or hints at events or developments "before" they happen; it can be used to emphasize a mood or tone as well.	When Winston dreams he will meet O'Brien in the place with no darkness, Orwell is foreshadowing his trip to the Ministry of Love.
Image / Imagery appeals to one or more of the senses by creating a vivid impression through the use of concrete details, adjectives, and figures of speech (e.g., metaphor, simile, personification).	The beauty of the daisy is conveyed using imagery such as "a nun demure" and "a silver shield with boss of gold." (William Wordsworth, "I Wandered Lonely as a Cloud")
Verbal **Irony** says the opposite of what is meant. Sarcasm and equivocation are types.	Walking through the rainstorm, Sam exclaimed, "What a lovely day."
Dramatic **Irony** reveals to the reader or audience information about a character's situation of which the character is not aware.	The audience knows that Romeo is a Capulet before Juliet does.
Situational **Irony** occurs when unexpected events or consequences occur.	By trying to stop the duel between Mercutio and Tybalt, Romeo unexpectedly makes the feud grow worse.
Metaphor compares two things without the use of *like* or *as*; it is more subtle than a simile and thus requires more interpretation.	"Tyger! Tyger! burning bright!" (from William Blake's poem "Tyger! Tyger!"
Mood creates in the reader the desired state of mind and emotions. It is often developed through our visual and physical response to the environment and to past experiences.	Charles Dickens creates a calm and peaceful mood in his novel "Pickwick Papers": "The river, reflecting the clear blue of the sky, glistened and sparkled as it flowed noiselessly on." The depiction of idyllic scenery imparts a serene and non-violent mood to the readers.
Opposites contrast two opposing ideas.	"Clint Eastwood, a star in front of the camera, has also had a successful career behind the camera as a director."
Onomatopoeia draws attention to the sound of the word by imitating or suggesting sounds that correspond to its meaning.	"buzz," "splash," "slurp"
Oxymoron places words that mean the opposite of one another side by side so that they create a new meaning.	"jumbo shrimp," "wise fool"
Parallel Structure (Parallelism) repeats specific words, phrases, or clauses in a series, giving emphasis to key words and making them memorable.	Abraham Lincoln's "government of the people, by the people, for the people" (preposition, definite article, and noun are repeated in a series)
A periodic sentence withholds an important part of the sentence until the end so that it doesn't make complete sense until the last word is read.	"Whether playing a young wild adventurer, a fugitive from the law, or a U.S. president, there is one actor whose films always make money—Harrison Ford."
Personification gives human traits to an inanimate object or animal.	"The fingers of ice scraped the window."

A pun is a play on words with the same sound but different meanings.	"Sticks float. The would."
Repetition is used for emphasis and rhythm.	"It was a strange night, a hushed night, a moonless night, and all you could do was go to a movie."
Reversals (Chiasmus) make a balanced sentence even more memorable by repeating the words in reverse order.	"Ask not what your country can do for you; ask what you can do for your country." (John F. Kennedy)

A rhetorical question is one whose answer is already known or implied.	"Can anyone deny that the microchip has revolutionized communication?"
Rhyme makes two or more words memorable by having endings that sound the same.	"With **might** and **right** on his side, he approached the challenge."
Rhythm is the movement implicit in an arrangement of words, e.g., a regular beat deriving from the patterns of stress on the syllables, a rising or a falling inflection, a series of phrases that move quickly or slowly.	"the moment comes ... bringing back all I have recently experienced to be explored and slowly understood, when I can converse again with my hidden powers, and so grow, and so be renewed, till death do us part." (Mary Sarton, "The Rewards of Solitary Life")
A sentence fragment places emphasis on key words to create an overall effect, such as humour or suspense.	"A cold room. A lonely room. A bare room. No place to spend twenty years of a life."
A simile points out a similarity between two unlike things using *like* or *as*.	"The cold stabbed like a driven nail through the parka's fold."
A symbol is an object or action that represents something other than what it is.	The green light at the end of the dock in *The Great Gatsby* represents the verdant hope of the new world and is therefore associated with the American Dream.
***Personal* Symbolism** is a system for investing things or objects with meaning so that they come to represent a specific thought or idea	In *Slaughterhouse Five*, Billy sees the colours blue and ivory as representing sacrifice and loss.
General or ***Universal* Symbolism** uses traditional signs with an accepted meaning	My love is a red, red rose.
Understatement (Litotes) creates the reverse effect (and adds a touch of irony) by making the fact seem less significant.	"Bruce Willis's onscreen characters frequently find themselves in a bit of a jam."

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

tone = speaker's attitude

POSITIVE TONE WORDS

admiring
adoring
affectionate
appreciative
approving
bemused
benevolent
blithe
calm
casual
celebratory
cheerful
comforting
comic
compassionate
complimentary
conciliatory
confident
contented
delightful
earnest
ebullient
ecstatic
effusive
elated
empathetic
encouraging
euphoric
excited
exhilarated
expectant
facetious
fervent
flippant
forthright
friendly
funny
gleeful
gushy
happy
hilarious
hopeful
humorous
interested
introspective
jovial
joyful
laudatory
light
lively
mirthful
modest
nostalgic
optimistic
passionate
placid
playful
poignant
proud
reassuring
reflective
relaxed
respectful
reverent
romantic
sanguine
scholarly
self-assured sentimental
serene
silly
sprightly
straightforward
sympathetic
tender
tranquil
whimsical
wistful
worshipful
zealous

NEUTRAL
(+, -, or neutral)

commanding
direct
impartial
indirect
meditative
objective
questioning
speculative
unambiguous
unconcerned
understated

NEGATIVE TONE WORDS

abhorring
acerbic
ambiguous
ambivalent
angry
annoyed
antagonistic
anxious
apathetic
apprehensive
belligerent
bewildered
biting
bitter
blunt
bossy
cold
conceited
condescending
confused
contemptuous
curt
cynical
demanding
depressed
derisive
derogatory
desolate
despairing
desperate
detached
diabolic
disappointed
disliking
disrespectful
doubtful
embarrassed
enraged
evasive
fatalistic
fearful
forceful
foreboding
frantic
frightened
frustrated
furious
gloomy
grave
greedy
grim
harsh
haughty
holier-than-thou
hopeless
hostile
impatient
incredulous
indifferent
indignant
inflammatory
insecure
insolent
irreverent
lethargic
melancholy
mischievous
miserable
mocking
mournful
nervous
ominous
outraged
paranoid
pathetic
patronizing
pedantic
pensive
pessimistic
pretentious
psychotic
resigned
reticent
sarcastic
sardonic
scornful
self-deprecating
selfish
serious
severe
sinister
skeptical
sly
solemn
somber
stern
stolid
stressful
strident
suspicious
tense
threatening
tragic
uncertain
uneasy
unfriendly
unsympathetic
upset
violent
wry

mood = emotional effect that the text creates for the audience

POSITIVE MOOD WORDS

amused
awed
bouncy
calm
cheerful
chipper
confident
contemplative
content
determined
dignified
dreamy
ecstatic
empowered
energetic
enlightened
enthralled
excited
exhilarated
flirty
giddy
grateful
harmonious
hopeful
hyper
idyllic
joyous
jubilant
liberating
light-hearted
loving
mellow
nostalgic
optimistic
passionate
peaceful
playful
pleased
refreshed
rejuvenated
relaxed
relieved
satiated
satisfied
sentimental
silly
surprised
sympathetic
thankful
thoughtful
touched
trustful
vivacious
warm
welcoming

NEGATIVE MOOD WORDS

aggravated
annoyed
anxious
apathetic
apprehensive
barren
brooding
cold
confining
confused
cranky
crushed
cynical
depressed
desolate
disappointed
discontented
distressed
drained
dreary
embarrassed
enraged
envious
exhausted
fatalistic
foreboding
frustrated
futile
gloomy
grumpy
haunting
heartbroken
hopeless
hostile
indifferent
infuriated
insidious
intimidated
irate
irritated
jealous
lethargic
lonely
melancholic
merciless
moody
morose
nauseated
nervous
nightmarish
numb
overwhelmed
painful
pensive
pessimistic
predatory
rejected
restless
scared
serious
sick
somber
stressed
suspenseful
tense
terrifying
threatening
uncomfortable
vengeful
violent
worried

ding: Of Mice and Men

n of Curlys wife/ First appearance of Curleys wife)

imagery :
- rolled clusters like sausages
- thrown forward

Jichon :
- rouged lips and anything Red
archly / playfully

- red can symbolize danger
- red can symbolize impurity
- red symbolizes / foreshadows blood
- red is a colour "children" (Lennie) are attracted to because it is bright and happy (primary colour)

- she wants admirers and compliments?
- Shes trying to win the favour of the men
- love
- attract them with her looks to have friends and attention
- induce

sudden, brisk, playful (like kittens animals) courting / intending to arouse sexual feelings / advances

her behaviour is intending to arouse sexual feelings by throwing herself at them? to give them a view of her bod

= tramp

Both men glanced up, for the rectangle of sunshine in the doorway was cut off. A girl was standing there looking in. she had full, rouged lips and wide-spaced eyes, heavily made up. Her fingernails were red. Her hair hung in little rolled clusters, like sausages. She wore a cotton house dress and red mules, on the insteps of which were little bouquets of red ostrich feathers " I'm lookin' for Curley," she said. Her voice had a nasal, brittle quality. George looked away from her and then back. "he was in here a minute ago, but he went." "Oh!" she put her hands behind her back and leaned against the door frame so that her body was thrown forward. "You're the new fellas that just come, ain't ya?" "Yeah." Lennie's eyes moved down over her body, and though she did not seem to be looking at Lennie she bridled a little. She looked at her fingernails. "Sometimes Curley's in here," she explained. George said brusquely, "Well he ain't now." "if he ain't, I guess I better look someplace else, " she said playfully. Lennie watched her, fascinated. George said, "if I see him, I'll pass the word you was looking for him." She smiled archly and twitched her body. "Nobody cant blame a person for lookin'," she said. There were no footsteps behind her, going by. She turned her head.

provocative body language

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

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

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

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

* They depict an image of her hair being in perfect "rolled clusters li sausages". And when Lennie touches it, her obsession with herself and h hair kills her as she did n want Lennie to ruin it (touch but dia get comfortable

Jichon
ules = type of shoes
idled = shows anger + throwing up the head and stopping drawing the chin

Imagery
- sight
- touch, feel
- Hear

Similie
- like sausages

= Curly's wife dialogue
- lots of contractions (what does that mean)
-did everyone talk like that

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

Curly is her only weapon
seeking attention or love that she may not get from Curley because she is the only woman
she is lonely
Curley is not much company (she is more of a possession than a wife)
self obsessed
no identity / loss of identity (not even a name)

reflects the inferior role of women at the time

affect the book / plot. build character, theme extend image pattern

How is the reader affected?

The reader may dislike her because of all the downfalls she created in the other men
- Lennie especially

She is perceived to be the cause of everything that goes wrong

* she knows beauty is power and uses it to get Curely + lous
* seductive
* manipulator of men

(on the other hand you cant hate her because she has dreams)

* The curls, tiny little sausages, were spread on the hay beh

What → How

Matthew D. Brown

I'll Have Mine Annotated, Please: Helping Students Make Connections with Texts

Matthew D. Brown asks students to enter into conversation with the texts they read, connecting personally to make meaning. The process of annotation—analyzing the purposes for annotation, brainstorming connections, developing ideas through peer feedback, and writing detailed responses to text—allows students to consider how active interaction between reader and text is vital to their understanding.

Each year I strive to explain to students why I love to read, to communicate the connection I have with books. Mocking disbelief is usually the only response I receive. How can I get students to see that what they read can connect to their lives—to what is important to them? How can I help students see that reading will help them understand the confusing and chaotic world in which they live?

Two years ago, I sat in on a discussion with Dr. Valerie Wayne at the Folger Shakespeare Library while she was working on the new Arden edition of *Cymbeline.* Of all the people who have worked with this play, she must know it best. She worked for two months that summer, editing and annotating twenty lines of the play each day. Yet, her effort that summer was a small fraction of the time—ten years!—she will spend with the play. For all of us who love plays, the chance to study one so well, so intimately, is a dream. My students, on the other hand, would rather cut grass with nail clippers.

Even so, I was interested in the work that Wayne was doing. Specifically, I was intrigued by the annotations that she was writing to go along with the play's text. While these annotations were not necessarily personal, they reflected her interaction with the text. I wondered what would happen if I had students annotate a piece of text. I wasn't looking for detailed analysis and research, and I certainly wasn't looking for the academic rigor that goes into the annotations of professionally published works, but I wanted a way to view the interactions students were having with text. What were they thinking about as they read? What connections were they making? What questions did they have, and could they find answers to those questions?

Allowing Students to Begin a Conversation

Reading is one thing, but getting something of value from what we have read is another. When we take up a text, we are engaging in a conversation with the author, with others, and with ourselves. Yet, so much of what takes place in the classroom isolates reading so that true, authentic, and meaningful interactions with a text are sometimes ignored.

Think back to the books that you love. Why are they so significant to you? I would be willing to guess that there was a personal connection with the text—something that moved you. Yet look at our classrooms today. How much of what we do helps students make those personal connections with the text? And how much of what we do allows students to share those ideas?

I desire to have students enter into a conversation with the text they are reading.[1] Whether it is a conversation with me, their peers, their parents, or themselves, I want them to think about what they have read and then strive to make meaning of that text for themselves. Without allowing students to interact with text in a meaningful way, we miss the chance of allowing them to see the value of what they are reading and to form new ideas about who they are and how they fit into the world in which they live.

First Steps: Helping Students Make Connections

If I desire that students make some sort of meaning from what they read, then writing is the means that must be used to get them there. Writing helps students think about the text they are reading and work out their ideas.[2] More importantly, though, any writing that students do needs to connect to their personal experiences, and those experiences must inform their understanding of what they have read. Taking a piece of text and annotating it can accomplish that.

I give students a handout with a page of published text that has been annotated. Any play by Shakespeare works well as a model since nearly all publishers provide annotations for the text of his plays. (I have found that a selection of a play by Shakespeare from the Red Reader series published by Teacher's Discovery works nicely for this exercise.) The students get into small groups and look at the professional model. They make notes in the text's margins, describing the kinds of information being given to the reader through these annotations.

Without allowing students to interact with text in a meaningful way, we miss the chance of allowing them to see the value of what they are reading and to form new ideas about who they are and how they fit into the world in which they live.

Once the small groups have exhausted their ideas, we come back into a whole-class discussion. I ask students to help me create a list—a rubric of sorts—that helps show what good annotations do. Using an overhead, I first ask them to share what they discovered in the professional model. These are easy enough for them to list. Students often point out how annotations

- give definitions to difficult and unfamiliar words;
- give background information, especially explaining customs, traditions, and ways of living that may be unfamiliar to us;
- help explain what is going on in the text;
- make connections to other texts;
- point out the use of literary techniques and how they add meaning to the text;
- can use humor; and
- reveal that the writer of these annotations knows his or her reader.

The process of generating this list usually moves into a discussion about where these annotations came from—who wrote them and why. Here is a teachable moment. Someone had to write these ideas, to look at the text and do more than just read it, to make a *connection* with the text. It is vital that students begin to realize that our understanding of what we have read comes from our interaction with what is on the page.

I have the class consider the many ways that reading can affect us—how we can connect to something that we are reading. I usually get the ball rolling by sharing how stories that I read often remind me of movies that I have seen. I add this to the list and then ask students to think of some ideas. This list can and often does grow, getting deeper and deeper into students' understanding of what it means to connect to a text.[3] Students often share how a piece of text

- touches them emotionally, making them feel happiness as well as sadness;
- reminds them of childhood experiences;
- teaches them something new;
- changes their perspective on an issue;
- helps them see how they can better relate to their parents and others around them; and
- helps them see the world through someone else's experiences.

Students are now ready to create their annotations, so I take the brainstorming list and generate a guide sheet (see fig. 1). Students must choose a passage from the text we are studying—one that they believe is meaningful in some way. I ask them to type or write out one to two paragraphs of that passage. The text should not take up more than a quarter of the page once it is typed. I know that it may be tempting for teachers to select the passages for the students so that there is variety in the pieces the students annotate, but students become engaged in an assignment when they are given choices.[4] This is especially true since the nature of these annotations is often personal and reveals how students have connected to what they have read. So, I allow students to make their own choices, encouraging them to choose a passage that they like.

FIGURE 1. Making Annotations: A User's Guide

As you work with your text, consider all of the ways that you can connect with it. Here are some suggestions that will help you with your brainstorming.

- Vocabulary—define words or slang; make them real for us; explore why the author would have used those words.
- Make connections to other parts of the book. Don't be afraid to use quotes—just use MLA style.
- Make connections to other visual and graphic material, such as movies; comics; news events; and books, stories, plays, poems, and so on that you have read.
- For visual connections, include the artwork, photo, or drawing in the footnotes (don't just describe it).
- Rewrite, paraphrase, or summarize a particularly difficult part of the text.
- Make connections to your life.
- Give the historical context of situations described.
- Give an explanation of the text for clarity.
- Give an analysis of what is happening in the text.
- Do research on the Internet to see what others are saying about the text.
- Challenge yourself: Find some literary criticism on the author or text.

Making Meaning, Making Annotations

Now comes the fun part! The students create annotations for the text they have chosen. But, like all other writing assignments, there is a process. Students should first take the text they have typed or written out and spend some time brainstorming, making as many connections with words and phrases in the text as possible. Figure 2 shows an example of what Kimberly, a senior, did for a piece of text from *The Great Gatsby.*

While this brainstorming example shows that Kimberly's ideas are somewhat simple ("This is an awkward moment—I've had these."), there is evidence that she is thinking about and connecting with the text. I would even suggest that she has ideas that aren't fully communicated in her brainstorming. But, that is what brainstorming is for—getting ideas on paper. These will then be expanded with more detail as the writing process continues.

From this point, I work with students to help them choose their best ideas to turn into annotations. As the user-guide handout suggests, there are numerous possibilities with annotations, so I encourage students to use as many of the functions of annotations as possible. Variety *is* the spice of life. I ask students to keep this assignment limited to just one page (text and footnotes combined). The most difficult part of this assignment for students, then, becomes narrowing down their annotations from the brainstorming that they originally did. I have considered relaxing this one-page limit but have come to the conclusion that I desire to see the most meaningful connections students make with text, not necessarily all the connections that they make.

Before students complete this assignment, I encourage them to get feedback from their peers. To accomplish this in a way that is effective for both the reader and the writer of the paper, I have adapted an idea from Joseph Tsujimoto's work with teaching poetry. Students are required to answer three questions when they read another student's paper:

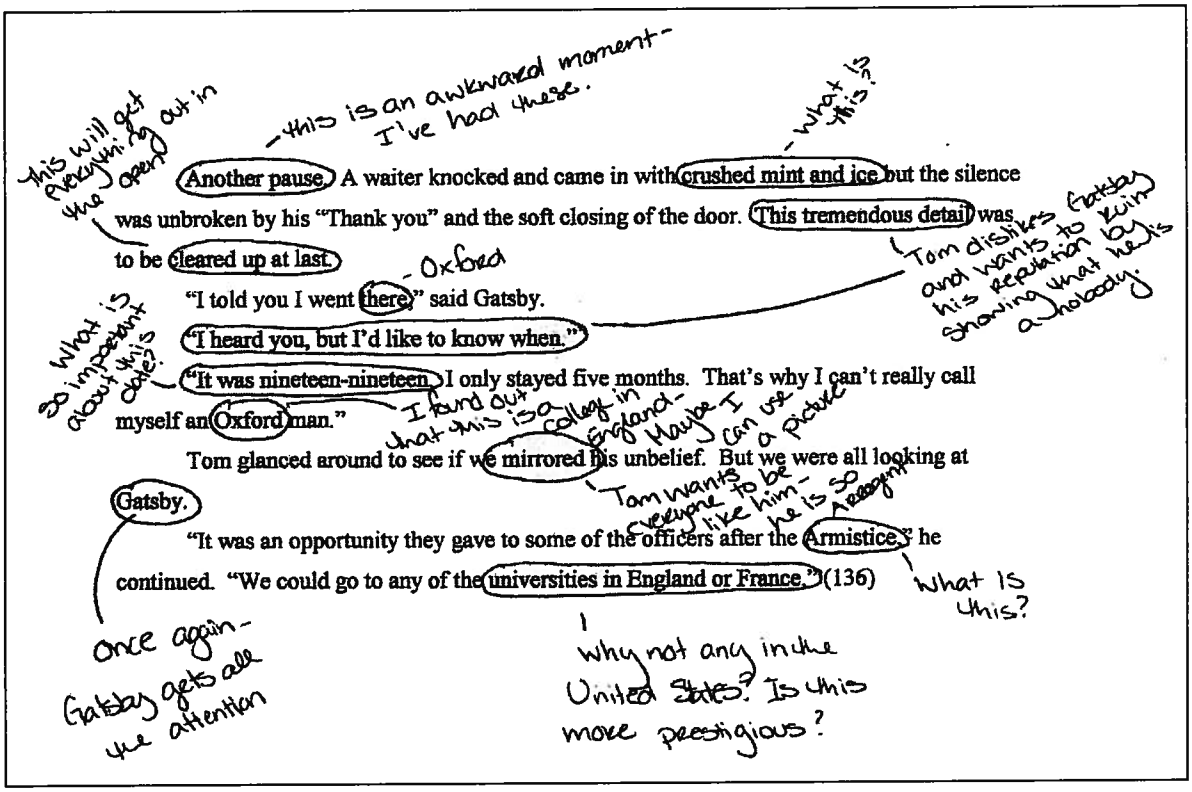
> What part of the writing did you like? Why?

> What part was difficult to read? Why?

> If this were your paper, what would you change? Why?

Each of these questions gets the students beyond simply stating that a paper is "good." They must point out specific parts and give reasons why those passages elicited either a positive or negative response. The final question helps the peer reader to become a critical reader, looking for ways to

FIGURE 2. Kimberly's Annotations of *The Great Gatsby*—Brainstorming



improve the writing. I have had success with this approach every time.

As the students begin to type up their final drafts, it may be necessary to give a minilesson on how to create footnotes on the computer. The students quickly pick this up and are excited to see their ideas come together. In her final draft (see fig. 3), Kimberly has successfully navigated herself from the beginning stages of a brainstorming session to well-thought-out and detailed responses in her annotations. She defined words, added clip art,[5] explained parts of the text, and gave background information for confusing references in the text. I like how Kimberly made two connections to her life. First, she talked about the awkward silences she can have with her parents. The description she uses ("I pray for someone to call") helps us connect to what the people in *The Great Gatsby* were feeling. She also connects a part of the text with a significant life event: a major move for her family. Only she was able to see this connection; only she was able to identify with the text in this way. I find it thrilling to see how this part of the story helped her deal with something that was obviously an emotional experience.

Continuing the Conversation

According to Peter Elbow, writing offers a "metacognitive understanding of the nature of the reading process" (12). That is why annotating a text can be beneficial for students as they explore new ways to understand what they have read. This assignment should only be the beginning. This interaction—this meaning making—should continue in other areas of our classrooms. Imagine the possibilities.

- Allow students to annotate their books as they read. Have them either write directly in their books or give them sticky notes on which they can write annotations as they read. The connections with text become immediate and meaningful.[6]
- Hold discussions that explore the important connections students make with the text they have read. You will find that these discussions will focus more on relevant issues in the lives of teenagers and less on literary

FIGURE 3. Kimberly's Annotations of *The Great Gatsby*—Final Draft

Another pause. A waiter knocked and came in with crushed mint and ice but the silence was unbroken[1] by his "Thank you"[2] and the soft closing of the door. This tremendous detail was to be cleared up at last.[3]

"I told you I went there[4]," said Gatsby.

"I heard you, but I'd like to know when."[5]

"It was nineteen-nineteen. I only stayed five months. That's why I can't really call myself an Oxford[6] man."

Tom glanced around to see if we mirrored his unbelief.[7] But we were all looking at Gatsby.

"It was an opportunity they gave to some of the officers after the Armistice,"[8] he continued. "We could go to any of the universities in England or France." (136)

[1] At this point in the story, Jay Gatsby, Nick Carraway, Jordan Baker, and Daisy and Tom Buchanan are all at a hotel relaxing and Tom is trying to put Gatsby in a bad light in front of the others by questioning him about his past.

[2] Whenever I have a fight with my parents, there is always an awkward silence and I pray for someone to call, or the doorbell to ring or something can take everyone's mind off the incident, but even when the phone rings I am always disappointed because they ignore it and say they will return the call later. In tense situations, it can be very unnerving when the silence is unable to be broken.

[3] Earlier this year, my family and I were not sure where we would be moving. My dad had job offers, and the choices were narrowed down to; Miami, Florida, Newark, New Jersey, Chicago, Illinois, and Los Angeles, California. While we waited, it was very stressful to us to not know where we would be moving, and we couldn't wait until the detail was cleared up and we would know what we were going to be doing.

[4] "There" refers to the University of Oxford. Tom Buchanan had been thinking that Jay Gatsby had been lying to everyone about his attending Oxford University.

[5] In the line "I heard you, but I'd like to know when" we see Tom's mistrust and genuine dislike for Gatsby. Throughout the book, Tom disapproves of him all along thinking he is a "Mr. Nobody from Nowhere" (137). Tom continually distrusts Jay, and thinks he is lying by asking Gatsby to keep telling him to tell him of his days at Oxford and not just taking his word for it.

[6] Oxford University is the oldest English-speaking University in the world. It has been around since the eleventh century. The student population of Oxford University numbers over 17,000. Almost a quarter of students are from overseas, and there are more than 130 nationalities are represented at the school.

[7] "Mirrored" commonly refers to the exact same of something, an imitation of an emotion or action.

[8] The term "Armistice" means a ceasing of hostilities as a prelude of peace negotiations. In the context of the First World War, "the Armistice" refers to the agreement between the Germans and the Allies to end the war on November 11, 1918.

technique and style, but you will also find that these discussions are much more meaningful to the students and will help them connect to the text in more significant ways. The ideas that the students generate will keep the conversation alive in the classroom for quite some time.

> Rather than using footnotes, have the students create a Web page or a PowerPoint presentation made with hyperlinks in the text. Clicking on one word in the text will link you to another page of text, which could also contain other hyperlinks, revealing a chain of thinking about the reading. If given enough time, students could create an extensive set of links that shows the numerous ways in which someone can enter into and weave through a piece of text.

I may not get all students to love books as much as I do, and I still may not convince students that reading a book is a good way to spend their free time. But, I will show students how to connect with the text that they read, finding meaning for themselves. As a result, I may one day find my students holed up in a library someplace, poring over a book, wringing from it all that they can.

Notes

1. In *Curriculum as Conversation: Transforming Traditions of Teaching and Learning,* Arthur N. Applebee talks about what he calls *traditions*—or ways in which we interact or connect with the world. These traditions form our understanding, and entering into conversations about these traditions allows us to grow and learn. Applebee argues, then, that teachers should tap into the ideas that students bring to the classroom rather than force them to learn information out of context.

2. Jim Burke discusses this effectively in *Writing Reminders: Tools, Tips, and Techniques.* Also, see works by Kathleen Dudden Andrasick, Peter Elbow, and Joseph Tsujimoto.

3. Tim Gillespie wrote a wonderful article entitled "Why Literature Matters" for *English Journal.* He discusses how literature can shape us as human beings. He believes that "literature offers a different form of learning than just

processing information; it requires us to experience, to participate" (20). I couldn't agree more, and I want to use this assignment of annotating a piece of text to prove it to my students as well.

4. A study done in 2001 by the National Assessment of Educational Progress and the National Writing Project and reported by Art Peterson in *The Voice* corroborates this idea of student choice, showing that giving students more freedom within their writing creates better writing.

5. Because of copyright restrictions, the clip art has been removed.

6. In the May 2004 issue of *English Journal,* Carol Porter-O'Donnell discussed this topic in the article entitled "Beyond the Yellow Highlighter: Teaching Annotation Skills to Improve Reading Comprehension."

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Throughout his twelve years of teaching English at Santa Clarita Christian School, **Matthew D. Brown** has enjoyed guiding students through their discoveries in the literature that they read. His teaching has been greatly informed through the completion of his MA degree at California State University–Northridge, his work with the South Coast Writing Project, and his experience during the 2004 summer institute at the Folger Shakespeare Library. *email:* mrbsccs@aol.com.

READWRITETHINK CONNECTION — **Lisa Storm Fink, RWT**

Brown reminds us that the best way to comprehend texts is to make personal connections to what we are reading. The lesson plan "Weaving the Threads: Integrating Poetry Annotation and Web Technology" engages students in meaningful research using poetry as a focal point. Students identify words and phrases in a poem by a Native American, and in the process they learn about Native American culture and history. Students create a Web site using the poem as a "launching" space that takes readers into various explanations of words and phrases. While poetry is the genre explored here, this strategy can be used with any text.

http://www.readwritethink.org/lessons/lesson_view.asp?id=36

Winner of the Richard Ohmann Award

Paul Kei Matsuda has been named winner of the 2006 Richard Ohmann Award for his article "The Myth of Linguistic Homogeneity in U.S. College Composition," which appeared in the July 2006 issue of *College English.*