# BRYANT-TANEDA'S Writing Tips:  Quotes, Structure & Editing

## Basic Essay Structure

Here is an example of a **Basis Essay Introduction**.  Notice the topic sentence that introduces the subject of the essay.  Thereafter the three arguments are given.  Finally a concluding sentence ties up the introduction.

*Literary devices play a major role in William Shakespeare's* <u>Romeo and Juliet</u>.  *Shakespeare uses imagery to create images and to foreshadow events.  Punning is a brilliant technique that entertains the audience and enhances the play's style.  Dramatic irony is perhaps the strongest technique for it creates an intimate relationship with one character while distancing the audience from another.   Thus, the use of imagery, puns, and dramatic irony play a major role in* <u>Romeo and Juliet</u>.

Some teachers want students to create a **Thesis statement**, which is a student's opinion or claim, that others might dispute.  It is a single sentence that is presented in the introduction.  Throughout the body paragraphs, the writer organizes the information that will persuade the reader of his or her idea.

Notice the addition of a thesis statement to this introduction:

*Literary devices play a major role in William Shakespeare's* <u>Romeo and Juliet</u>.  *Shakespeare uses imagery to create images and to foreshadow events.  Punning is a brilliant technique that entertains the audience and enhances the play's style.  Dramatic irony is perhaps the strongest technique for it creates an intimate relationship with one character while distancing the audience from another.   A person might say that Shakespeare was able to manipulate the English language to the point where what was considered slang and informal English back in Shakespearean day, is today lofty formal English.  Perhaps this is part of the beauty and role of Shakespeare's use of imagery, puns, and dramatic irony in* <u>Romeo and Juliet</u>.

Unlike the basic essay, here is an example of **SYNTHESIS ESSAY STRUCTURE**:

| | |
|---|---|
| Introduction | 1) Topic Sentence: Refer to the texts and their authors; focus on the point of the essay that you are arguing; this ties in the two different stories or poems. {*W.D. Valgardson's "Identities" and Catherine Lacey's "Another Terrible Thing" both present determined protagonists.*}  2) State the thesis. 3) Identify the point of synthesis between the two pieces. State your focus Character or idea {*Elyria is a more assertive character*}. 4) State two points that support this idea. Give some expansion to these points {two sentences}. 5) Write your Concluding Sentence.  {Approximately 5-6 sentences.} |
| BodyPara 1&2 | 1) {T.S.} Restate the texts & identify your character or idea #1.  2) State the first point mentioned in the Introduction. 3) Lead to the quote. 4) Integrate one quote {no more than 9 words}. For Example, *Elyria is able to connect with her emotions and "… water [comes] out of [her] eyes … [she feels] … appropriate" (HarperCollins, 32).* 5) Segue to show the contrast in the other piece. Show the contrast; state how the other character or idea is less or different than the previously expanded argument point. 6) C.S.  {Approximately 8-9 sentences.} |
| Conclusion | Tie up your essay:  {T.S.} Re-state the two texts, authors, & characters Summarize your point of synthesis. Reiterate the expansion points of your synthesis argument. Make a final comment or two about your thesis.  C.S.  {Approximately 5-6 sentences.} |

## Quotes & Citations

When you cite in your essay, remember to use parentheses and indicate the author's last name, and the page of the source.  For example, if a **direct quote** is used the citation must follow immediately:

A significant symbol in the Jewish faith is the temple of Jerusalem: The Hebrews built - and rebuilt, when the temple was destroyed - their temple and kept it pristine for many generations. This shows "[t]he temple of Jerusalem symbolized Israel's faith…" (Sporre, 160).

Notice that three periods are used after the last word to signify that the latter part of the sentence was not quoted. Also the citation comes directly after the end of the quote.

If **information is paraphrased** (in your own words), there must still be a citation that shows the information is not the writer's but taken from a particular source. You may make the citation after the first sentence of paraphrase or you may cite at the end of the paragraph of information:

The temple of Jerusalem was a significant symbol in the Jewish faith and ethnicity. There were two separate rebuildings of the temple after various incidents of destruction took place. The temple represented God providing assurance to the Israelites and it was a symbol of their ethnic identity (Sporre, 160-161).

Notice there is no direct quote. However, all the information comes from those two pages in Sporre. Therefore, the citation must be made. Here, it has been made at the end of the explanation. It could, however, be made at the end of the first sentence.

If you have **more than one author** for a book or article, use all the names:

In the temple, the meditation and atmosphere is facilitated by a Buddhist monk (Rutherford and Bryant-Taneda, 261).

If you have **more than three authors**, you may use all of them or "et al" to help save space:

In the temple, the meditation and atmosphere is facilitated by a Buddhist monk (Rutherford, Bryant-Taneda, Kaye, Smit, and Lee, 261).

In the temple, worship is facilitated by a Buddhist monk (Rutherford et al, 261).

If you have **two different authors of two different sources**, you use both and separate them with a semi colon:

In the temple, the meditation is facilitated by a Buddhist monk (Rutherford, 23; Bryant-Taneda, 261).

If you have used **part of a sentence**, use the ellipse to signify that part of the sentence is missing:

When John's friend Stephen arrives, her lonely thoughts take notice that Stephen "…was erect, tall, square-shouldered. His hair was dark and trim, his young lips curved soft and full" (Ross, 235).

If you have to **change part of the quote to fit your text** use boxed parentheses:

When John's friend Stephen arrives, her lonely thoughts take notice that Stephen "…[is] erect, tall, square-shouldered. His hair [is] dark and trim, his young lips curved soft and full" (Ross, 235).

Please take note:

**citation end.** Place the period signifying the end of sentence at the end - after the citation - of the sentence. For example, Shakespeare went to Grammar school (Kelsey, 36).

**internet cites** - Ensure internet citations are shortened to 7-9 characters. For example, (www.en.wikipedia.org/wiki/Qu%27ran) can be shortened to (wikipedia)

**large quote** - When a quote is more than three sentences (written or typed) the quote must be indented five spaces on each side and then single spaced.

## Characterization paragraph suggestions (adapted from HLindner)

For our purposes, excellent characterization will include the following:

Have an **interesting and relevant title**. Don't underline or italicize titles of paragraphs since we reserve underlining and *italicizing* for titles of books and movies.

Use **transitions** between each trait. Simple transitions: another, in addition, secondly, also, moreover, finally….

More sophisticated transitions: "*Not only* is she ___wise_____, *but* she is *also* ___somewhat impatient_____". Or "*While* her ___wisdom___ makes her a character one admires, it is her ___impatience ____that somehow makes her seem more human."

Here is a general grid for a **Synthesis Paragraph**:

Sent #1 State texts titles, authors and topic of paragraph
*(The thesis may be your second, third, or second last sentence)*
Sent #2 Define the topic
Sent #3 Explain how one idea or character is stronger than the other idea or character
Sent #4-6 Transition to a quote; Quote; explain the quote
Sent #7 Make the point of contrasting the other text's idea or character
Sent #8 Integrate thesis
Sent #9 Concluding sentence

## Bryant-Taneda's editing abbreviation notes

**agr** - There is an agreement problem. For example, I were going down the street. The editing is not thorough. Make sure the subject and verb agree.

**awk** - Make sure when you read your writing out loud, it makes sense. Sometimes the writer is missing words or has them mixed up.

**cap** - There is a capitalization error.

**clarify** - There is information that needs to be added to fully develop your idea or point.

**d.m.** - There is a dangling modifier. For example, The airplane landed on the field full of smoke. This should be, The airplane, full of smoke, landed on the field.

**frag** - The sentence is not complete. For example, Advent the twelve days before Christmas. This should be, Advent is the twelve days before Christmas.

**ibid** - If your previous citation is identical (same author and page) to the current one use Ibid. For example, He went to the mosque (Ibid).

**idiom** - Do not use figures of speech. For example, Peter started to spread his beliefs. This should be, Peter started to tell the people about his beliefs and moral ideals.

**par** - The sentence needs parallelism. For example, They believed that the only way to approach him was to offer a large chocolate cake to atone for your disrespect. This should be, They believed that the only way to approach him was to offer a large chocolate cake to atone for their disrespect.

**P** - A new paragraph needs to be started.

**sp** - There is a spelling error.

**tense** - Tense shift. He went to the mall and then he is here with me. This needs more editing; do not change tenses throughout your writing.

**vague** - The written content is hard to understand. Be more specific; maybe give specific words to explain the idea or point.

**ww** - A wrong word choice is used.

**^** - Word(s) need to be added to make sense.

**o'** - Take this out of the writing (it looks like a lasso)

Please take note of these grammar issues:

**Colon** - Ensure you have a full sentence on the left of the colon; then you type your list, answer, or quote on the right.

**Indent paragraphs** - Always indent the first line of paragraphs five spaces.

**Parentheses** - Do not use parentheses unless the use is for citations.  If there is relevant information to write in parentheses then write it out in a sentence.

**Plagiarism** - Citations must be noted throughout the written piece whether they are following direct quotes or paraphrases.

**References** - Here is an example of a few sources collected in a "References" page.

<div align="center">References</div>

Bryant-Taneda, Julia.  Buddhism Today.  New York:  McCall Publisher, 2004.
Singh, Gurbux and Sir Richard Wilson.  "Hinduism" Race for racial justice 11 January, 2006:2
          http://www.racialjustice.org.uk
Teece, Geoff.  Hinduism.  London: Franklin Watts, 2003.
"Mahabharata" Wikipedia, the free encyclopedia 2001-2006: 2 http://www.en.wikipedia.org/wiki/Mahabharata

**Semi-colon** - Ensure two full sentences are on either side.

## Dialogue (adapted from HLindner)

**9 TIPS FOR WRITING REALISTIC DIALOGUE**

Realistic dialogue can be a powerful tool.  Done well, dialogue advances the story and fleshes out the characters, while providing a break from straight exposition.

However, just as realistic dialogue is one of the most powerful tools at a writer's disposal, nothing pulls the reader out of the story faster than poor dialogue.  It takes time to develop a good ear but noting these simple rules and obvious pitfalls can make a huge difference.

1) LISTEN TO HOW PEOPLE TALK TO EACH OTHER
Eavesdrop and scribble down phrases you like (not just here in the school; also adult conversations). Writers must have a good ear and an eye for detail.  The right detail can bring a character to life.  Likewise, the wrong detail can destroy the reader's belief in the character.  For instance, it is unlikely that a mechanic is going to use the word "behoove" or that a tax lawyer is going to say "awesome". Develop a sense of natural rhythms of speech and good memory for phrases.

2) DIALOGUE IS NOT EXACTLY LIKE REAL SPEECH, BUT IT SHOULD READ LIKE REAL SPEECH
That is to say, real speech has plenty of words and sounds that would be distracting if included on the page. Beginning writers often think that including words like "uh" and "oh" makes their dialogue sound more realistic.  The truth is, these kinds of extraneous words look unprofessional.  Alfred Hitchcock once said that a good story was "life, with the dull parts taken out." Keep this in mind when revising dialogue.

3) CUT WORDS AND PHRASES THAT DON'T SERVE THE CONVERSATION'S PURPOSE
Dialogue advances the story while bringing the characters out. Going on and on with words that do not explain your character or story point just weakens your story.  Keep the lines short.

4) DON'T TRY TO PROVIDE TOO MUCH INFORMATION AT ONCE THROUGH DIALOGUE
In other words, it should not be obvious that you are using dialogue to communicate information.  In general, apply the three-sentence rule: give no character more than three uninterrupted sentences at once.  Let the story unfold naturally.  You don't have to let the reader know everything up front, and you can trust the reader to remember details from earlier in the story.

5) BREAK UP DIALOGUE WITH ACTION
Remind your reader that these are physical human beings by grounding their dialogue in the physical description..
"That's her!" J.P. says.  He puts his cup next to his chair.  He gets up and goes down the steps to the drive.  Physical details also help to break up the words on the page.  Long periods of dialogue are easier on the eye when broken up by description.

6) DON'T TRY TOO HARD TO VARY YOUR TAG LINES
Veering too much beyond "he said/she said" only draws to the tags. Readers tend to skim over phrases anyway whereas obvious efforts to insert variety, through words such as *interjected* or *conceded*, will draw the reader out of

the action.

7) AVOID STEREOTYPES, ESPECAILLY WHEN IT COMES TO DIALECT
The reader will cringe if you have a character say "Pa" in this day and age, and unless you are from Brooklyn and know you can pull it off, think twice about inserting "Fugheddaboudit" into the dialogue of a Brooklyn cop.

8) DON'T OVERSUE PROFANITY AND SLANG
Rather than making your characters seem tough and cool, both of these will quickly date your words. Only use slang in dialogue where it is unavoidable.

9) READ WIDELY, NOTING BOTH GOOD AND POOR DIALOGUE
Pay attention to why things work or don't work. Where are you taken out of the action of the story? Where are you confused or frustrated when you are reading a story? Are there points at which you stop believing in a character? On the other hand, investigate stories in which you feel close to the character; how did the dialogue help to achieve this understanding?

## Practise

Identify the error and create a satisfactory sentence:

Frag            (Fragment)
Underl          (Needs underlining)
ROS             (run-on-sentence)
WW              (wrong usage of word or wrong choice of word)
Cap             (capitalization error)
Sp              (spelling error)

1. After miraculously saving her from being crushed under a truck, leaving a dent in it, and not getting a scratch on him.

2. To my surprise, inside I discovered an original plot, accented with realistic characters and unexpected twists and turns that kept my eyes glued to the words and my hands constantly flipping pages.

3. Harry Potter and the Deathly Hallows is an excellent novel.

4. I had wondered why he started the book off with Liz sleeping on "death row" which was a new approach which had nothing really to do with the story it just seemed like he didn't know how to start the story.

5. I like the imagery that was put in my head, so it felt like I was there.

6. Darren Shan and his best friend Steve leopard go and get tickets to a freak show.

7. It was by far my favorite one of the series.