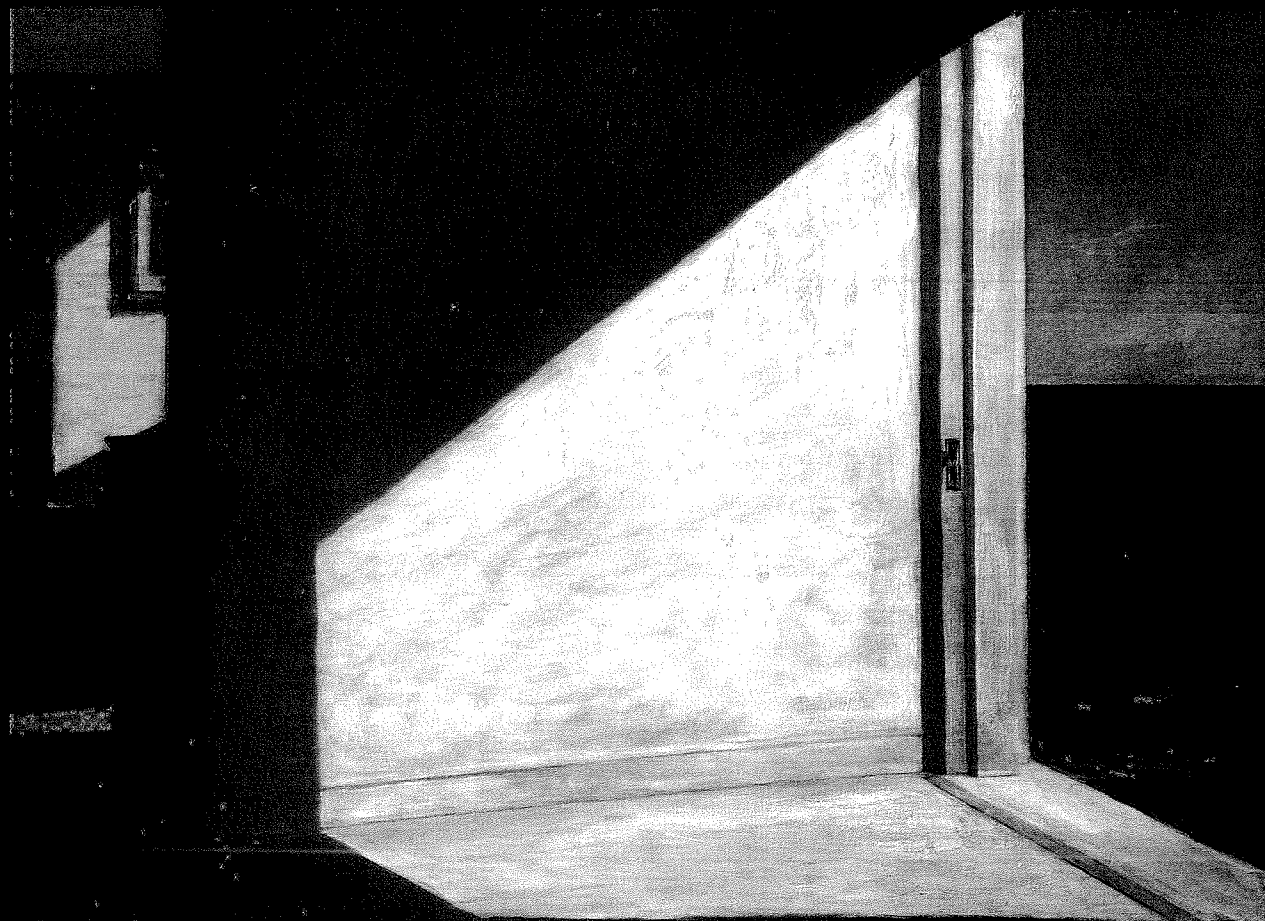


JONNA ENGBERG-PEDERSEN
METTE GRØNVOLD
HANNE OHLAND-ANDERSEN

Wider



GYLDENDAL

Wider **CONTEXTS** – Basisbog til engelsk A
1. udgave, 2. oplag 2012

Af Jonna Engberg-Pedersen, Mette Grønvold og
Hanne Ohland-Andersen

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- Vocabulary
- How to read a novel and a short story
- How to read a poem
- How to read a play
- How to read a non-fiction text
- How to describe a picture
- How to 'read' a film
- How to write the five-paragraph essay

Toolbox

Vocabulary

PEOPLE - character, mood and intelligence

Below you will find vocabulary that may be useful when you want to describe a person's character, mood and intelligence.

CHARACTER

honest	dishonest	warm/kind	cold/unkind	proud
dependable	calculating	affectionate	aggressive	arrogant
frank	cunning	compassionate	callous	boastful
loyal	deceitful	considerate	cruel	conceited
reliable	false	friendly	cynical	condescending
sincere	hypocritical	generous	evil	contemptuous
straightforward	scheming	gentle	heartless	scornful
trustworthy	insincere	helpful	hostile	supercilious
truthful	treacherous	loving	malicious	
	two-faced	overbearing	mean	
	unreliable	sensitive	ruthless	
			wicked	

prejudiced	unprejudiced	strong-willed	weak-willed	courageous
biased	unbiased	assertive	compliant	audacious
intolerant	fair	confident	dependent	bold
subjective	objective	determined	diffident	brave
judgemental	just	domineering	docile	fearless
narrow-minded	open-minded	firm	insecure	heroic
one-sided	tolerant	headstrong	irresolute	valiant
partial	impartial	independent	submissive	
racist		resolute	unassertive	
unfair		obstinate		
		opinionated		
		stubborn		

outgoing	reserved	reasonable	unreasonable	
extrovert	discreet	logical	foolish	
lively	introvert	rational	illogical	
sociable	quiet	patient	impatient	
talkative	reticent	prudent	imprudent	
vivacious	shy	sensible	irrational	
	timid		insensible	
	withdrawn			

MOOD

happy	sad	angry	afraid	surprised
cheerful	depressed	annoyed	anxious	amazed
content	devastated	cross	apprehensive	astonished
delighted	distressed	enraged	frightened	astounded
elated	gloomy	furios	nervous	flabbergasted
exhilarated	heartbroken	infuriated	scared	gobsmacked
overjoyed	miserable	livid	terrified	startled
pleased	shattered	mad	worried	stunned

confused	upset	calm	disappointed	excited
bewildered	agitated	composed	bitter	eager
baffled	disturbed	peaceful	disillusioned	enthusiastic
disconcerted	perturbed	placid	dissatisfied	thrilled
perplexed	tense	relaxed	embittered	inspired
puzzled	troubled	serene	frustrated	ecstatic
	unsettled	unaffected		

INTELLIGENCE

intelligent	unintelligent
able	brainless
brainy	daft
bright	dumb
clever	foolish
gifted	half-witted
sharp	retarded
smart	simple
talented	stupid

TEXTS

Below you will find vocabulary that may be useful when you talk about the texts.

atmosphere	tone	style
calm	aggressive	complicated
(highly) charged	arrogant	elegant
(un)friendly	cheerful	emotional
frightening	comic	factual
gloomy	desperate	(in)formal
hopeful	humorous	journalistic
hostile	ironic	literary
loving	light	objective
oppressive	matter-of-fact	simple
relaxed	optimistic	straightforward
stifling	pessimistic	subjective
strained	sarcastic	convoluted
tense	serious	
uneasy	tragic	

subject/topic	theme	story	relationship
boring	central	amusing	close
controversial	common	boring	complicated
dull	contemporary	compelling	friendly
fascinating	controversial	depressing	(un)happy
important	fascinating	dramatic	harmonious
(un)interesting	historical	exciting	lasting
(un)pleasant	important	humorous	loving
taboo	interesting	incredible	professional
	main	intriguing	strained
	minor	moving	uneasy
	original	horrifying	
	popular	thought-provoking	
		unputdownable	
		(un)realistic	

How to read a novel and a short story

When starting to read a fictional text, you may find it helpful to start by asking yourself the following wh-questions:

Where does the story take place?

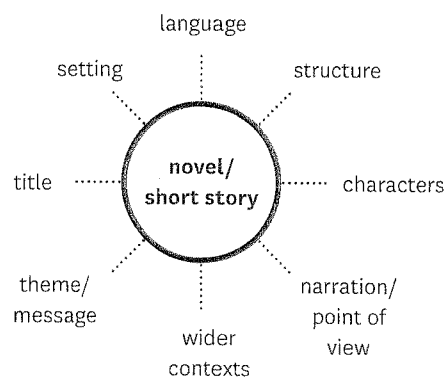
When does the story take place?

Who appears in the text? **Who** are the characters?

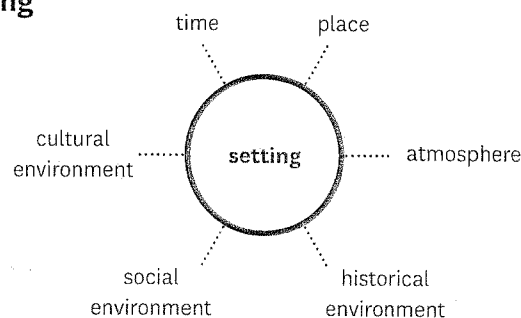
What happens? **What** is the plot?

Why does this happen?

As you read, find keywords and phrases to help you understand what the text is all about and to help you form a general impression of it. To make a detailed analysis of the text it will be useful to consider the points below. When you identify characteristic features in your analysis, make sure that you explain their effect in your interpretation.



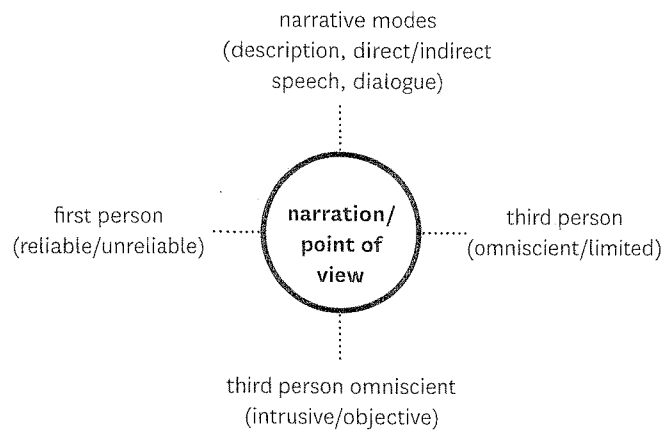
Setting



- 1 Where and when does the text take place? Is it in the real or in an imaginary world?
- 2 Does the place of action remain the same or is there more than one physical setting?
- 3 What time of year or of day is it?
- 4 What information is given about the historical period and context?
- 5 Is there any indication in the text of the social and cultural environment?

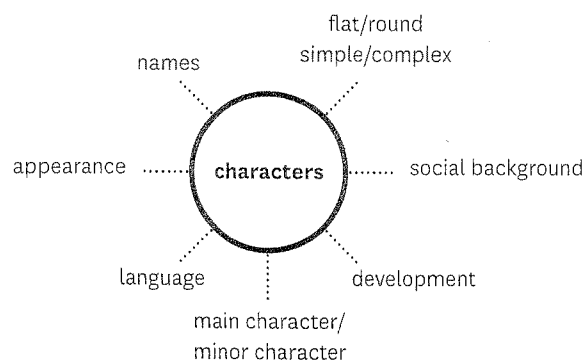
- 6 Is the setting described in detail or hinted at? Is it conveyed through direct description or indirectly by what the characters say or do?
- 7 Does the setting create a particular atmosphere?
- 8 Does the setting reflect a character's mood or underline emotions?
- 9 Does the setting comment on the character in an indirect way?
- 10 Has the setting shaped the character and his/her values?
- 11 Does the setting have symbolic significance in the text?

Narration/point of view



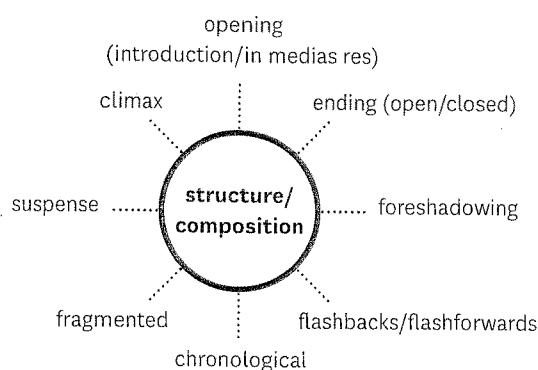
- 1 Is it a first person or a third person narrative?
- 2 If it is a first person narrative, is the narrator reliable or unreliable?
- 3 If it is a third person narrator, is the point of view omniscient or limited? Whose thoughts and feelings do we have access to?
- 4 If it is an omniscient narrator, is the narrator intrusive and comments on characters and actions, or objective?
- 5 Are the characters described directly by the author or indirectly by what they say or do?
- 6 Does the author represent the thoughts of a character as a stream of consciousness? (See Toolbox [www](#))
- 7 Which narrative modes are used: description, direct/indirect speech, dialogue, report (i.e. an account of what has happened)?
- 8 Does the narrative voice reflect the narrator's personality?

Characters



- 1 Who are the characters, and what do we learn about them? (Age, appearance, family situation, background, education, job, language, thoughts, opinions)
- 2 Are all characters introduced at once, or do they appear gradually?
- 3 Who is the main character? Why do you consider him/her the main character?
- 4 Do the characters' personalities remain the same throughout the story or do they develop?
- 5 What causes this development or change?
- 6 Are the characters flat or round, simple or complex characters?
- 7 Do the characters' names tell us something about their personalities?
- 8 Do the characters' appearances and language tell us something about their personalities or status?

Structure/composition



Opening

- 1 Does the story have an introduction or does it start in medias res?
- 2 How does the writer capture the reader's interest?
- 3 Are important situations presented?
- 4 Are important characters introduced?
- 5 Are central themes introduced?

Ending

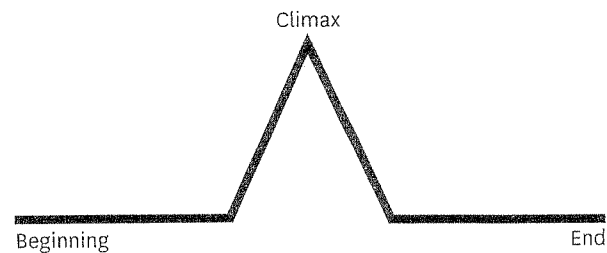
- 1 Does the ending provide some kind of resolution?
- 2 Is it an open and ambiguous ending?
- 3 Is the ending predictable/unpredictable, expected/unexpected?
- 4 What is the effect of the ending on the reader: surprise, relief, astonishment, fulfilment?

Composition

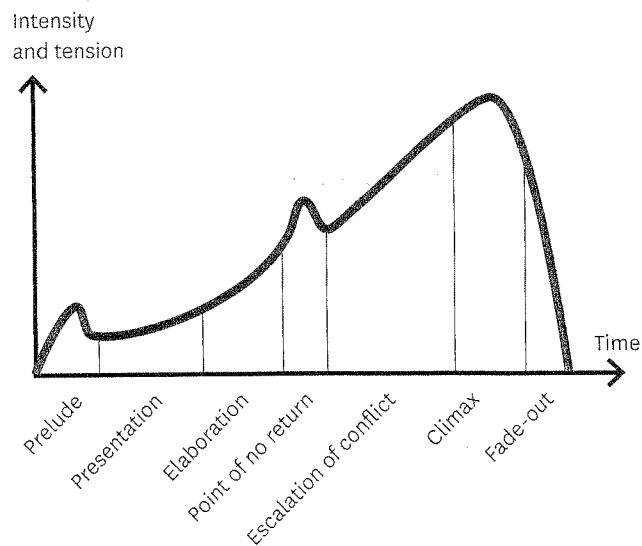
- 1 Are the events presented in chronological order? If not, why not?
- 2 Are there flashbacks or flashforwards?
- 3 Foreshadowing: are there hints at events likely to happen?
- 4 Is it a fragmented narrative?

- 5 What is the initial situation, the development, and the final situation? Will there be any future development?
- 6 Is there a conflict in the story? If yes, does it come from outside or inside?
- 7 What is the relationship between characters and events? Is the protagonist controlled by events or does the protagonist shape events?
- 8 Does the author create a feeling of suspense? If yes, how?
- 9 Is there a climax?
- 10 Can one of the following graphs be used to illustrate the structure of the text?

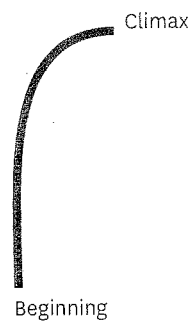
1. PYRAMID PLOT STRUCTURE



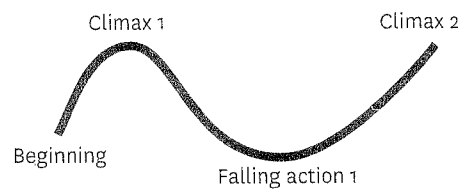
2. THE HOLLYWOOD MODEL



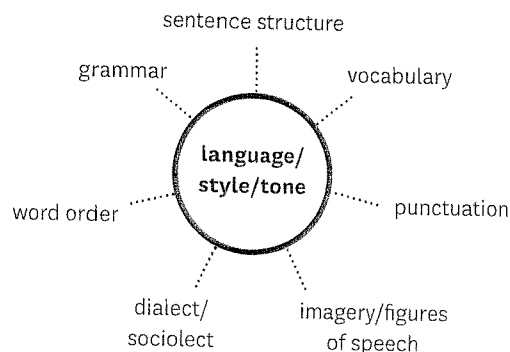
3. GRAPH 3



4. GRAPH 2



Language/style/tone



- 1 Is the sentence structure long or short, simple or complex, paratactic or hypotactic? Are the sentences incomplete?
- 2 Is the vocabulary concrete or abstract, colloquial, formal or neutral? Is a particular word class common in the text? Is there a use of or a lack of adjectives and adverbs? Are specific words or phrases repeated?
- 3 Is there anything characteristic about the punctuation or the word order?
- 4 Does the language belong to a certain dialect or sociolect?
- 5 Are there connotations? Positive or negative?
- 6 Sound effects: are there examples of alliteration or assonance?
- 7 Are there examples of the use of imagery, symbolism, metaphors, simile or personification? (See Toolbox – Literary terms [WWW](#))
- 8 What is characteristic of the general tone? Is it positive, negative, neutral, happy, depressed, optimistic, ironic ...?

TITLE

- 1 What is the link between the title, the characters and the course of events?
- 2 Does the title create expectations about the text? Arouse curiosity? Suggest an interpretation?

THEME

- 1 What subject(s) does the text fundamentally deal with, or what is the main idea of the text?
- 2 Is there more than one theme? If so, what are they?
- 3 Which elements in the story support the theme? Are there elements which oppose the theme?
- 4 Is it an overt or an implied theme?

MESSAGE

- 1 What has the writer tried to tell the reader through the text?
- 2 Does the writer intend to entertain, educate or influence the reader?

WIDER CONTEXTS

- 1 Relate the text to other texts on the same or a similar theme. What are the similarities and differences? Which do you prefer and why? What is conveyed or achieved by the comparison?
- 2 In what way does the text reflect the period in which it was written?
- 3 For further contexts, see Wider contexts chart, p. 10.

How to read a poem

It may be helpful to read the poem several times:

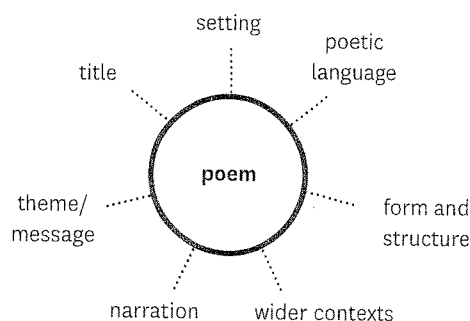
First, read the poem straight through to get a sense of how it sounds and what it may be about. Read it aloud if possible. What is your first impression?

Secondly, read the poem sentence by sentence. Distinguish between the parts you understand and the parts you need to investigate further.

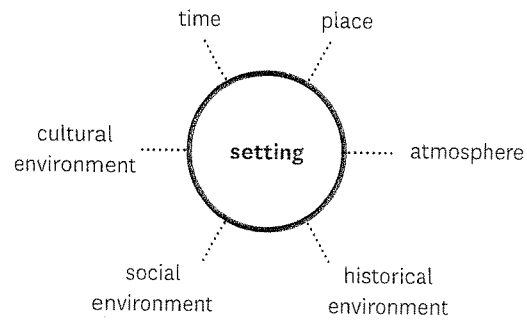
Thirdly, read the poem stanza by stanza. What is the general content of each stanza? What emotions are contained in the stanza? How does it fit in with the rest?

Finally, read the whole poem in one go again. Think about the tone, mood and pace of the poem.

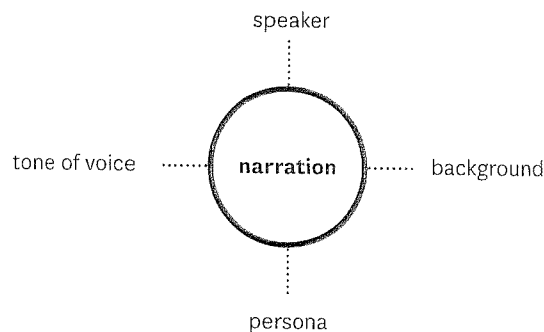
To make a detailed analysis of the text it will be useful to consider the points below. When you identify characteristic features in your analysis, make sure that you explain their effect in your interpretation.

**TITLE**

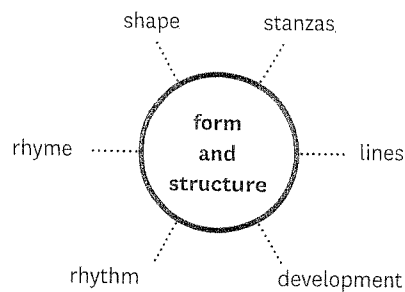
Does the title create expectations about the poem? Arouse curiosity? Suggest an interpretation?

SETTING

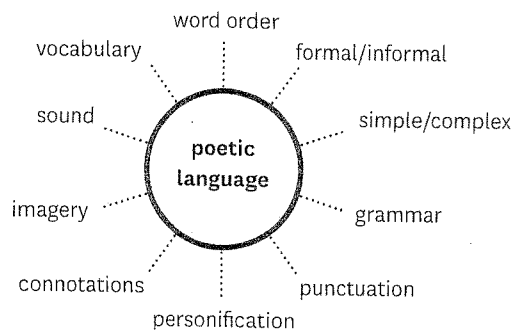
- 1 Where and when does the poem take place? Is it in the real or in an imaginary world?
- 2 Is there more than one physical setting?
- 3 What time of year or of day is it?
- 4 What information is given about the historical period and context?
- 5 Is there any indication in the poem of the social and cultural environment?
- 6 Is the setting described in detail or hinted at?
- 7 Does the setting create a particular atmosphere?
- 8 Does the setting have a symbolic significance in the poem?

NARRATION

- 1 Who is the speaker of the poem? (Is it a first person or a third person narrator?)
- 2 Are we told anything about the speaker's background?
- 3 Has the poet created a persona who is clearly different from the poet? If so, what view is the reader supposed to have of this character (e.g. sympathetic, disapproving ...)?
- 4 What has the speaker got to say about the topic of the poem?
- 5 What situation or feeling has prompted the speaker to communicate?
- 6 In what tone of voice is the speaker communicating?

FORM AND STRUCTURE

- 1 How is the poem organised?
- 2 Has the poem got any particular shape or form?
- 3 How many stanzas are there?
- 4 How many lines are there in each stanza?
- 5 How are the stanzas linked? (enjambement, word repetition etc.)
- 6 What rhyme scheme, if any, is used?
- 7 Is the rhythm in any way specific? Is the poem metrical? Is the rhythm fast or slow? Are there changes in the rhythm? To what extent does the rhythm reflect the meaning?
- 8 Does the poem conform to a well-known poetic form (e.g. ballad, sonnet ...)?
- 9 How does the poem begin, develop, end?
- 10 Is the time sequence chronological?

POETIC LANGUAGE

- 1 In what kind of language is the poem written? Is it formal or informal? Is it simple or complex?
- 2 Is there anything specific about the word order? Are any words placed at the beginning to emphasise them?
- 3 Is there anything characteristic or unusual about the choice of vocabulary? Why do you think the poet has chosen those particular words?
- 4 Is the grammar correct? Is the syntax correct? Is there something unusual about the punctuation or capitalisation?

- 5 Does the poem have any questions, commands or exclamations?
- 6 Are sound devices such as alliteration, assonance or repetition used?
- 7 Do the words and phrases have connotations?
- 8 Is imagery used? Which senses does it appeal to?
- 9 Are there examples of simile or metaphor? What are the two things that are compared? How are they similar? What is achieved by the comparison?
- 10 Are there examples of personification?
- 11 Which aspects of style are especially effective?

THEME/MESSAGE

- 1 What subject(s) does the poem fundamentally deal with, or what is the main idea of the poem?
- 2 Is it an overt or an implied theme?
- 3 What is the poet's attitude to the theme?
- 4 Which elements in the poem support the theme? Are there elements which oppose the theme? How is the theme developed?
- 5 Is there more than one theme? If so, what are they?
- 6 What has the writer tried to tell the reader through the poem?

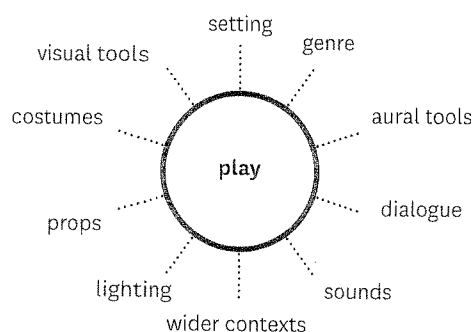
WIDER CONTEXTS

- 1 Relate the poem to other texts on the same or a similar theme. What are the similarities and differences? Which do you prefer and why? What is conveyed or achieved by the comparison?
- 2 In what way does the poem reflect the period in which it was written?
- 3 For further contexts, see Wider contexts chart, p. 10.

How to read a play

Plays can be read much like novels and short stories as regards setting, characters, structure, language/style/tone, title, theme and message (see the previous pages) and you can start by asking the same questions, but plays were written to be **performed** and must also be analysed by looking into the visual and aural tools used. It may be helpful to read aloud and to perform parts of the play. When watching a play, remember that different directors and actors provide different interpretations.

As you read, find keywords and phrases to help you understand what the play is all about and to help you form a general impression of it. To make a detailed analysis of the play it will be useful to consider the questions on p. 319 as well as the questions below. When you identify characteristic features in your analysis, make sure that you explain their effect in your interpretation.



VISUAL AND AURAL TOOLS

- 1 What information are we given about the set?
- 2 Is that particular set important for our interpretation of the play?
- 3 What information do the costumes give us about the characters?
- 4 What information do the stage directions give us about actions, movements and positioning? How detailed are they?
- 5 What do the directions add to your understanding of what the play is about?
- 6 Are props used? To what effect?
- 7 How is lighting used? Does it have a symbolic effect?
- 8 Is the action physical or psychological?
- 9 What use is made of aural tools/dialogue
- 10 Is the dialogue realistic?
- 11 What is the function of the dialogue? (To reveal character, to add information about the plot or about the relationship between characters, to develop theme(s), to create a certain atmosphere, to create a reaction from the audience ...)
- 12 Is there anything characteristic about the pace or rhythm of the dialogue?
- 13 How do the characters speak their lines (confidently, quietly, slowly ...)? What does this reveal about the characters?
- 14 Are there examples of soliloquies, asides or monologues? What is their purpose?
- 15 How do the characters interact?
- 16 Is there music or sound effects in the play? How do they contribute to the atmosphere?

WIDER CONTEXTS

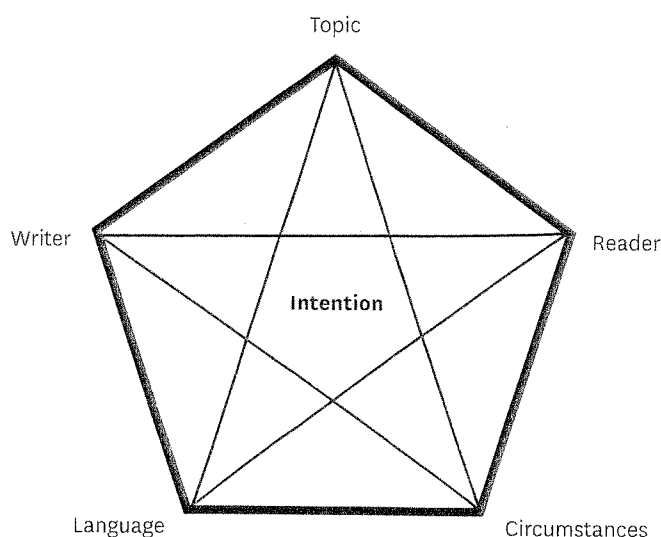
- 1 Does the play belong to a specific genre (comedy, tragedy, romance, modern drama ...)?
- 2 Does the play belong to a specific dramatic tradition or historical context? How is this important for the understanding of the play?
- 3 Relate the play to other texts on the same or a similar theme. What are the similarities and differences? Which do you prefer and why? What is conveyed or achieved by the comparison?
- 4 For further contexts, see Wider context chart, p. 10.

How to read a non-fiction text

The term non-fiction text covers a wide range of very different kinds of writing. It may be articles, leaflets, advertisements, diary entries, letters, essays, biographies, speeches, blogs or similar types of writing. Non-fiction texts may be written for various purposes – to inform, to describe, to persuade, to argue or to entertain.

When working with non-fiction texts, first try to understand what the text is about and distinguish between what is fact and what is opinion. Then analyse how the material is presented and how this influences the reader's understanding of the text.

The rhetorical pentagon can be used both when analyzing speeches and when you work with both fiction and non-fiction texts:



The following questions may be useful to get a detailed analysis of the text. In your analysis identify characteristic features, and in your interpretation explain their effect.

TYPE OF TEXT / TOPIC

- 1 What type of text is it?
- 2 What is the medium (quality press, popular press, free papers, internet, magazine ...)?
- 3 What is the text about? Find keywords in the text or give each paragraph a heading (if it has not already got one).

WRITER/SPEAKER

- 1 What is the writer's background? Consider age, sex, education, background, occupation, religious or political point of view.

- 2 How does the writer establish his/her *ethos* (credibility, trustworthiness and knowledge)?
- 3 Does the writer include himself as part of the group addressed? If so, why?

READER/AUDIENCE

- 1 Who is the intended/explicit audience?
- 2 Is there an implicit audience?
- 3 What is the intended reader's background? Consider age, sex, education, background, occupation, religious or political point of view.

LANGUAGE/PRESENTATION

- 1 Where and how does the writer/speaker appeal to *logos* (the appeal to reason with arguments, evidence, facts and logical reasoning)? Some of the questions below may help you answer this.
- 2 Where and how does the writer/speaker appeal to *pathos* (the appeal to emotion with emotional language, passion and a personal angle)? Some of the questions below may help you answer this.
- 3 How is the text structured? (Is there a coherent overall structure? Is the theme introduced at the beginning and then elaborated on? Is there a conclusion at the end ...?)
- 4 Is the sentence structure simple or complex, paratactic or hypotactic? Are the sentences long, short or incomplete?
- 5 Is the vocabulary concrete or abstract, colloquial, formal or neutral? Is a particular word class common in the text? Is there a use of or a lack of adjectives and adverbs? Are specific words or phrases repeated?
- 6 Is there anything characteristic about punctuation or word order?
- 7 What is characteristic of the tone and style?
- 8 Are there any connotations? Positive or negative?
- 9 Sound effects: are there examples of alliteration or assonance?
- 10 Is imagery implied? Is symbolism? Are there examples of metaphor, simile or personification (See Toolbox – Literary terms [www](#))?
- 11 Does the language belong to a certain dialect or sociolect?
- 12 Are there quotations? If yes, by whom, and in what way are they used?
- 13 Are there any references to specific topics, places or people?
- 14 What arguments are used? Are they weak or strong?
- 15 What is the lay-out of the text?
- 16 Are there illustrations? If yes, what kind and what is the relationship between illustration and text?
- 17 Is the presentation balanced and fair, or is it biased?
- 18 Does the form complement the content?

CIRCUMSTANCES

- 1 What occasion has caused the writer to produce this text?
- 2 In what way(s) has this situation influenced the text?

INTENTION

- 1 Why has the writer written this text? (To describe, to inform, to provoke, to persuade, to explain, to entertain, to manipulate or ...?)
- 2 Does the text succeed in fulfilling the writer's intentions?

WIDER CONTEXTS

- 1 Relate the text to other texts on the same or a similar theme. What are the similarities and differences? Which do you prefer and why? What is conveyed or achieved by the comparison?
- 2 For further contexts, see Wider context chart, p. 10.

How to describe a picture

1 DESCRIPTION

- a What kind of picture is it: painting/poster/photo/drawing, etc.?
- b Who or what is in the picture?
- c Where is it? What is the setting?
- d Is there any indication of time? (historically and time of day)
- e How do people/things in the picture look?

2 ANALYSIS

- a What do you notice first?
- b What is the point of view: a bird's eye view or a worm's eye view?
- c What scale is it on?
- d What words best describe
 - the shapes: triangular, circular, square
 - the colours: transparent, light, dark
 - the lines: diagonal, parallel, horizontal, vertical?
- e In what way does the artist apply
 - colour: to create a certain tone (predominantly warm or cold)
 - light/darkness
 - lines: to create a static or dynamic atmosphere
 - form
 - perspective
 - composition?
- f Are the colours natural?
- g Have the colours been used to create a dramatic impact or are they mainly decorative?

- h Are the colours used symbolically?
- i Does the viewer's eye stay on the surface or travel into an imagined space?
- j What words best describe the mood or effect of the picture?
- k What imagery or symbols do you see in the picture?
- l What story, myth, or allegory is told?
- m Is there a theme? If so, what is it?

3 INTERPRETATION

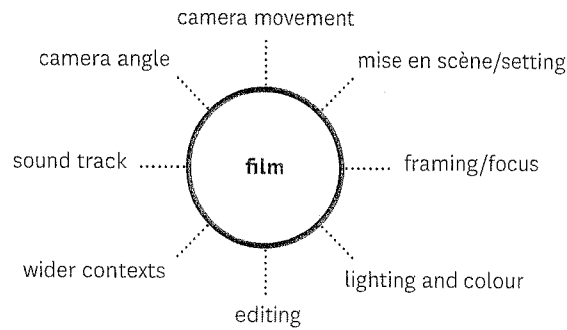
- a Look back on what you have already noted and try to reach a conclusion. What does the picture actually mean? What is it communicating?
- b In what way does the use of colours, shapes and lines contribute to this?
- c What is the effect of the materials, techniques and devices used?
- d When do you think the painting was done – and for whom?
- e What was the painter trying to say to the original viewers? Would a modern audience see things the same way?
- f What idea is the painter conveying – or showing – by the story he has chosen to paint? Is he trying to discuss, entertain, impress, inform, persuade, propagandize? Is there a direct message – and what is that message? You may include social, political, religious, financial, philosophical ideas or traditions.
- g In what way does the picture reflect the time in which it was produced?

WIDER CONTEXTS

- 1 Relate the picture to other pictures or texts on the same or a similar theme. What are the similarities and differences? Which do you prefer and why? What is conveyed or achieved by the comparison?
- 2 For further contexts, see Wider contexts chart, p. 10.

How to 'read' a film

You may want to make a general analysis by using the Hollywood model on p. 322, or you may want to go into greater detail by following the questions below. Films can be read much like novels and short stories as regards setting, characters, structure, title, theme and message (see p. 319), and you can start by asking the same questions, but films can also be analysed by looking into the visual and aural tools used. You may choose to work with specific scenes in the film and analyse them shot by shot or scene by scene, or you can work with the film as a whole. The following questions may be useful. As you answer the questions, consider the effect being created.



MISE EN SCÈNE/SETTING (also see p. 319 about setting)

- 1 Does the location serve a narrative and/or a thematic purpose or does it give information about the characters?
- 2 What is characteristic of the costumes and props?

FRAMING AND FOCUS

- 1 What is in the shot?
- 2 What is in focus? Is anything out of focus?
- 3 What foreground and background is created?
- 4 Is it a long shot viewing the scene from a distance and thereby setting the scene?
- 5 Is it a close-up focusing on detail, expression or reaction?
- 6 Is it a subjective shot, framed from a specific character's point of view?

CAMERA MOVEMENT

- 1 Does the camera move from side to side from a stationary position (panning)?
- 2 Does the camera move up and down from a stationary position (tilting)?
- 3 Does the camera move to follow a moving object or person (tracking)?
- 4 Is the movement slow or fast?
- 5 Is the movement disorienting or steady?

CAMERA ANGLE

- 1 Is the camera looking upward (low angle camera), thereby increasing the size and status of the subject?
- 2 Is the camera looking downward (high angle camera), thereby decreasing the size and increasing the powerlessness of the subject?
- 3 Is the camera serving as the eyes of the character or of the audience?

LIGHTING AND COLOUR

- 1 What is lit?
- 2 Is the lighting soft or harsh?
- 3 Are there shadows?
- 4 What colours are predominant?
- 5 How are colours or light/dark used to establish tone and mood?

SOUND TRACK

- 1 What kind of music is used in the film?
- 2 Does the music create or underline a specific atmosphere or emotion?
- 3 Is any specific music linked to a character or to the setting?
- 4 What sound effects are used in the film apart from music and dialogue?
- 5 Are there examples of voiceover (words spoken by somebody unseen)?

EDITING

- 1 How are the scenes cut? Are there any patterns in the way the cuts function?
- 2 Is the rhythm of cutting rapid, slow or specific in any other way? Does the rhythm increase or slow down?
- 3 How are the scenes connected?
- 4 Does the audience know more about events than the characters?

WIDER CONTEXTS

- 1 Other genres: if you have read the novel, short story or play the film is based on, discuss how well the film represents the original text. How does it differ? Why do you think this is the case?
- 2 What genre does the film belong to? What are the genre conventions? Does the film live up to these conventions or are there discrepancies? If you Google 'main film genres' you will find useful information about genre conventions.
- 3 Relate the film to other films or texts on the same or a similar theme. What are the similarities and differences? Which do you prefer and why? What is conveyed or achieved by the comparison?
- 4 For further contexts, see Wider contexts chart, p. 10.

How to write the five-paragraph essay

The five paragraph essay is a format which can be used for any type of expository writing, i.e. writing where you need to show your understanding of a text or topic or discuss a specific theme. It can be used for essays in A-level exams in the fiction as well as in the non-fiction papers. Before you begin to write, however, you need to make a proper analysis and interpretation of your text. You will find tools for working with fiction and non-fiction texts on p. 319-334. Use these for your analysis and interpretation before you begin to write the essay.

The five paragraph essay consists of an introduction, three key statements in the body of the essay and a conclusion. In the introductory paragraph the most important sentence is the thesis statement, the main idea of your essay which you will elaborate on throughout the paper.

Use the thesis statement and your first major piece of evidence as the basis for your next paragraph, the first body paragraph. Make your argument stronger with supporting sentences, explanations or examples, and end this paragraph with a clincher sentence which sums up what you have stated so far and leads on to the next paragraph.

Continue like this in the next two paragraphs, and write the concluding paragraph which is in principle the introductory paragraph which you have proven. Therefore it should include your thesis statement (which may be rephrased), major pieces of evidence and a clincher sentence which rounds the paper off.

The stages you go through when writing an essay:

- 1** Analyse and interpret your text(s) as an example of fiction/ non-fiction using the relevant tools mentioned above.
- 2 Pre-writing:** Jot down ideas about thesis statement and other important points you want to make in your essay, special expressions you want to use, important quotations from the texts, etc. Help yourself by thinking: "This is what I want to make clear in this essay", "I also want to stress that ...", etc. You may include these statements in your draft, but should not necessarily keep them in the essay.
- 3 Writing:** Write a draft in which you start with five topic sentences which make out the 5 paragraphs of your essay. Develop each topic sentence in each paragraph as you go along as described below.
- 4 Post-writing:** Revise and proofread: have you said everything you want to say? Is there a logical development from beginning to end? Do you support all your statements with textual evidence? Remember to write from a NPOV (neutral point of view). Check all green and red lines on the screen: have you spelled everything correctly, and is your grammar in perfect order? Make a printout and go through the paper line by line to make certain that everything that looked OK on the screen is OK on paper. Correct as you see fit.

In the box are suggestions for main areas to cover in your writing:

Fiction essay	Non-fiction essay
Genre Theme Setting The main character and her/his development (Use precise adjectives) Composition/structure (include the ending) Language (including imagery) Point of view Title	Genre Topic All other relevant items from your (rhetorical) analysis Composition/structure Language (including typography and punctuation) Modes of appeal The purpose of the text: to entertain, inform or persuade The writer's intention: what is it, and to what extent has it been achieved?

This is a model for the structure of essays:

Introduction	Body	Conclusion
general statement + theme attract the reader's attention	<div data-bbox="547 1211 986 1435"> A Topic sentence 1 support 2 support 3 support (concluding sentence) </div> <div data-bbox="547 1435 986 1659"> B Topic sentence 1 support 2 support 3 support (concluding sentence) </div> <div data-bbox="547 1659 986 1863"> C Topic sentence 1 support 2 support 3 support (concluding sentence) </div>	Development of main character/theme Comment on the title if this makes sense and/or on the last sentences if that makes sense Link to introduction Final comment – end with a bang, not with a whimper

COHERENCE AND COHESION

The paper must form a coherent whole, so you should be focused on your theme/topic all the way through your text and build up a logical development. At the same time the paragraphs need to be linked together in such a way that they support the development of your line of thinking. Cohesive ties between sentences and paragraphs are established through the use of pronouns and a number of conjunctions, adverbs and adverbial phrases known collectively as linkers and connectors.

Linkers/connectors

- **Addition:** or, moreover, in addition, besides, also, furthermore
- **Contrast/opposition:** but, although, whereas, however, nevertheless, unlike, yet, still, on the other hand, by contrast, on the contrary, even though
- **Reason/intention:** because, since, as, so that
- **Result/consequence:** so, thus, therefore, consequently, accordingly, as a result, because of this, yet
- **Hedging (forbehold):** almost, allegedly, admittedly, probably, maybe
- **Examples:** for example, for instance, similar to, specifically
- **Continuation:** next, again, furthermore, in addition, likewise, moreover
- **Emphasis:** above all, a central issue, a key feature, especially relevant, it all boils down to
- **Time:** while, as, until, before, during, after, when, since
- **Condition:** if, if not, provided, in case, unless, whether, even if, whilst
- **Alternative:** or, alternatively, otherwise, instead
- **Restating:** in other words, or rather, at least, that is to say
- **Summing up:** in any case, the thing is, for example, in short
- **Order/sequence:** firstly, at first, then, next, finally, at last, eventually
- **Neutral statement:** actually, as a matter of fact, in fact, indeed
- **Admittance:** although, though, in spite of, despite, even though, even if
- **Relative pronouns:** who, whom, whose, which and that