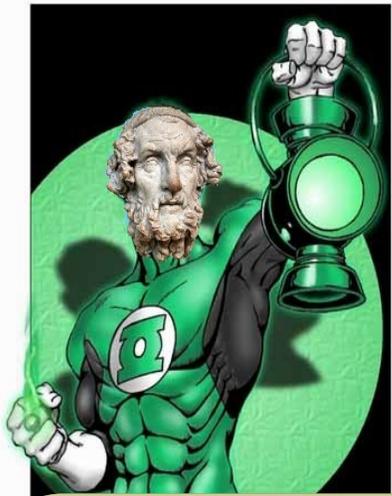
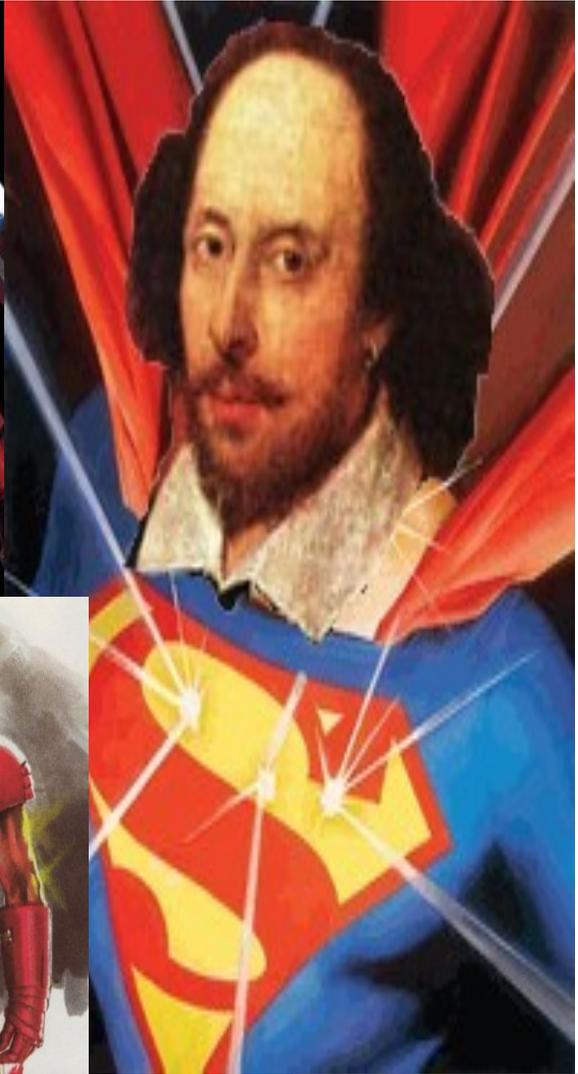


WRITING NOTEBOOK

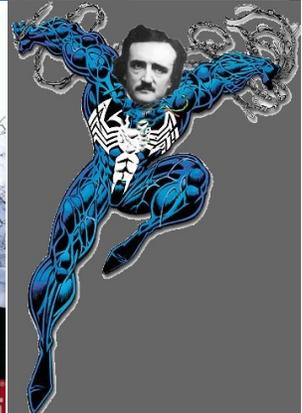
English Text

Newsletter Date



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Narrative vs. Lyric Poetry

Narrative

Narrative has been grouped into two poetic categories, epic and ballad. An epic is a long non-stanzaic poem on a large subject, told in an elevated style, and centered on a heroic figure on whose actions depends the fate of a tribe, a nation, or the human race. Typical figures include demi-gods, kings, and military heroes. Stylistically similar to epics, the ballads are story poems that could be chanted in groups about common people. When written down, they are typically divided into abcb - rhymed stanzas to emphasize the elements of song. Common themes include courage in war and stories of love.

Lyric

Lyric is a loosely defined term for a broad category of non-narrative, non-dramatic poetry, which was originally sung or recited with a musical instrument, called a lyre. Generally, lyric poets rely on personal experience, close relationships, and description of feelings as their material. The central content of lyric poems is not the story or the interaction between characters; instead it is about the poet's feelings and personal views. Originally, the lyric began as a song chanted to the praise of gods. But like the epic and ballad, it soon transformed to praise of heroes and loved ones.

Poetry Examples

The Charge Of The Light Brigade
by Alfred Lord Tennyson.

Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
"Forward the Light Brigade!
Charge for the guns!" he said.
Into the valley of Death
Rode the six hundred.

"Forward, the Light Brigade!"
Was there a man dismay'd?
Not tho' the soldier knew
Some one had blunder'd.
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die.
Into the valley of Death
Rode the six hundred.

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volley'd and thunder'd;
Storm'd at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of hell
Rode the six hundred.



To Celia
by Ben Jonson

Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss within the cup,
And I'll not ask for wine
The thirst that from the soul doth
rise,
Doth crave a drink divine;
But might I of Jove's nectar sup,
I would not change for thine

I sent thee late a rosy wreath,
Not so much honoring thee
As giving it a hope that there
It could not withered be;
But thou thereon didst only
breathe
And sent'st back to me,
Since when it grows and smells, I
swear,
Not of itself, but thee.

The Negro Speaks of Rivers
by Langston Hughes

I've known rivers:
I've known rivers ancient as the world
and older than the
flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns
were young.

I built my hut near the Congo and it
lulled me to sleep.

I looked upon the Nile and raised the
pyramids above it.

I heard the singing of the Mississippi
when Abe Lincoln

went down to New Orleans, and I've
seen its muddy

bosom turn all golden in the sunset.

I've known rivers:
Ancient, dusky rivers.

My soul has grown deep like the rivers.





Metaphors and Similes

Metaphor

Metaphor is a figure of speech in which a word or phrase is applied to a person, idea, or object. It is a comparison which imaginatively identifies one thing with another. This device is used by an author to turn or twist the meaning of a word. While not required in poetry, they are universally used there. John Donne uses a metaphor when he writes, "And take my tears, which are love's wine." Metaphors are stronger than similes. "His anger is a volcano" is a stronger expression than "His anger is like a volcano."

Simile

Simile is a figure of speech in which two things, essentially different but thought to be alike in one or more respects, are compared using "like," "as," "as if," or "such" for the purpose of explanation, allusion, or ornament. Robert Burns writes, "My love is like a red, red rose."

Bad Metaphors

1. Her face was a perfect oval, like a circle that had its two sides gently compressed by a Thigh Master.
2. She grew on him like she was a colony of E. coli, and he was room-temperature Canadian beef.
3. She had a deep laugh, like that sound a dog makes just before it throws up.
4. He was as tall as a 6'3" tree.
5. The boat drifted across the pond exactly the way a bowling ball would not.
6. McBride fell 12 stories, hitting the pavement like a bag filled with soup.
7. The revelation of his wife's infidelity came as a rude shock, like a surcharge at an ATM machine.
8. Her hair glistened in the rain like a nose hair after a sneeze.
9. The hailstones leaped from the pavement, just like maggots when you fry them in hot grease.
10. John and Mary had never met. They were like two hummingbirds who had also never met.
11. He fell for her like he was a mob informant, and she was the East River.
12. The young fighter had a hungry look, the kind you get from not eating for a while.
13. The ballerina rose gracefully en Pointe and extended one slender leg behind her, like a dog at a fire hydrant.
14. It was an American tradition, like fathers chasing kids around with power tools.
15. He was deeply in love. When she spoke, he heard bells, as if she were a garbage truck backing up.

Poetry Examples

Woman
By Nikki Giovanni

she wanted to be a blade of grass amid the fields but he wouldn't agree to be the dandelion	turned to him but he stood straight declining to be her corner
she wanted to be a robin singing through the leaves but he refused to be her tree	she tried to be a book but he wouldn't read
she spun herself into a web and looking for a place to rest	she turned herself into a bulb but he wouldn't let her grow
	she decided to become a woman and though he still refused to be a man she decided it was all right



Dreams
By Langston Hughes

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

The Silken Tent
By Robert Frost

She is as in a field a silken tent
At midday when the sunny summer breeze
Has dried the dew and all its ropes relent,
So that in guys it gently sways at ease,
And its supporting central cedar pole,
That is its pinnacle to heavenward
And signifies the sureness of the soul,
Seems to owe naught to any single cord,
But strictly held by none, is loosely bound
By countless silken ties of love and thought
To everything on earth the compass round,
And only by one's going slightly taut
In the capriciousness of summer air
Is of the slightest bondage made aware.





Personification

Personification is a figure of speech in which abstractions, animals, ideas, and inanimate objects are endowed with human character or traits. Like a metaphor, personification is a frequent resource in poetry. An example of personification is "the wind shrieked through the window."

Poetry Examples



Stillborn
by Sylvia Plath

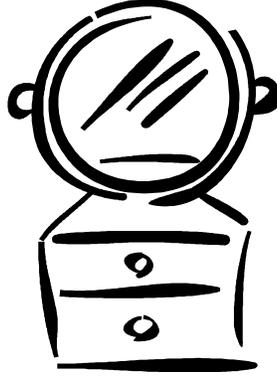
These poems do not live: it's a sad diagnosis.
They grew their toes and fingers well enough,
Their little foreheads bulged with concentration.
If they missed out on walking about like people
It wasn't for any lack of mother-love.

O I cannot explain what happened to them!
They are proper in shape and number and
every part.
They sit so nicely in the pickling fluid!
They smile and smile and smile at me.
And still the lungs won't fill and the heart won't
start.

They are not pigs, they are not even fish,
Though they have a piggy and a fishy air --
It would be better if they were alive, and that's
what they were.
But they are dead, and their mother near dead
with distraction,
And they stupidly stare and do not speak of her.

April Rain Song
by Langston Hughes

Let the rain kiss you
Let the rain beat upon
your head with silver
liquid drops
Let the rain sing you a
lullaby
The rain makes still pools
on the sidewalk
The rain makes running
pools in the gutter
The rain plays a little
sleep song on our
roof at night



Mirror
by Sylvia Plath

I am silver and exact. I have no preconcep-
tions.
Whatever I see I swallow immediately
Just as it is, unmisted by love or dislike.
I am not cruel, only truthful --
The eye of a little god, four-cornered.
Most of the time I meditate on the opposite wall.
It's pink, with speckles. I've looked at it so long
I think it is part of my heart. But it flickers.
Faces and darkness separate us over and over.

Now I am a lake. A woman bends over me,
Searching my reaches for what she really is.
Then she turns to those liars, the candles or the
moon.
I see her back, and reflect it faithfully.
She rewards me with tears and an agitation of hands.
I am important to her. She comes and goes.
Each morning it is her face that replaces the dark-
ness.
In me she has drowned a young girl, and in me an old
woman
Rises toward her day after day, like a terrible fish.



Poem Types—Basic

Concrete

A concrete poem is a poem that forms a picture of the topic or follows the contours of a shape that is suggested by the topic.

Free Verse

Free verse is poetry that is free from regular meter, rhyme, and line length. Yet free verse makes use of many sound effects: onomatopoeia (words imitate sounds), alliteration (repetition of consonant sounds at beginning of words that are close together), assonance (repetition of vowel sounds in words that are close together), repetition (repeated use of a word, phrase, whole line, or sentence structure), and rhyme (occasional, but not regular, end rhyme or internal rhyme).

From "Prayer before Birth"

I am not yet born; O hear me.

Let not the bloodsucking bat or the rat or the stoat or
the club-footed ghoul come near me.

I am not yet born, console me.

I fear that the human race may with tall walls wall me,
with strong drugs dope me,
with wise lies lure me,

On black racks rack me, in bloodbaths roll me.

Tanka

In English, the tanka uses the following syllable pattern:

5, 7, 5, 7, 7.

"Tanka"

Above me I see,
beyond the green canopy,
the clouds slipping by.
Out far, shimmering sky blue,
indeed, the Oceans of Earth.



Triolet

The features of the Triolet are 8 lines, 2 rhymes, and 2 repeating lines. a (R#1), b (R #2), a, R#1, a, b, R#1, R#2

"Triolet"

I Eat Garlic Every Day
Friends And Lovers Depart
With Someone Else They Play
I Eat Garlic Every Day
Wish My Breath Would Go Away
Guess I'm Not Too Smart
I Eat Garlic Every Day



Cinquain

The line length is the only firm rule. 1st line = 2 syllables. 2nd line = 4 syllables. 3rd line = 6 syllables. 4th line = 8 syllables. 5th line = 2 syllables. Try to write about the noun, its description, an action, its effect, and a synonym of the noun.

"Spring Rain" by Victor P. Gendrano

You quench
parched nature's thirst
and wake the dormant buds
make flowers bloom, coax birds to sing
spring rain



Acrostic

The acrostic is a poem where the first letter of each line forms a word or series of words.

"Francis Alexander" by George Washington

From your bright sparkling Eyes, I was undone;
Rays, you have, more transparent than the sun,
Amidst its glory in the rising Day,
None can you equal in your bright array;
Constant in your calm and unspotted Mind;
Equal to all, but will to none Prove kind,
So knowing, seldom one so Young, you'l Find
Ah! woe's me that I should Love and conceal,
Long have I wish'd, but never dare reveal,
Even though severely Loves Pains I feel;
Xerxes that great, was't free from Cupids Dart,
And all the greatest Heroes, felt the smart.



Poem Types—Advanced

Ballade

The ballade has 3 7-line or 8-line stanzas with 1 4-line stanza at the end.

1	2	3	4 stanzas
a	a	a	a
b	b	b	c
a	a	a	a
b	b	b	c
b	b	b	
c	c	c	
b	b	b	
c	c	c	

“Ballade of an Omnibus” by Amy Levy

SOME men to carriages aspire;
 On some the costly hansoms wait;
 Some seek a fly, on job or hire;
 Some mount the trotting steed, elate.
 I envy not the rich and great,
 A wandering minstrel, poor and free,
 I am contented with my fate --
 An omnibus suffices me.

In winter days of rain and mire
 I find within a corner strait;
 The 'busmen know me and my lyre
 From Brompton to the Bull-and-Gate.
 When summer comes, I mount in state
 The topmost summit, whence I see

Cræsus look up, compassionate --
 An omnibus suffices me.

I mark, untroubled by desire,
 Lucullus' phaeton and its freight.
 The scene whereof I cannot tire,
 The human tale of love and hate,
 The city pageant, early and late
 Unfolds itself, rolls by, to be
 A pleasure deep and delicate.
 An omnibus suffices me.

Princess, your splendour you require,
 I, my simplicity; agree
 Neither to rate lower nor higher.
 An omnibus suffices me.

Kyrielle

The kyrielle has 4 stanzas of 4 lines with the last line repeated. It consists of 8 syllables in each line.

1	2	3	4 stanzas
a	c	d	e
a	c	d	e
b	b	b	b
b (R)	R	R	R

“Rainfall” by Vanya Vilya

Waiting in anticipation
 Anxious with complete elation
 Staring across the grassy plain
 Enraptured in the perfect rain

The sweet raindrops begin to fall
 Released from their elusive pall
 Contented feelings flood my brain
 Enraptured in the perfect rain

Electric emotions ensue
 As gentle raindrops form sweet dew
 No negative feelings, no pain
 Enraptured in the perfect rain

As the rainfall begins to die
 Tiny raindrops fall from the sky
 Here, forever I'll remain
 Enraptured in the perfect rain

Pantoum

The pantoum has 4 4-line stanzas. Lines 2 & 4 become lines 1 & 3 in the next stanza.

“Tomorrow is a Brand New Day” by Barry Franklin

Tomorrow is a brand new day
 Nothing will remain the same
 Changing in a subtle way
 Forget all those who are to blame

Nothing will remain the same
 The sun is gone but will return
 Forget all those who are to blame
 And all the things they said that burn
 The sun is gone but will return

It takes with it the fallen few
 And all the things they said that burn
 Another day begins anew

It takes with it the fallen few
 Changing in a subtle way
 Another day begins anew
 Tomorrow is a brand new day



Poetry Types—Advanced

“In Flanders Fields” by John McCrae

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place, and in the sky,
The larks, still bravely singing, fly,
Scarce heard amid the guns below.

We are the dead; short days ago
We lived, felt dawn, saw sunset glow,

Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe!
To you from failing hands we throw
The torch; be yours to hold it high!
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

Rondeau

The rondeau has 13 lines built on only 2 rhymes. It has a partial 1st line repetition.

“Acquainted with the Night” by Robert Frost

I have been one acquainted with the night.
I have walked out in rain--and back in rain.
I have outwalked the furthest city light.

I have looked down the saddest city lane.
I have passed by the watchman on his beat
And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet
When far away an interrupted cry
Came over houses from another street,

But not to call me back or say good-by;
and further still at an unearthly height
One luminary clock against the sky
Proclaimed the time was neither wrong nor right.
I have been one acquainted with the night.

Terza Rima

The terza rima has 4 3-line stanzas and one couplet. It consists of 10 syllables in each line.

- a, b, a
- b, c, b
- c, d, c
- d, e, d
- e, e

“When I Have Fears” by John Keats

WHEN I have fears that I may cease to be
Before my pen has glean'd my teeming brain,
Before high piled books, in charact'ry,
Hold like rich garners the full-ripen'd grain;
When I behold, upon the night's starr'd face,
Huge cloudy symbols of a high romance,
And think that I may never live to trace
Their shadows, with the magic hand of chance;
And when I feel, fair creature of an hour!
That I shall never look upon thee more,
Never have relish in the faery power
Of unreflecting love! - then on the shore
Of the wide world I stand alone, and thi
Till Love and Fame to nothingness do sink.

“Sonnet 130” by William Shakespeare

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground:
And yet, by heaven, I think my love as rare
As any she belied with false compare.

Sonnet

The sonnet has 14 lines with 10 syllables in each. The Italian sonnet begins with an octave (8 lines) and concludes with a sestet (6 lines).

The Spenserian sonnet consists of three quatrains followed by a couplet.

The Shakespearean sonnet has quatrains and a *turn* between the third quatrain and the concluding couplet. After the *turn*, the poet often states a conclusion, sometimes the "meaning" or "purpose" of the poem.



Poem Types—Advanced

Sestina

A sestina has the lines grouped into six sestets (6 lines) and a concluding tercet (3 lines). The lines repeat the last words in a specific order.

“Sestina d’Inverno” by Anthony Hecht

Here in this bleak city of Rochester,
Where there are twenty-seven words for “snow,”
Not all of them polite, the wayward mind
Basks in some Yucatan of its own making,
Some coppery, sleek lagoon, or cinnamon island
Alive with lemon tints and burnished natives,

And O that we were there. But here the natives
Of this grey, sunless city of Rochester
Have sown whole mines of salt about their land

(Bare ruined Carthage that it is) while snow
Comes down as if The Flood were in the making.
Yet on that ocean Marvell called the mind

An ark sets forth which is itself the mind,
Bound for some pungent green, some shore
whose natives
Blend coriander, cayenne, mint in making
Roasts that would gladden the Earl of Rochester
With sinfulness, and melt a polar snow.
It might be well to remember that an island

Was blessed heaven once, more than an island,
The grand, utopian dream of a noble mind.
In that kind climate the mere thought of snow
Was but a wedding cake; the youthful natives,
Unable to conceive of Rochester,
Made love, and were acrobatic in the making.

Dream as we may, there is far more to making
Do than some wistful reverie of an island,

Especially now when hope lies with
the Rochester
Gas and Electric Co., which doesn’t
mind
Such profitable weather, while the
natives
Sink, like Pompeians, under a world of
snow.

The one thing indisputable here is
snow,
The single verity of heaven’s making,
Deeply indifferent to the dreams of the
natives,
And the torn hoarding-posters of some
island.
Under our igloo skies the frozen mind
Holds to one truth: it is grey, and
called Rochester.

No island fantasy survives Rochester,
Where to the natives destiny is snow
That is neither to our mind nor of our
making.

Villanelle

The villanelle has 19 lines, 5 stanzas of three lines, and 1 stanza of four lines. It consists of two rhymes with two repeating lines.

a (R#1), b, a (R#2)
a, b, R#1
a, b, R#2
a, b, R#1
a, b, R#2
a, b, R#1, R#2

“Do not go gentle into that good night” by Dylan Thomas

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.



Paper Elements

Beginning



Your beginning should hook the reader. Try beginning with either action or dialogue. Action: They threw me off the hay truck at about noon (*Postman Always Rings Twice*). Dialogue: "Daddy! I saw Momma! Hurry!" (*The Quiet Game*).

Characterize



Many people have body language or actions that show their personality. A nervous boy may bite his nails and an insecure girl may look at the floor and avoid eye contact. Using body language clues are much more effective than telling. Also, a character's action reveals his or her personality.

Conflict



Conflict is the struggle between opposing forces, characters, or feelings. In an external conflict, the character struggles against another character(s), nature (a hurricane or illness), or society. An internal conflict involves a clash between opposing needs or feelings within a character.

Description



Description is writing that creates a picture by using sensory details. An objective description emphasizes factual details in neutral language. A subjective description creates a mood by using words with positive or negative connotations.

Objective	The morning was cool, misty, and cloudy.
Subjective	A penetrating, chilly mist oppressed the village under glowering grey skies. (The impression is one of chill and gloom.)
Objective	Laura has black hair, a thin face, and blue eyes.
Subjective	Laura swept her gleaming black hair away from her slender face and gazed up with her clear, startlingly blue eyes. (The impression is of a beautiful, young woman.)

- Static (unchanging) vs. dynamic (changing) *character*
- Flat (stereotypical) vs. round (complex) *character*

Exposition



Nothing will slow down a story faster than too much information that the author tells the reader instead of shows. Remember that exposition should always be a small part of the story; action, dialogue, and setting should comprise the vast majority of your story. Some simple rules follow:

Ending



Three types of endings exist:

- 1) main character achieves his/her objective, a happy ending;
 - 2) the reader doesn't know if the main character will get his/her objective, an ambiguous ending;
 - 3) the main character loses his/her objective, a negative ending.
- ** To make the ending more complicated, a positive ending could result in the main character achieving his/her objective but the result is bad, and a negative ending could result in the main character losing his/her objective but the result is good, which would add a bittersweet feeling for the reader. **Caution: Ambiguous endings only work if done very well. These endings normally frustrate the reader unless the story presents a feeling or a direction to either a positive or negative ending.*

- Act first, explain later:
Begin with a character in motion. Drop in information as necessary, in little bits.
- The reader is smart:
If the reader can figure something out, don't tell it.
- When you do explain, use the iceberg method:
Don't tell everything about the character's past history. Give us the 10% above the surface that is necessary to understand the situation.
- Set info inside confrontation:
Often the best way to let information come out is in a scene of conflict. Using the character's thoughts or words, you can add crucial information. Remember to use small pieces at a time.



short story

Paper Elements

Setting



All action needs to occur in a place—whether inside or outside. Many times, the setting affects the characters either by limiting them (outer space) or by influencing them (Grand Canyon). Be sure to describe the setting. If it seems real, your story will too.

Irony

Irony is a contrast between expectation and reality—between what is said and what is really meant, between what is expected and what really happens, or between what appears to be true and what really is true.

- **Verbal Irony:**
This occurs when a writer or speaker says one thing but really means the opposite. Verbal irony often involves understatement and overstatement.
- **Situational Irony:**
This occurs when what actually happens is the opposite of what is expected.
- **Dramatic Irony:**
This occurs when the reader knows something that a character in the story doesn't know.

Point of View



- **First-person point of view:**
The narrator uses the pronouns I and we.
- **Second-person point of view:**
The writer uses the pronoun you, making the reader the main character in the story. This pov isn't used as much, and it can limit character details.
- **Third-person point of view:**
The narrator uses the pronouns he, she, it, and they, which helps create a sense of objectivity.
 - **3rd-person limited:**
stay only in one character's mind and describes his/her thoughts, emotions, and actions.
 - **3rd-person omniscient:**
can see everyone's thoughts, emotions, and actions.
 - **3rd-person objective:**
sees everyone's actions but does not reveal thoughts unless visible through body language, action, or dialogue.

Story Patterns



- **The Quest:**
The main character sets out in search of something, experiences various adventures, and returns.
 - **The Initiation:**
A main character is faced with a new situation that tests abilities or beliefs.
 - **The Union:**
A boy and girl like each other, but some force comes between them. The couple usually gets together.
 - **The Choice:**
The main character is faced with a difficult decision near the end.
 - **Other Patterns:**
Escape, Fall in Power/Wealth, Rescue, Revenge, Riddle, Rise in Power/Wealth, Rivalry, Sacrifice, Underdog.
 - **Mythic Structure:**
Adventure calls, hero may ignore it, new world, a mentor arrives, darkness, hero has dark moment, a talisman aids in battle (sword/ shield), final battle, hero returns to own world.
- ** **Subplots:**
Your story can also follow a secondary character's actions. A subplot can end up being a distraction.

Strong Verbs

walk	run	look	think	pick up	has
saunter	sprint	stare	ponder	lift	possess
stroll	scamper	glare	ruminates	raise	own
march	dart	glance	reflect	grasp	control
trudge	dash	peep	consider	seize	contain
stagger	rush	inspect	meditate	clasp	include
tiptoe		examine	contemplate	clench	
sneak			deliberate	clutch	



Screenplay Vocabulary (Use Sparingly)

TERMS	WHAT THEY MEAN
angle on	What the camera sees; the camera's viewpoint
back to	A return to the previous scene
close-up	A close shot
cut to	A switch from the viewpoint of one camera to another, often employed in switching scenes
dissolve	The gradual disappearing of one scene to be replaced with another
dolly	The moving of the camera toward or away from a scene
ext.	Abbreviation for exterior, used when a scene takes place outside.
fade in	The gradual appearing of a scene
fade out	The gradual disappearing of a scene
favoring	A shot that focuses on one character in a group
insert	A shot of something put into the scene, such as a letter or map
int.	Abbreviation for interior, used when a scene takes place inside
long shot	A camera shot that moves from side to side
pov	A shot taken from a character's point of view, showing what the character sees
vo	Abbreviation for voice over, a scene in which a character's voice is heard but he or she is not seen

Screenplay Example

Screenplays are single spaced in Courier New font. Set the setting/ action in block prose but indent the dialogue.

Wichita. Concrete walls and tiled floor. windowless door, the long metal bench, and the metal bar that protruded from the wall above the bench.

Dull, yellow light in a small white-walled room. Two men sit at a table opposite ERIC, a fifteen-year-old boy whose arm is in a cast. HENRY STAMP, a detective, smokes a cigarette as he looks down at the pad of paper in his hands. Once he set down his notes, his eyes turn to the map on the table.

HENRY

I know that you've been through a lot these past few days, and you've been more than helpful with us. We may need to contact you later down the road, but the DA will probably be asking the questions.

ERIC

What do I do now?



Graphic Novel



From *Blankets*

uses distinct characters



Images show setting while the coloring adds theme



dialogue used when necessary

Rubric

	10	8	6	4
Characters	The writer creates strong characters with unique personalities and clear physical descriptions.	The writer creates characters with unique personalities and adequate physical descriptions.	The writer creates characters with little personality or physical description.	The writer creates characters with no descriptions or personalities.
Plot	The narrative has an engaging plot. The exposition does not get in the story's way.	The narrative has an engaging plot. The exposition mostly does not get in the story's way.	The narrative has a somewhat good plot. The exposition sometimes gets in the story's way.	The narrative has a weak plot. The exposition usually gets in the story's way.
Setting	Many vivid, descriptive images show when and where the story took place.	Some vivid, descriptive images show when and where the story took place.	The reader can figure out when and where the story took place, but the artist doesn't supply much detail.	The reader has trouble figuring out when and where the story took place.
Theme	Images create a distinct atmosphere or tone that matches different parts of the story.	Images create an atmosphere or tone that matches some parts of the story.	An attempt was made to use images to create an atmosphere/tone but it needed more work.	Little or no attempt to use images to create an appropriate atmosphere/tone.
	5	4	3	2
Word Choice	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, and the choice and placement of the words seems accurate, natural and not forced.	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, but occasionally the words are used inaccurately or seem overdone.	Writer uses words that communicate clearly, but the writing lacks variety, punch or flair.	Writer uses a limited vocabulary that does not communicate strongly or capture the reader's interest.
Literary Devices	Literary devices are present, clearly marked, and effective.	Literary devices are present, clearly marked, but not very powerful.	Most literary devices are present or clearly marked.	Only one literary device is marked or exists in the story.
Editing	Little to no editing is needed.	Light editing is needed.	Moderate editing is needed.	Extensive editing is needed.

Steps

- Make a script for the action and dialogue.
- Use good dialogue, metaphor and simile.
- Draw out the scene.
- A) Scan each individual frame and arrange them on the computer.
- B) Scan an entire page of frames at once.



punctuation rules



1.	Use a comma before a coordinating conjunction —FANBOYS (for, and, nor, but, or, yet, so)—only if complete sentences are before and after the conjunction. <i>*Wrong: I went to the store, and bought a pencil.</i> <i>*Right: I went to the store, and I bought a pencil.</i>
2.	Place a comma after a sentence-beginning phrase , such as if it starts with since, if, when, after, or once. Do not use a comma if the dependent clause comes in the middle or at the end of the sentence. <i>*Right: If you finish that, you can play outside.</i> <i>*Right: You can go outside if you finish that.</i>
3.	Avoid sentence fragments. Make sure your sentence contains both a subject (person/object performing an action) and a predicate (action). <i>*Wrong: Walked along the street.</i> <i>*Right: He walked along the street.</i>
4.	Avoid run-on sentences. Make sure your sentence contains only one set of subject and predicate together. Use either rule #1, rule #5, or a period to fix it. <i>*Wrong: I ran down the street the dog chased me.</i> <i>*Right: I ran down the street, and the dog chased me. I ran down the street; the dog chased me.</i>
5.	A semicolon (;) equals a comma and conjunction. Use the semicolon only between two sentences if they are closely related. <i>*Wrong: He fell asleep in class; two hours of sleep last night.</i> <i>*Right: He fell asleep in class; he had two hours of sleep last night.</i>
6.	Use a colon (:) to show a list of items. Do not separate a verb from its object. <i>*Wrong: Willy Wonka likes: chocolate, good children, and elevators.</i> <i>*Right: Willy Wonka likes the following: chocolate, good children, and elevators.</i>
7.	Use a colon (:) between two sentence clauses. Use a colon when a second, closely related sentence explains or gives details about the first one. <i>*Wrong: I bought tickets: then I went to see the campus.</i> <i>*Right: The crime scenario was familiar: the butler killed him in the library with a candlestick.</i>
8.	Use a dash (2 hyphens) for colon usage, for parenthetical information, or for interruptive phrases. <i>*(In place of a colon between two clauses) The new software has only one drawback—its price tag.</i> <i>*(In place of a comma for parenthetical info) The tiles come in every shape—squares, rectangles, hexagons, circles—and they can be cut to any size.</i> <i>*(For interruptive phrases) Her brother—he’s an intern at MTV—wants to move to California.</i>
9.	Use a hyphen to combine words as adjectives. <i>*Right: She produced an ear-shattering scream.</i> <i>*Right: This is a once-in-a-lifetime event.</i>
10.	Use an apostrophe to show possession. Add 's for singular nouns even if it ends in -s. <i>*Right: Carol's, boss's, waitress's</i> Add 's for plural nouns that do not end in -s. <i>*Right: men's, women's, children's</i> Add ' for plural nouns that do end in -s. <i>*Right: apples', oranges', teachers'</i>
11.	Don't overuse the exclamation point. Use exclamation points for emphasis. They lose their effectiveness when they are used after every other sentence.
12.	Parenthetical remarks (however relevant) are unnecessary. Use commas around parenthetical material. <i>*Wrong: That dog (the brown one) is sweet.</i> <i>*Right: That dog, the brown one, is sweet.</i>
13.	Underline book, magazine, newspaper, play, or art work titles. <i>*Right: <u>National Geographic</u> once included pictures of the British liner <u>Titanic</u>.</i>
14.	Use quotation marks for a short story, newspaper article, poem, or song title. <i>*Right: Poe's "The Fall of the House of Usher" is frightening.</i>
15.	Correctly use quotations. <i>Always</i> place periods inside quotations. <i>*Right: She said, "He is a nice man."</i> <i>Usually</i> place commas, question marks, and exclamation marks inside quotes. <i>*Right: John said, "But wasn't he a thief?"</i> Place a question mark after the quotes if the quote isn't asking the question. <i>*Right: Did the coach say, "We will win tonight"?</i>