



Strategies

Analysis Reading Writing

Your HeilMile.de guide
to surviving
the “Gymnasiale Oberstufe”
in English

Analysis

Thought and Monologue

reported thought	interior monologue
past tense	predominantly present tense group (present tense, present perfect)
3rd-person narration, elliptic language	1st-person narration, incomplete sentences/elliptic language, rhetorical questions
reader/listener assumed	no reader/listener assumed
In "indirect" interior monologue (=reported thought) an omniscient author presents unspoken material as if it were directly from the consciousness of a character and, with commentary and description, guides the reader through it. It differs from direct interior monologue basically in that the author intervenes between the character's psyche and the reader. The author is an on-the-scene guide for the reader."	"Interior monologue is the technique used in fiction for representing the psychic content and processes of characters ... just as these processes exist at various levels of conscious control ... it is concerned with the content and the processes of consciousness ... Direct interior monologue is that type of interior monologue which is represented with negligible author interference and with no auditor assumed ... it presents consciousness directly to the reader and is completely open and honest, ... it is in first person."

Additional Characteristics of Interior Monologue

- contractions ("I'll, she's got", etc.)
- use of the **second person** ("Makes you ...")
- **dots** which indicate that the character's thoughts are rambling; repetition ("waste")
- **chiasmus** ("Back and fore ... workwards ... homewards"; the function here is to underline the sameness).

Stream-of-consciousness Technique

According to *Humphrey* these rhetorical devices are characteristics of the **stream-of-consciousness** technique. This indicates **"an approach to the presentation of psychological aspects of character in fiction"**

"Stream-of-consciousness writers attempt to present the **inherent discontinuity of psychic processes and make it meaningful.**" – "The chief technique in controlling the movement of stream-of consciousness in fiction has been an **application of the principles of psychological free association.**" – There are two orders of **depicting** consciousness: "First, a particular consciousness is a private thing; and second, consciousness is never static but is always in a state of motion." These two set up the "problem of the flux of consciousness". There are three factors that control the association: "first, the memory, which is its basis; second, the senses, which guide it; and third, the imagination, which determines its elasticity."

In stream-of-consciousness fiction a character's thoughts are presented; he speaks, as it were, to himself. Hence the use of contractions and of the second person. The effect of the latter is to give what is said a more general significance, the speaker assuming that his reactions and thoughts do not hold for him alone but for any human being. Elliptical language (as in "Makes you want to...", where the subject is missing) and dots attempt to "reproduce the broken, seemingly incoherent, disjointed texture of the processes of consciousness." It will be noted that Henry's thoughts tend to trail off again and again. The most striking example of this is the fact that his resolution to do something grand is immediately followed by his thoughts about dinner.

Source: Unknown

Mind Maps



The human brain is very different from a computer. Whereas a computer works in a linear fashion, the brain works *associatively* as well as linearly - comparing, integrating and synthesizing as it goes. Association plays a dominant role in nearly every mental function, and words themselves are no exception. Every single word, and idea has numerous links attaching it to other ideas and concepts.

Mind Maps, developed by Tony Buzan are an effective method of note-taking and useful for the generation of ideas by associations. To make a mind map, one starts in the center of the page with the main idea, and works outward in all directions, producing a growing and organized structure composed of key words and key images. Key features are: **Organization, Key Words, Association, Clustering...**

Visual Memory - Print the key words, use color, symbols, icons, 3D-effects, arrows and outlining groups of words

Outstandingness - every Mind Map needs a unique center

Conscious involvement - Mind Maps are beginning to take on the same structure as memory itself. Once a Mind Map is drawn, it seldom needs to be referred to again. Mind Maps help organize information.

Because of the large amount of association involved, they can be very creative, tending to generate new ideas and associations that have not been thought of before. Every item in a map is in effect, a center of another map.

The creative potential of a mind map is useful in brainstorming sessions. You only need to start with the basic problem as the center, and generate associations and ideas from it in order to arrive at a large number of different possible approaches. By presenting your thoughts and perceptions in a spatial manner and by using color and pictures, a better overview is gained and new connections can be made visible.

Mind maps are a way of representing associated thoughts with symbols rather than with extraneous words something like organic chemistry. The mind forms associations almost instantaneously, and "mapping" allows you to write your ideas quicker than expressing them using only words or phrases.

What can you do with a mind map?

Note taking - As a means of note taking Mind Maps have several advantages over other systems: You can place each new idea in the right place, regardless of the order of presentation. - It encourages the reduction of each concept to a single word. - The resultant mind map can be 'seen' by the eye and memorized by your visual memory which has been shown to be almost perfect.

Creative Writing & Report Writing - A mind map lets you rapidly produce an almost infinite number of ideas, and at the same time organize them by placing each idea next to what it is related to. This makes a very powerful tool for creative writing or report writing, where it is very important to get down all your ideas first. It is then a trivial matter to read the mind map and write a sentence or paragraph on each 'key word'.

Studying the easy way - Instead of simply reading a book on some topic, next time try using a mind map while you read. Just draw your central word and then begin reading, every time you read some idea that strikes you as important or interesting, just add it onto your mind map in the appropriate place. - When you have finished reading the book you will have a one page Mind Map which summarizes everything of interest in that book. You will probably also have added several things which you thought up yourself during your reading. The act of creating the mind map will have greatly increased how much you absorbed from the book, and if you ever want to review the topic all you need to do is to look at the mind map. If you want to learn the information very solidly then try to redraw the Mind Map from memory a few times. You will find it very easy.

Studying as a group (or family) - A group of people can work together to produce a single mind map by following these steps: Individually draw mind maps on what you already know about the subject. - Draw a group mind map combining what you already know. - Decide what you need to learn based on this group Mind Map. - Individually study the material, all covering the same areas for depth of knowledge or all covering different areas for speed as appropriate. Each person completing the mind map by his/her self. - Again combine as a group and create a final master group mind map. Families who have started regular weekend study days as a hobby have benefited tremendously. Children typically go from average or below average to second or third from the top in all subjects and the parents also find themselves excelling at work. One Swedish family was besieged by neighborhood children asking if they could join in the fun!

Meetings & Think Tanks - As soon as you write something up on a white board you have immediately lost the creativity which everyone has. So any creative meeting should always start by people spending a couple of minutes individually mind mapping. Then as a way of running a meeting a master mind map on a white board allows every idea or statement to be recorded and placed in an appropriate place so that it can then be discussed at a sensible time. Also no one feels ignored as all ideas are placed on the mind map.

Giving a Talk - When giving a talk a set of notes in the form of a single mind map has several advantages over other memory aids: **Brief:** Only a single page is needed - **Not reading:** As ideas are reduced to single words you will not be 'reading' your speech - **Flexibility:** If someone asks a question you can move instantly to the place on your Mind Map which relates to that question and then return to where you were without losing yourself in a pile of cards or papers.

Reading

Approaching a Fictional Text

While You Are Reading

- What is the story about?
- What is its theme?
- Does the story have different parts?
- How is it structured?
- What is the setting (place and time)?
- Who tells the story?
- From what point of view is it told?
- Who is the protagonist?
- What other characters are there?
- What is their relationship?
- How are they characterized?
- What is the style and the tone of the text like?
- Is the use of language in any way unusual or striking?
- What is the mode of presentation (this term refers to the way of telling a story - if the narrator gives a summarizing report of what happens in a certain period of time, he employs the panoramic mode of presentation - if he uses direct speech or presents the action in great detail, this is called the scenic mode of presentation) and what narrative technique is used?
- How is time treated?
- Is the story told in chronological order?
- Are there any flashbacks?
- Does the story have an open ending? A surprise ending? If the latter is the case, how does the author prepare it?

After You Have Read

- Do you identify with any of the characters?
- How do you personally react to the situation or conflict in the story?
- Does the story appeal to your imagination?
- Would you like to live in the world described in the story?

Narrative Perspective

Narrative texts are texts told by someone, the narrator, who is not identical with the author. Instead, the author creates the narrator and tells the story from the narrator's point of view (do not confuse this literary term with the everyday meaning of "point of view" - "opinion"). Among the many possibilities, the following are the most important.

I-Narratives – First-person narrator - The first-person narrator is a character in the story. - "I" as witness - The first-person narrator is a less important character in the story. - "I" as protagonist - The first-person narrator is the main character in the story.

Third-Person Narratives – The story is told by someone who is not a character in the story. One can distinguish two types of third-person narration: (1) Selective omniscience - the narrator presents things as they are seen through the eyes of one or several (multiple selective omniscience) characters in the story. - (2) Omniscience - the omniscient narrator has total knowledge and can move freely in time and space.

Point of View – Depending on the type of narrator chosen, the point of view or perspective is limited to a greater or lesser degree: (1) restricted point of view - The perspective is limited to the external, observable action. - (2) limited point of view - The perspective is limited to the consciousness of one or several characters in the story. - (3) unlimited point of view - this perspective enables the narrator to know everything and to enter into the minds of all the characters.

Reading Log

One of the easiest ways of keeping track of your reading is to keep a log book. This can be any exercise book or folder that you have to hand, but make sure you reserve it exclusively for reflecting on your reading, both at home and in school.

As you read the novel, stop from time to time and think back.

- Is there anything that puzzles you? Note down some questions that you might want to research, discuss with your friends, or ask a teacher. Also note any quotations which strike you as important or memorable.
- Does your reading remind you of anything else you have read, heard or seen on TV or at the cinema? Jot down what it is and where the similarities lie.
- Have you had any experiences similar to those narrated in the book? Do you find yourself identifying closely with one or more of the characters? Record this as accurately as you can.
- Do you find yourself really liking, or really loathing, any of the characters? What is it about them that makes you feel so strongly? Make notes that you can add to.
- Can you picture the locations and settings? Draw maps, plans, diagrams, drawings, in fact any doodle that helps you make sense of these things.
- Now and again try to predict what will happen next in the book. Use what you already know of the author, the genre (type of story) and the characters to help you do this. Later record how close you were and whether you are surprised at the outcome.
- Write down any feelings that you have about the book. Your reading log should help you make sense of your own ideas alongside those of the author.

Dealing With Questions On A Text (German)

Als erstes solltest du den Text mindestens zweimal lesen. Beim ersten Lesen solltest du dir einen Überblick über Thema (topic) und (argumentativen) Aufbau (structure) des Textes verschaffen; dabei solltest du nur wichtige, für das Verständnis unverzichtbare Wörter nachschlagen. Beim zweiten Durchgang solltest du die restlichen unbekanntes bzw. unklaren Wörter im Dictionary nachschlagen (look up words), um den Text auch im Detail zu verstehen.

Als nächstes liest du alle Fragen mindestens zweimal gründlich (thoroughly) durch. Nun untersuchst du, auf welche Textpassage(n) sich die einzelnen Fragen beziehen (refer to) und notierst deine Ergebnisse mit Bleistift entweder stichwortartig mit Zeilenangabe auf einem extra Blatt oder du markierst (highlight) am Rande des Textes die betreffende(n) Passage(n), z.B. mit einer Farbe/Wellenlinie und der entsprechenden Ziffer der Frage. Als nächstes notierst bzw. markierst du Schlüsselwörter bzw. -passagen (key words/passages) und überlegst ob du wörtlich zitierst (quote) oder mit eigenen Worten umschreiben (paraphrase) kannst (vgl. "Use your own words as far as is appropriate"). Markiere keine (unwichtigen) unbekanntes Wörter (falsche Lenkung der Aufmerksamkeit) oder ganze Absätze (Zeitverlust). Bei allen Notizen auf dem extra Blatt solltest du nicht zu eng schreiben, damit später eventuell noch Ergänzungen bzw. Änderungen Platz haben. Auf diese Art solltest du alle Fragen analysieren, bevor du anfängst, einzelne Fragen auszuformulieren. Unter Umständen musst du in dieser Phase z.B. bei Charakterisierungen (characterization) auch scheinbar "unwichtige" Adjektive nachschlagen, um z.B. feine Nuancen zu erfassen.

Als Faustregel gilt, dass sich Fragen normalerweise nicht "überschneiden" (overlap), d.h., dass sich zwei Fragen nicht auf die selbe Passage beziehen. Aus diesem Grunde ist besondere Vorsicht geboten, wenn du im Lauf deiner Analyse solche Überschneidungen bemerkst. Weiterhin kann man normalerweise davon ausgehen, dass Fragen in Bezug auf den Text "chronologisch" angeordnet sind (arranged in chronological order), d.h. die erste Frage bezieht sich meistens auf den ersten und/oder zweiten Absatz, die zweite Frage auf den bzw. die nächsten Paragraphen usw.

Wenn in einer Frage nach stylistic devices gefragt wird, solltest du ebenfalls auf deinem Konzeptblatt mit Bleistift die Ergebnisse deiner Suche, nach Stilmitteln unterteilt, mit Zeilenangabe festhalten. Meistens wird nach drei verschiedenen devices gefragt, d.h. du wählst, wenn du mehr als drei gefunden hast, die drei besten aus. Auch innerhalb des einzelnen Stilmittels wählst du die zwei, besser drei besten Beispiele aus. Wenn du zu jedem stylistic device ein Beispiel näher analysieren sollst (... and explain how they work) wählst du entsprechend ein geeignetes Beispiel aus.

Nun kannst du beginnen die Fragen auszuformulieren. Dabei ist es empfehlenswert - vor allem wenn eine Frage aus zwei (oder mehr) Teilfragen besteht - den Wortlaut der Frage zu Beginn deiner Antwort (evtl. leicht variiert) wieder aufzunehmen. Die Antwort muss in der selben Zeit wie die Frage (normalerweise simple present) verfasst werden. Denke daran, dass zwischen den einzelnen Aufgaben mindestens eine Zeile frei bleiben muss und dass innerhalb einer Aufgabe keine Leerzeilen gelassen werden dürfen.

Alle direkten und indirekten Zitate, Aussagen, Behauptungen, Interpretationen etc. musst du stets explizit mit Hilfe einer Zeilenangabe (in runden Klammern) belegen (give explicit evidence for). Beachte den Unterschied zwischen (ll. 10-13) (= von l. 10 bis einschließlich l. 13) und (ll. 10, 13) (= in l. 10 und l. 13, aber nicht in l. 11 und l. 12).

Wenn du z.B. aus grammatikalischen Gründen Zitate verändern musst, müssen diese Änderungen durch [eckige] Klammern (square brackets) kenntlich gemacht werden,

Auslassungen müssen durch [...] gekennzeichnet werden. Beginn und Ende eines Zitats/einer Passage müssen genau angegeben werden; die Abkürzung 'ff.' ist nicht zulässig. Auf keinen Fall darfst du längere Passagen wörtlich zitieren; im Normalfall genügt die Zeilenangabe, außer du willst nur ganz bestimmte, einzelne Wörter zitieren.

Grundsätzlich musst du darauf achten, Textaussage nicht mit eigener Meinung zu vermischen, d.h., deine Analyse - außer bei Interpretationsfragen! - nicht durch Formulierungen wie *maybe*, *perhaps*, *could*, *I think*, *I'm not sure* usw. zu relativieren.

Falls du nachträglich noch etwas zu deiner Antwort ergänzen willst, musst du dies mit hochgestellten Ziffern (nicht mit Sternchen, Kreisen o.ä.) kenntlich machen. Ergänzungen gehören (falls der Platz ausreicht) deutlich abgesetzt ans Ende der betreffenden Aufgabe, ansonsten ans Ende der Arbeit. Keinesfalls darf die Ergänzung irgendwo im laufenden Text "versteckt" werden.

How to Study a Novel

Method – There isn't a single formula or a secret recipe for the successful study of literature. But to do it seriously you should be a deep and attentive reader. This means reading, then re-reading. It means making an active engagement with the book. And it means making notes.

Approach – You can read the novel quickly first, just to get an idea of the story-line. Then you will need to read it again more slowly, making notes. If you don't have time, then one careful slower reading should combine understanding and note-taking

Make notes – Make two types of notes - some written in the book itself, and others on separate pages. Those in the book are for highlighting small details as you go along. Those on separate pages are for summaries of evidence, collections of your own observations, and page references for study topics or quotations.

Notes in the book – Use a soft pencil - not a pen. Ink is too distracting on the page. Don't underline whole paragraphs. If something strikes you as interesting, write a brief note saying why or how it is so. If you read on the bus or in the bath, use the inside covers and any blank pages for making notes.

Separate notes – You will definitely remember the characters, events, and features of a novel more easily if you make notes whilst reading. Use separate pages for different topics. You might make a record of characters, chronology of events, major themes, stylistic features, narrative strategies...

Characters – Make a note of the name, age, appearance, and their relationship to other characters in the novel. Writers usually give most background information about characters when they are first introduced into the story. Make a note of the page(s) on which this occurs. Note any special features of main characters, what other characters (or the author) thinks of them.

Chronology of events – A summary of each chapter will help you reconstruct the whole story long after you have read it. The summary prompts the traces of reading experience which lie dormant in your memory. - A chronology of events might also help you to unravel a complex story. It might help separate plots from sub-plots, and even help you to see any underlying structure in the story - what might be called the 'architecture of events'.

Major themes – These are the important underlying issues with which the novel is concerned. They are usually summarised as abstract concepts such as - marriage, education, justice, freedom, and redemption. These might only emerge slowly as the novel progresses on first reading - though they might seem much more obvious on subsequent readings. - Seeing the main underlying themes will help you to appreciate the relative importance of events. It will also help you to spot cross-references and appreciate some of the subtle effects orchestrated by the author.

Stylistic features – These are the decorative and literary hallmarks of the writer's style - which usually make an important contribution to the way the story is told. The style might be created by any number of features: choice of vocabulary, imagery and metaphors, shifts in tone and register, use of irony and humour...

Quotations – If you are writing an essay about the novel, you will need quotations from it to support your arguments. You must make a careful note of the pages on which they occur. Do this immediately whilst reading - otherwise tracking them down later will waste lots of time. Record page number and a brief description of the subject. Write out the quotation itself if it is short enough. Don't bother writing out long quotations.

Bibliography – If you are reading literary criticism or background materials related to the novel - make a full bibliographic record of every source. In the case of books, you should record - Author, Book Title, Publisher, Place of publication, Date, Page number. – If you borrow the book from a library, make a full note of its number in the library's classification system. This will save you time if you need to take it out again at a later date. – In the case of Internet and other digital sources (CDs, websites, videos) you need to be as specific as possible, and make it easy for your reader to find the sources you are using.

Maps and diagrams – Some people have good 'visual' memories. A diagram or map may help you to remember or conceptualise the 'geography' of events.

Chapter summaries – Many novels are structured in chapters. After reading each chapter, make a one sentence summary of what it's about. This can help you remember the events at a later date. The summary might be what 'happens' in an obvious sense (Mr X travels to London) but it might be something internal or psychological (Susan realises she is 'alone'). – Deciding what is most important will help you to digest and remember the content of the novel.

Making links – Events or characters may have significant links between them, even though these are revealed many pages apart. Always make a note as soon as you see them - because they will be very hard to find later.

Use a dictionary – Some novelists like to use unusual, obscure, or even foreign words. Take the trouble to look these up in a good dictionary. It will help you to understand the story and the author, and it will help to extend the range of your own vocabulary. The easiest way of getting through a novel on your own is OCRing it and using software like Babylon (www.babylon.com)!

CARS – Evaluating Internet Resources

Introduction: The Diversity of Information – Getting Started: Screening Information – Evaluating Information: Testing Info Quality – The CARS Checklist for Information Quality – Summary of The CARS Checklist – Living with Information: The CAFÉ Advice

Introduction: The Diversity of Information

Information is a Commodity Available in Many Flavors	Think about the magazine section in your local grocery store. If you reach out with your eyes closed and grab the first magazine you touch, you are about as likely to get a supermarket tabloid as you are a respected journal (actually more likely, since many respected journals don't fare well in grocery stores). Now imagine that your grocer is so accommodating that he lets anyone in town print up a magazine and put it in the magazine section. Now if you reach out blindly, you might get the <i>Elvis Lives with Aliens Gazette</i> just as easily as <i>Atlantic Monthly</i> or <i>Time</i> . Welcome to the Internet. As I hope my analogy makes clear, there is an extremely wide variety of material on the Internet, ranging in its accuracy, reliability, and value. Unlike most traditional information media (books, magazines, organizational documents), no one has to approve the content before it is made public. It's your job as a searcher, then, to evaluate what you locate, in order to determine whether it suits your needs.
Information Exists on a Continuum of Reliability and Quality	Information is everywhere on the Internet, existing in large quantities and continuously being created and revised. This information exists in a large variety of kinds (facts, opinions, stories, interpretations, statistics) and is created for many purposes (to inform, to persuade, to sell, to present a viewpoint, and to create or change an attitude or belief). For each of these various kinds and purposes, information exists on many levels of quality or reliability. It ranges from very good to very bad and includes every shade in between.

Getting Started: Screening Information

Pre-evaluation	The first stage of evaluating your sources takes place before you do any searching. Take a minute to ask yourself what exactly you are looking for. Do you want facts, opinions (authoritative or just anyone's), reasoned arguments, statistics, narratives, eyewitness reports, descriptions? Is the purpose of your research to get new ideas, to find either factual or reasoned support for a position, to survey opinion, or something else? Once you decide on this, you will be able to screen sources much more quickly by testing them against your research goal. If, for example, you are writing a research paper, and if you are looking for both facts and well-argued opinions to support or challenge a position, you will know which sources can be quickly passed by and which deserve a second look, simply by asking whether each source appears to offer facts and well-argued opinions, or just unsupported claims.
Select Sources Likely to be Reliable	Becoming proficient at this will require experience, of course, but even a beginning researcher can take a few minutes to ask, "What source or what kind of source would be the most credible for providing information in this particular case?" Which sources are likely to be fair, objective, lacking hidden motives, showing quality control? It is important to keep these considerations in mind, so that you will not simply take the opinion of the first source or two you can locate. By thinking about these issues while searching, you will be able to identify suspicious or questionable sources more readily. With so many sources to choose from in a typical search, there is no reason to settle for unreliable material.
Source Selection Tip	Try to select sources that offer as much of the following information as possible: Author's Name - Author's Title or Position - Author's Organizational Affiliation - Date of Page Creation or Version - Author's Contact Information - Some of the Indicators of Information Quality (listed below)

Evaluating Information: Testing Info Quality

Reliable Information is Power	You may have heard that "knowledge is power," or that information, the raw material of knowledge, is power. But the truth is that only some information is power: reliable information. Information serves as the basis for beliefs, decisions, choices, and understanding our world. If we make a decision based on wrong or unreliable information, we do not have power--we have defeat. If we eat something harmful that we believe to be safe, we can become ill; if we avoid something good that we believe to be harmful, we have needlessly restricted the enjoyment of our lives. The same thing applies to every decision to travel, purchase, or act, and every attempt to understand.
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Source Evaluation is an Art Source evaluation--the determination of information quality--is something of an art. That is, there is no single perfect indicator of reliability, truthfulness, or value. Instead, you must make an inference from a collection of clues or indicators, based on the use you plan to make of your source. If, for example, what you need is a reasoned argument, then a source with a clear, well-argued position can stand on its own, without the need for a prestigious author to support it. On the other hand, if you need a judgment to support (or rebut) some position, then that judgment will be strengthened if it comes from a respected source. If you want reliable facts, then using facts from a source that meets certain criteria of quality will help assure the probability that those facts are indeed reliable.

The CARS Checklist The CARS Checklist (Credibility, Accuracy, Reasonableness, Support) is designed for ease of learning and use. Few sources will meet every criterion in the list, and even those that do may not possess the highest level of quality possible. But if you learn to use the criteria in this list, you will be much more likely to separate the high quality information from the poor quality information.

The CARS Checklist for Information Quality

Credibility Because people have always made important decisions based on information, evidence of authenticity and reliability--or credibility, believability--has always been important. If you read an article saying that the area where you live will experience a major earthquake in the next six months, it is important that you should know whether or not to believe the information. Some questions you might ask would include, What about this source makes it believable (or not)? How does this source know this information? Why should I believe this source over another? As you can see, the key to credibility is the question of trust. There are several tests you can apply to a source to help you judge how credible and useful it will be:

Author's Credentials - The author or source of the information should show some evidence of being knowledgeable, reliable, and truthful. Here are some clues: Author's education, training, and/or experience in a field relevant to the information. Look for biographical information, the author's title or position of employment - Author provides contact information (email or snail mail address, phone number) - Organizational authorship from a known and respected organization (corporate, governmental, or non-profit) - Author's reputation or standing among peers. Author's position (job function, title)

Evidence of Quality Control - Most scholarly journal articles pass through a peer review process, whereby several readers must examine and approve content before it is published. Statements issued in the name of an organization have almost always been seen and approved by several people. (But note the difference between, "Allan Thornton, employee of the National Oceanographic and Atmospheric Agency, says that a new ice age is near," and "The National Oceanographic and Atmospheric Agency said today that a new ice age is near." The employee is speaking for himself, whereas a statement in the name of NOAA represents the official position of NOAA.) Evidence of quality control of Internet material includes these items: Information presented on organizational web sites - On-line journals that use refereeing (peer review) by editors or others - Postings of information taken from books or journals that have a quality control process

Metainformation - Metainformation is information about information. Information workers (sometimes called knowledge workers) all over the world are constantly poring over, processing, and evaluating information--and making notes. As the challenges produced by the increasing quantity of information continue, access to high quality metainformation will become increasingly important. Metainformation can take many forms, but there are two basic types, summary and evaluative. Summary metainformation includes all the shortened forms of information, such as abstracts, content summaries, or even tables of contents. This type of metainformation gives us a quick glance at what a work is about and allows us to consider many different sources without having to go through them completely. Evaluative metainformation includes all the types that provide some judgment or analysis of content. This type includes recommendations, ratings, reviews, and commentaries. And, of course, these two types can be combined, resulting in the best form of metainformation, providing us with a quick overview and some evaluation of the value. An examples would be a World Wide Web yellow pages or directory which describes each selected site and provides evaluations of its content.

Indicators of Lack of Credibility - You can sometimes tell by the tone, style, or competence of the writing whether or not the information is suspect. Here are a few clues: Anonymity Lack of Quality Control Negative Metainformation. If all the reviews are critical, be careful. Bad grammar or misspelled words. Most educated people use grammar fairly well and check their work for spelling errors. An occasional split infinitive or comma in the wrong place is not unusual, but more than two or three spelling or grammar errors is cause for caution, at least. Whether the errors come from carelessness or ignorance, neither puts the information or the writer in a favorable light.

Accuracy The goal of the accuracy test is to assure that the information is actually correct: up to date, factual, detailed, exact, and comprehensive. For example, even though a very credible writer said something that was correct twenty years ago, it may not be correct today. Similarly, a reputable source might be giving up-to-date information, but the information may be only partial, and not give the full story. Here are some concepts related to accuracy:

Timeliness - Some work is timeless, like the classic novels and stories, or like the thought provoking philosophical work of Aristotle and Plato. Other work has a limited useful life because of advances in the discipline (psychological theory, for example), and some work is outdated very quickly (like technology news). You must therefore be careful to note when the information you find was created, and then decide whether it is still of value (and how much value). You may need information within the past ten years, five years, or even two weeks. But old is not necessarily bad: nineteenth-century American history books or literary anthologies can be highly educational because they can function as comparisons with what is being written or anthologized now. In many cases, though, you want accurate, up-to-date information. An important idea connected with timeliness is the dynamic, fluid nature of information and the fact that constant change means constant changes in timeliness. The facts we learn today may be timely now, but tomorrow will not be. Especially in technology, science, medicine, business, and other fields always in flux, we must remember to check and re-check our data from time to time, and realize that we will always need to update our facts.

Comprehensiveness - Any source that presents conclusions or that claims (explicitly or implicitly) to give a full and rounded story, should reflect the intentions of completeness and accuracy. In other words, the information should be comprehensive. Some writers argue that researchers should be sure that they have "complete" information before making a decision or that information must be complete. But with the advent of the information age, such a goal is impossible, if by "complete" we mean all possible information. No one can read 20,000 articles on the same subject before coming to a conclusion or making a decision. And no single piece of information will offer the truly complete story--that's why we rely on more than one source. On the other hand, an information source that deliberately leaves out important facts, qualifications, consequences, or alternatives, may be misleading or even intentionally deceptive.

Audience and Purpose - For whom is this source intended and for what purpose? If, for example, you find an article, "How Plants Grow," and children are the intended audience, then the material may be too simplified for your college botany paper. More important to the evaluation of information is the purpose for which the information was created. For example, an article titled, "Should You Buy or Lease a Car?" might have been written with the purpose of being an objective analysis, but it may instead have been written with the intention of persuading you that leasing a car is better than buying. In such a case, the information will most likely be highly biased or distorted. Such information is not useless, but the bias must be taken into consideration when interpreting and using the information. (In some cases, you may need to find the truth by using only biased sources, some biased in one direction and some biased in the other.) Be sure, then, that the intended audience and purpose of the article are appropriate to your requirements or at least clearly in evidence so that you may take them into account. *Information pretending to objectivity but possessing a hidden agenda of persuasion or a hidden bias is among the most common kind of information in our culture.*

Indicators of a Lack of Accuracy - In addition to an obvious tone or style that reveals a carelessness with detail or accuracy, there are several indicators that may mean the source is inaccurate, either in whole or in part: No date on the document - Vague or sweeping generalizations - Old date on information known to change rapidly - Very one sided view that does not acknowledge opposing views or respond to them

Reasonableness The test of reasonableness involves examining the information for fairness, objectivity, moderateness, and consistency.

Fairness - Fairness includes offering a balanced, reasoned argument, not selected or slanted. Even ideas or claims made by the source's opponents should be presented in an accurate manner. Pretending that the opponent has wild, irrational ideas or arguments no one could accept is to commit the straw man fallacy. A good information source will also possess a calm, reasoned tone, arguing or presenting material thoughtfully and without attempting to get you emotionally worked up. Pay attention to the tone and be cautious of highly emotional writing. Angry, hateful, critical, spiteful tones often betray an irrational and unfair attack underway rather than a reasoned argument. And writing that attempts to inflame your feelings to prevent you from thinking clearly is also unfair and manipulative.

Objectivity - There is no such thing as pure objectivity, but a good writer should be able to control his or her biases. Be aware that some organizations are naturally not neutral. For example, a professional anti-business group will find, say, that some company or industry is overcharging for widgets. The industry trade association, on the other hand, can be expected to find that no such overcharging is taking place. Be on the lookout for slanted, biased, politically distorted work. One of the biggest hindrances to objectivity is conflict of interest. Sometimes an information source will benefit in some way (usually financially, but sometimes politically or even emotionally or psychologically) if that source can get you to accept certain information rather than the pure and objective truth. For example, many sites that sell "natural" products (cosmetics, vitamins, clothes) often criticize their competitors for selling bad, unhealthy or dangerous products. The criticism may be just, but because the messenger will gain financially if you believe the message, you should be very careful--and check somewhere else before spending money or believing the tale.

Moderateness - Moderateness is a test of the information against how the world really is. Use your knowledge and experience to ask if the information is really likely, possible, or probable. Most truths are ordinary. If a claim being made is surprising or hard to believe, use caution and demand more evidence than you might require for a lesser claim. Claims that seem to run against established natural laws also require more evidence. In other words, do a reality check. Is the information believable? Does it make sense? Or do the claims lack face validity? That is, do they seem to conflict with what you already know in your experience, or do they seem too exaggerated to be true? "Half of all Americans have had their cars stolen." Does that pass the face validity test? Have half of your friends had their cars stolen? Is the subject on the news regularly (as we might assume it would be if such a level of theft were the case)? It is important, of course, to remember that some truths are spectacular and immoderate. A few years back, a performer with the stage name of Mr. Mange Tout (French for "eats everything") actually ate, over a period of a few years, several bicycles, TV sets, and a small airplane by first having them ground into a fine powder and sprinkling a few teaspoonfuls on his breakfast cereal each morning. So do not automatically reject a claim or source simply because it is astonishing. Just be extra careful about checking it out.

Consistency - The consistency test simply requires that the argument or information does not contradict itself. Sometimes when people spin falsehoods or distort the truth, inconsistencies or even contradictions show up. These are evidence of unreasonableness.

World View - A writer's view of the world (political, economic, religious--including anti-religious--and philosophical) often influences his or her writing profoundly, from the subjects chosen to the slant, the issues raised, issues ignored, fairness to opponents, kinds of examples, and so forth. World view can be an evaluative test because some world views in some people cause quite a distortion in their view of reality or their world view permits them to fabricate evidence or falsify the positions of others. For some writers, political agendas take precedence over truth. If you are looking for truth, such sources are not the best.

Indicators of a Lack of Reasonableness - Writers who put themselves in the way of the argument, either emotionally or because of self interest, often reveal their lack of reasonableness. If, for example, you find a writer reviewing a book he opposes by asserting that "the entire book is completely worthless claptrap," you might suspect there is more than a reasoned disagreement at work. Here are some clues to a lack of reasonableness: Intemperate tone or language ("stupid jerks," "shrill cries of my extremist opponents") Overclaims ("Thousands of children are murdered every day in the United States.") Sweeping statements of excessive significance ("This is the most important idea ever conceived!") Conflict of Interest ("Welcome to the Old Stogie Tobacco Company Home Page. To read our report, 'Cigarettes Make You Live Longer,' click here." or "The products our competitors make are dangerous and bad for your health.")

Support

The area of support is concerned with the source and corroboration of the information. Much information, especially statistics and claims of fact, comes from other sources. Citing sources strengthens the credibility of the information. (Remember this when you write a research paper.)

Source Documentation or Bibliography - Where did this information come from? What sources did the information creator use? Are the sources listed? Is there a bibliography or other documentation? Does the author provide contact information in case you wish to discuss an issue or request further clarification? What kind of support for the information is given? How does the writer know this? It is especially important for statistics to be documented. Otherwise, someone may be just making up numbers. Note that some information from corporate sites consists of descriptions of products, techniques, technologies, or processes with which the corporation is involved. If you are careful to distinguish between facts ("We mix X and Y together to get Z") and advertising ("This protocol is the best in the industry"), then such descriptions should be reliable.

Corroboration - See if other sources support this source. Corroboration or confirmability is an important test of truth. And even in areas of judgment or opinion, if an argument is sound, there will probably be a number of people who adhere to it or who are in some general agreement with parts of it. Whether you're looking for a fact (like the lyrics to a song or the date of an event), an opinion (like whether paper or plastic is the more environmentally friendly choice), or some advice (like how to grow bromeliads), it is a good idea to triangulate your findings: that is, find at least three sources that agree. If the sources do not agree, do further research to find out the range of opinion or disagreement before you draw your conclusions. What you are doing with corroboration, then, is using information to test information. Use one source, fact, point of view, or interpretation to test another. Find other information to support and reconfirm (or to challenge or rebut) information you have found. Corroboration is especially important when you find dramatic or surprising information (information failing the moderateness test, above). For example, the claim that a commonly used food additive is harmful should be viewed with skepticism until it can be confirmed (or rebutted) by further research. The claim may be true, but it seems unlikely that both government and consumer organizations would let the additive go unchallenged if indeed it were harmful.

External Consistency - While the test of corroboration involves finding out whether other sources contain the same new information as the source being evaluated, the test of external consistency compares what is familiar in the new source with what is familiar in other sources. That is, information is usually a mixture of old and new, some things you already know and some things you do not. The test of external consistency asks, Where this source discusses facts or ideas I already know something about, does the source agree or harmonize or does it conflict, exaggerate, or distort? The reasoning is that if a source is faulty where it discusses sth. you already know, it is likely to be faulty in areas where you do not yet know, and you should therefore be cautious and skeptical about trusting it.

Indicators of a Lack of Support - As you can readily guess, the lack of supporting evidence provides the best indication that there is indeed no available support. Be careful, then, when a source shows problems like these: Numbers or statistics presented without an identified source for them - Absence of source documentation when the discussion clearly needs such documentation - You cannot find any other sources that present the same information or acknowledge that the same information exists (lack of corroboration)

Summary of The CARS Checklist

Credibility	trustworthy source, author's credentials, evidence of quality control, known or respected authority, organizational support. Goal: an authoritative source, a source that supplies some good evidence that allows you to trust it.
Accuracy	up to date, factual, detailed, exact, comprehensive, audience and purpose reflect intentions of completeness and accuracy. Goal: a source that is correct today (not yesterday), a source that gives the whole truth.
Reasonableness	fair, balanced, objective, reasoned, no conflict of interest, absence of fallacies or slanted tone. Goal: a source that engages the subject thoughtfully and reasonably, concerned with the truth.
Support	listed sources, contact information, available corroboration, claims supported, documentation supplied. Goal: a source that provides convincing evidence for the claims made, a source you can triangulate (find at least two other sources that support it).

Living with Information: The CAFÉ Advice

Challenge	Challenge information and demand accountability. Stand right up to the information and ask questions. Who says so? Why do they say so? Why was this information created? Why should I believe it? Why should I trust this source? How is it known to be true? Is it the whole truth? Is the argument reasonable? Who supports it?
Adapt	Adapt your skepticism and requirements for quality to fit the importance of the information and what is being claimed. Require more credibility and evidence for stronger claims. You are right to be a little skeptical of dramatic information or information that conflicts with commonly accepted ideas. The new information may be true, but you should require a robust amount of evidence from highly credible sources.
File	File new information in your mind rather than immediately believing or disbelieving it. Avoid premature closure. Do not jump to a conclusion or come to a decision too quickly. It is fine simply to remember that someone claims XYZ to be the case. You need not worry about believing or disbelieving the claim right away. Wait until more information comes in, you have time to think about the issue, and you gain more general knowledge.
Evaluate	Evaluate and re-evaluate regularly. New information or changing circumstances will affect the accuracy and hence your evaluation of previous information. Recognize the dynamic, fluid nature of information. The saying, "Change is the only constant," applies to much information, especially in technology, science, medicine, and business.

Source: virtuallsalt.com

Writing

Writing a Summary

A summary is the condensation of the main points of a larger work. It should include all the major ideas of the text (or, in the case of a plot summary, all major actions), but it should also be short, leaving out all superfluous details. When writing a summary, never include dialogue or quotations and leave out most description. When summarising literary works, use the present tense. Do not give your opinion on the subject matter at this point. Your summary should be between one third and one fifth of the length of the original text. In the case of a plot summary it can be a lot shorter. Here are some hints that will help you write a summary.

- Read the text slowly and carefully, if necessary more than once.
- Take notes while reading the text.
- Determine the author's purpose as well as the form of discourse used in the text.
- Divide the text into adequate sections (sometimes paragraphs indicate the main parts).
- Now make a rough draft, listing the author's major ideas in key words or phrases for each section.
- In the case of a plot summary, list the major events and actions.
- Fill out your rough draft in your own words so as to achieve a readable, logical and coherent text.

Writing a Comment

In a comment you voice your opinion on a certain situation, event, person, behaviour, attitude or a statement made by somebody else.

Suggested procedure

A. Preparation

1. Define the problem/subject.
2. Gather and select arguments.
3. Group them according to
 - their relevance and importance,
 - their logical connection to the subject.

B. Writing the comment

Say what the problem/subject is. Introduce your opinion in a general evaluation of the problem. Present your arguments in detail. Give reasons for your view. - Two possible kinds of structure: (1) one argument follows the other, the strongest argument is put forward at the end; (2) an argument for a view is immediately followed by the argument against it.

4. Draw a conclusion.
As far as I can see...

Useful Phrases

- As we have seen in...
- As we know from...
- The author of... holds the view that...
- In my opinion/view...

- To my mind...
- I think...
- The first point I would like to mention...
- It seems to me, however,...
- I would say...
- It is often/generally believed/accepted/taken for granted...
- On the one hand/on the other hand...
- In addition...
- One reason is that...
- Another argument is that...
- While...
- Whereas...
- Therefore I would say/think/don't think/cannot agree with/would support the view that...
- As a result...
- In short,...
- It is for this reason that...
- I conclude/have come to the conclusion that...

10 Golden Rules of Quoting

- Use the simple present to talk about texts/films etc.
- Use correct and consistent line-numbers (I. 3)/(II. 4-15)
- Mark quotations with quotation marks ("66 and 99")
- Use square brackets to indicate changes in/additions to the original text
- Avoid unnecessary square brackets
- Use your own words as far as is appropriate
- Don't insert [...] (ellipsis) before and/or after quotations
- Form correct/complete sentences when you integrate quotations
- Don't write complete sentences as evidence
- Avoid unnecessary quotations

Source: jochen-lueders.de

Writing A Composition (Phrases)

Persönliche Meinung

It seems to me that this is not the solution to...

As far as I can see.../The way I see it.../In my view...

I'm (absolutely) convinced that...

It is completely/totally/absolutely/utterly wrong to believe that...

He is thoroughly/entirely wrong when he claims...

The author is terribly/greatly mistaken in his conception of...

I maintain that...

In my opinion/To my mind you can speak of/say that/accept that...

Argumente strukturieren

Firstly... secondly... finally...

Surely/Obviously/Doubtlessly it is wrong to say that...

In addition/Moreover/Besides/Furthermore you can't deny that...

Another significant reason/advantage/consequence is...

This brings us to the question of whether...

It is worth stating at this point that...

But above all...

First of all/To begin with I would like to...

Eigene Einstellung

Funnily enough/Strangely the writer defends his idea although...

Fortunately/Luckily this is not the only argument against...

Unfortunately/Regrettably he fails to acknowledge that...

Honestly/Frankly/Generally speaking his proposals are stupid.

Surely/Obviously/Doubtlessly it is wrong to say that...

Gegensatz

We mustn't forget, however, that...

All the same/Nevertheless it is wrong to say that...

On the one hand... on the other hand...

In contrast to/As opposed to/Unlike the writer I think...

Contrary to the popular idea/notion (*Vorstellung*)...

It is true that... but it is definitely wrong to say that...

Despite all those arguments we still face the problem that...

Logische Folge

All this goes to show that we can't simply assume that...

From all this it follows that...

So/Therefore/That's why we can't simply assume (*annehmen*) that...

Schluss

All in all I therefore reject the view that...

To sum up, I am seriously opposed to the writer's position that...

In sum/In brief I cannot accept the suggestion that...

Weighing the pros and cons, one comes to the conclusion that...

To conclude/In conclusion/As a result you can safely say that...

Source: unknown

Taking Minutes

Minutes are a record of what happened, what was decided, and what actions will be taken.

By Scouter Liam Morland

The minutes of a meeting are a record of what happened, what was decided, and what actions will be taken as a result of the meeting. They should be written for every meeting, and presented at the next meeting or beforehand. Minutes should be written in the third person, for example, the minutes should say "The Court of Honour decided..." instead of "We decided...". Minutes need not be typed on a computer. Readable handwriting is fine. The body of each topic should include the important points of the discussion and what action will be taken along with who will take the action and when it will be done. Someone who has never been to the meeting should be able to understand the minutes. Below is a generic set of minutes which shows the general format.

Example (notes in italics):

The minutes should start with the name of the committee that met and when and where the meeting was.

Viking General Council

Minutes for the January 10, 896 meeting at The Great Viking Hall.

Attendance

Everyone who is at the meeting must be mentioned in the attendance along with their position and contact information.

Odin, Viking Chief, <odin@vikings.org> 123-4567

Opening

State who opened the meeting (the Chair), at what time, and any other details, such as the explanation for the absence of people.

Odin opened the meeting at 19:32. Introductions were made around the table. Thor was not present because he was playing chess with the King of Spain.

Minutes of the Previous Meeting

The minutes of the last meeting should be read. Any changes or errors should be noted. The minutes have to be approved by the table.

Loki commented that 400 Vikings had travelled with him to Greenland, not the 500 reported in the minutes. The minutes were approved with that amendment.

Reports

Every executive member, chair of a subcommittee, or Patrol Leader should have the opportunity to report here on what they or their committee has been up to.

Chief: Odin

Odin reported that the conquest of Denmark was proceeding as planned.

Old Business

Any topic of discussion which has been discussed before is done as part of Old Business.

Ship Construction

The discussion of ship construction was continued. The table decided to increase the fleet to 200 ships. Odin cautioned that too many small ships were not as effective as a few large ones in battle.

New Business

Any topic that has not been discussed before should be discussed under New Business.

Dragon Slayer Award

Loki proposed that the table create an award for dragon slayers to recognize their contribution to society. Odin suggested the name of a designer who could design a prototype award. The table agreed to pursue this idea. Odin will talk to the designer before the next meeting.

Adjournment

This section should include who closed the meeting, at what time, and the time and details of the next meeting, if one has been planned.

The meeting was closed by Odin at 21:53. The next meeting will be on February 12th, 896 at the Great Viking Hall at 19:30.

Source: scoutdocs.ca

Additional Requirements

- (1) Minutes of an English lesson should also contain a list of new words inclusive of their German meaning.
- (2) If desired, the person taking minutes may add a brief paragraph containing his or her opinion about the period and its importance in the context of a given topic.
- (3) Cartoons or other means of comment welcome!

Writing An Essay

An essay can have many purposes, but the basic structure is the same no matter what. You may be writing an essay to argue for a particular point of view or to explain the steps necessary to complete a task. Either way, your essay will have the same basic format. If you follow a few simple steps, you will find that the essay almost writes itself. You will be responsible only for supplying ideas, which are the important part of the essay anyway. Don't let the thought of putting pen to paper daunt you. Get started!

These simple steps will guide you through the essay writing process:

- Decide on your topic.
- Prepare an outline or diagram of your ideas.
- Write your thesis statement.
- Write the body.
- Write the main points.
- Write the subpoints.
- Elaborate on the subpoints.
- Write the introduction.
- Write the conclusion.
- Add the finishing touches.

Choose a Topic for Your Essay (Topic Has Been Assigned)

You may have no choice as to your topic. If this is the case, you still may not be ready to jump to the next step.

Think about the type of paper you are expected to produce. Should it be a general overview, or a specific analysis of the topic? If it should be an overview, then you are probably ready to move to the next step. If it should be a specific analysis, make sure your topic is fairly specific. If it is too general, you must choose a narrower subtopic to discuss.

For example, the topic "KENYA" is a general one. If your objective is to write an overview, this topic is suitable. If your objective is to write a specific analysis, this

topic is too general. You must narrow it to something like "Politics in Kenya" or "Kenya's Culture."

Once you have determined that your topic will be suitable, you can move on.

If you have not been assigned a topic, then the whole world lies before you. Sometimes that seems to make the task of starting even more intimidating. Actually, this means that you are free to choose a topic of interest to you, which will often make your essay a stronger one.

Define Your Purpose

The first thing you must do is think about the purpose of the essay you must write. Is your purpose to persuade people to believe as you do, to explain to people how to complete a particular task, to educate people about some person, place, thing or idea, or something else entirely? Whatever topic you choose must fit that purpose.

Brainstorm Subjects of Interest

Once you have determined the purpose of your essay, write down some subjects that interest you. No matter what the purpose of your essay is, an endless number of topics will be suitable.

If you have trouble thinking of subjects, start by looking around you. Is there anything in your surroundings that interests you? Think about your life. What occupies most of your time? That might make for a good topic. Don't evaluate the subjects yet; just write down anything that springs to mind.

Evaluate Each Potential Topic

If you can think of at least a few topics that would be appropriate, you must simply consider each one individually. Think about

how you feel about that topic. If you must educate, be sure it is a subject about which you are particularly well-informed. If you must persuade, be sure it is a subject about which you are at least moderately passionate. Of course, the most important factor in choosing a topic is the number of ideas you have about that topic.

Even if none of the subjects you thought of seem particularly appealing, try just choosing one to work with. It may turn out to be a better topic than you at first thought.

Before you are ready to move on in the essay-writing process, look one more time at the topic you have selected.

Think about the type of paper you are expected to produce. Should it be a general overview, or a specific analysis of the topic? If it should be an overview, then you are probably ready to move to the next step. If it should be a specific analysis, make sure your topic is fairly specific. If it is too general, you must choose a narrower subtopic to discuss.

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Once you have determined that your topic will be suitable, you can move on.

Organize Your Ideas

The purpose of an outline or diagram is to put your ideas about the topic on paper, in a moderately organized format.

The structure you create here may still change before the essay is complete, so don't agonize over this.

Decide whether you prefer the cut-and-dried structure of an outline or a more flowing structure. If you start one or the

other and decide it isn't working for you, you can always switch later.

Diagram

1. Begin your diagram with a circle or a horizontal line or whatever shape you prefer in the middle of the page.

2. Inside the shape or on the line, write your topic.

3. From your center shape or line, draw three or four lines out into the page. Be sure to spread them out.

4. At the end of each of these lines, draw another circle or horizontal line or whatever you drew in the center of the page.

5. In each shape or on each line, write the main ideas that you have about your topic, or the main points that you want to make.

- If you are trying to persuade, you want to write your best arguments.

- If you are trying to explain a process, you want to write the steps that should be followed. You will probably need to group these into categories. If you have trouble grouping the steps into categories, try using Beginning, Middle, and End.

- If you are trying to inform, you want to write the major categories into which your information can be divided.

6. From each of your main ideas, draw three or four lines out into the page.

7. At the end of each of these lines, draw another circle or horizontal line or whatever you drew in the center of the page.

8. In each shape or on each line, write the facts or information that support that main idea.

When you have finished, you have the basic structure for your essay and are ready to continue.

Outline

1. Begin your outline by writing your topic at the top of the page.
2. Next, write the Roman numerals I, II, and III, spread apart down the left side of the page.
3. Next to each Roman numeral, write the main ideas that you have about your topic, or the main points that you want to make.
 - If you are trying to persuade, you want to write your best arguments.
 - If you are trying to explain a process, you want to write the steps that should be followed. You will probably need to group these into categories. If you have trouble grouping the steps into categories, try using Beginning, Middle, and End.
 - If you are trying to inform, you want to write the major categories into which your information can be divided.
4. Under each Roman numeral, write A, B, and C down the left side of the page.
5. Next to each letter, write the facts or information that support that main idea.

When you have finished, you have the basic structure for your essay and are ready to continue.

Compose a Thesis Statement

Now that you have decided, at least tentatively, what information you plan to present in your essay, you are ready to write your thesis statement.

The thesis statement tells the reader what the essay will be about, and what point you, the author, will be making.

You know what the essay will be about. That was your topic. Now you must look at your outline or diagram and decide what point you will be making. What do the main ideas and supporting ideas that you listed say about your topic?

Your thesis statement will have two parts.

- The first part states the topic.

- Kenya's Culture
- Building a Model Train Set
- Public Transportation
- The second part states the point of the essay.
- has a rich and varied history
- takes time and patience
- can solve some of our city's most persistent and pressing problems

Once you have formulated a thesis statement that fits this pattern and with which you are comfortable, you are ready to continue.

Write the Body Paragraphs

In the body of the essay, all the preparation up to this point comes to fruition. The topic you have chosen must now be explained, described, or argued.

Each main idea that you wrote down in your diagram or outline will become one of the body paragraphs. If you had three or four main ideas, you will have three or four body paragraphs.

Each body paragraph will have the same basic structure.

1. Start by writing down one of your main ideas, in sentence form. If your main idea is "reduces freeway congestion," you might say this:

Public transportation reduces freeway congestion.

2. Next, write down each of your supporting points for that main idea, but leave four or five lines in between each point.

3. In the space under each point, write down some elaboration for that point. Elaboration can be further description or explanation or discussion.

Supporting Point

Commuters appreciate the cost savings of taking public transportation rather than driving.

Elaboration

Less driving time means less maintenance expense, such as oil changes. Of course, less driving time means savings on gasoline as well. In many cases, these savings amount to more than the cost of riding public transportation.

If you wish, include a summary sentence for each paragraph. This is not generally needed, however, and such sentences have a tendency to sound stilted, so be cautious about using them.

Once you have fleshed out each of your body paragraphs, one for each main point, you are ready to continue.

Write the Introduction and Conclusion

Your essay lacks only two paragraphs now: the introduction and the conclusion. These paragraphs will give the reader a point of entry to and a point of exit from your essay.

Introduction

The introduction should be designed to attract the reader's attention and give her an idea of the essay's focus.

1. Begin with an attention grabber.

The attention grabber you use is up to you, but here are some ideas:

- **Startling information** – This information must be true and verifiable, and it doesn't need to be totally new to your readers. It could simply be a pertinent fact that explicitly illustrates the point you wish to make. If you use a piece of startling information, follow it with a sentence or two of elaboration.

- **Anecdote** – An anecdote is a story that illustrates a point. Be sure your anecdote is short, to the point, and relevant to your topic. This can be a very effective opener for your essay, but use it carefully.

- **Dialogue** – An appropriate dialogue does not have to identify the speakers, but the reader must understand the point you are trying to convey. Use only two or three exchanges between speakers to make your point. Follow dialogue with a sentence or two of elaboration.

- **Summary Information** – A few sentences explaining your topic in general terms can lead the reader gently to your thesis. Each sentence should become gradually more specific, until you reach your thesis.

2. *If the attention grabber was only a sentence or two, add one or two more sentences that will lead the reader from your opening to your thesis statement.*

3. *Finish the paragraph with your thesis statement.*

Conclusion

The conclusion brings closure to the reader, summing up your points or providing a final perspective on your topic. All the conclusion needs is three or four strong sentences which do not need to follow any set formula. Simply review the main points (being careful not to restate them exactly) or briefly describe your feelings about the topic. Even an anecdote can end your essay in a useful way.

The introduction and conclusion complete the paragraphs of your essay.

Don't stop just yet! One more step remains before your essay is truly finished.

Add the Finishing Touches

You have now completed all of the paragraphs of your essay. Before you can

consider this a finished product, however, you must give some thought to the formatting of your paper.

Check the order of your paragraphs.

Look at your paragraphs. Which one is the strongest? You might want to start with the strongest paragraph, end with the second strongest, and put the weakest in the middle. Whatever order you decide on, be sure it makes sense. If your paper is describing a process, you will probably need to stick to the order in which the steps must be completed.

Check the instructions for the assignment.

When you prepare a final draft, you must be sure to follow all of the instructions you have been given.

- Are your margins correct?
- Have you titled it as directed?
- What other information (name, date, etc.) must you include?
- Did you double-space your lines?

Check your writing.

Nothing can substitute for revision of your work. By reviewing what you have done, you can improve weak points that otherwise would be missed. Read and reread your paper.

- Does it make logical sense?
- Leave it for a few hours and then read it again. Does it still make logical sense?
- Do the sentences flow smoothly from one another?

If not, try to add some words and phrases to help connect them. Transition words, such as "therefore" or "however," sometimes help. Also, you might refer in one sentence to a thought in the previous sentence.

This is especially useful when you move from one paragraph to another.

- Have you run a spell checker or a grammar checker?

These aids cannot catch every error, but they might catch errors that you have missed.

Once you have checked your work and perfected your formatting, your essay is finished.

Congratulations!

Created by Kathy Livingston
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Connectives

Words and phrases useful for beginning and connecting sentences

abgesehen von	apart from
an erster Stelle	in the first place, to start with
anstatt	instead (of)
aus diesem Grund	for this reason
außer	except for, besides
danach	afterwards, after that
darüber hinaus	furthermore
demnach	consequently, as a result, accordingly
einerseits	on the one hand
andererseits	on the other hand
erstens	firstly
folgerichtig	consequently
gemäß, nach	according to
genauso (wichtig)	equally (important)
glücklicherweise	fortunately
hinzu kommt	in addition to (this)
in diesem Fall	in this case
jedoch	however
leider	unfortunately
meiner Meinung nach	in my opinion, to my mind
nichtsdestoweniger	nevertheless
obwohl	although
offensichtlich	apparently, evidently, obviously
schließlich	finally
sicherlich	certainly, indeed
trotz	despite
übrigens	by the way
verhältnismäßig	comparatively
vielleicht	maybe, perhaps
wahrscheinlich	probably
wohingegen	whereas
z.B.	e.g. (for example, for instance)
zuerst	at first, at the beginning
zumindest	at least
zusammenfassend	to sum up, briefly, all in all
zweifelsohne	no doubt, without any doubt
zweitens	secondly

compiled by Regine Ehleiter

Writing a Characterization

BEFORE WRITING

Step 1 - Read the text carefully. Mark the words or sentences or write down the lines that give you information about the character(s).

Step 2 - Draw a chart that includes columns like "situation/position", "outward appearance", "behaviour", "words/thoughts", "feelings/attitudes", "others' reactions" or - if you compare characters - "similarities" and "differences" and fill in your notes.

Step 3 - Ask yourself if the character(s) change(s) during the development of the text and if so, how.

Step 4 - Number your notes and group them.

WHILE WRITING

Step 1 - Write a short introduction in which you present the character(s) and his or her (their) situation.

Step 2 - Organize your notes into paragraphs. Every paragraph should deal with one characteristic feature (e.g. friendliness, carelessness, imagination, etc. are all characteristic features). Present the evidence (words or sentences taken from the text that show that your interpretation is right) taken from the text and comment on it. Don't forget to refer to or quote the text.

Step 3 - Try to show how the different characteristic features belong together.

Step 4 - Write a conclusion that sums up the results of your detailed analysis.

AFTER WRITING

Checklist:

- (1) Does your introduction lead to the detailed analysis of one or more characters?
- (2) Does your characterization include all the notes that you made before starting to write?
- (3) Have you linked up the different aspects in a logical way?
- (4) Have you referred to or quoted the text?
- (5) Does your conclusion offer a convincing summary of what you have found?

**Source: *People Around You. Enriched Version.*
Ed. Klaus Hinz. Paderborn: Schöningh, 1997, p.72s.**

Idioms

120 Idioms and Proverbs

1. The grass is always greener on the other side of the fence.
2. To throw out the baby with the bathwater.
3. Beggars can't be choosers.
4. A bird in the hand is worth two in the bush.
5. Birds of a feather flock together.
6. Cross the bridge when you come to it.
7. Don't count your chickens before they are hatched.
8. The die is cast.
9. Let sleeping dogs lie.
10. The exception proves the rule.
11. To be wise after the event.
12. To see which way/how the wind blows.
13. To take the wind out of someone's sails.
14. All's well that ends well.
15. A friend in need is a friend indeed.
16. The end justifies the means.
17. To nib something in the bud.
18. Once bitten, twice shy.
19. Many a mickle make a muckle.
20. He talks the hindleg off the donkey.
21. To lock the stable door after the horse has bolted.
22. He cried wolf and nobody believed him.
23. When the push comes to the shove.
(Wenn es darauf ankommt.)
24. To read the riot act to somebody.
25. To be at the end with one's tether.
26. To carry coals to Newcastle.
27. To fall out of the frying pan into the fire.
28. To fall by the wayside. (Auf der Strecke bleiben.)
29. You bark up the wrong tree.
30. To drop a brick/danger or put one's foot in it.
(to say something tactless or indiscreet.)
31. Kick off. (Begin work or an activity.)
32. Knock off. (Stop working.)
33. Never look a gift horse into the mouth.
34. To know the ropes. (Die Schliche kennen.)
35. I have other irons in the fire.
36. Strike while the iron is hot.
37. To take advantage of somebody's ignorance.
38. What are you driving at? / What are you after? /
What are you up to?
39. I took him for his brother.
40. To be at a loss/embarrassed. (In Verlegenheit sein)
41. To hit the nail on the head.
42. A narrow escape. (Knapp davongekommen.)
43. Don't make fun of me?
44. If the worst comes to the worst. (Wenn alle Stricke reißen...)
45. To kill two birds with one stone.
46. To grasp the nettle. (In den sauren Apfel beißen)
47. Likely enough. (Sehr wahrscheinlich.)
48. The lion's share. (Der Löwenanteil)
49. To rack one's brains about something.
50. To be hand in glove. (In Partnerschaft / eng verbunden sein.)
51. I shall give him a piece of my mind.
(Ich werde ihm meine Meinung sagen.)
52. It's a pity.
53. I'll see you home. (... nach Hause begleiten)
54. He is a big shot. (Er ist ein hohes Tier)
55. He was born with a silver spoon in his mouth.
56. He is in for trouble. (Ihm stehen Unannehmlichkeiten bevor.)
57. I'm fed up with you. / I have had enough of you.
58. I have run into debt. (Ich bin in Schulden geraten.)
59. It is all the same to me.
60. That is not the point. (Darum handelt es sich nicht.)
61. That simply isn't done.
62. It is worth while.
63. Like father, like son. (Der Apfel fällt nicht weit vom Stamm.)
64. The idea of a cease-fire in Bosnia is a non-starter.
(keine Chance haben)
65. Violence reared its ugly head again in football.
(to rear (lit.) = den Kopf zurückwerfen;
- hier: zum Durchbruch kommen, sich melden.)
66. When asked about the governments policy on taxes,
the politician ad-libbed saying he knew of no tax increases.
(improvisieren, labern)
67. That's put the cat among the pigeons,
calling a Catholic "a dirty Mick". (etwas provozieren)
68. To be between a rock and a hard place.
(Zwischen zwei Stühlen sitzen)
69. To take stock/tally of
(Bilanz aus etwas ziehen, sich klarwerden über)
70. We are back to square one.
(Jetzt sind wir wieder da, wo wir angefangen haben.)
71. To rule out (e.g. Mr Blair isn't ruling out the idea of a peace
settlement in Northern Ireland. (ausschließen)
72. To get out of hand (außer Kontrolle geraten)
73. To take leave of one's senses / to be out of one's mind.
(nicht ganz bei Trost sein)
74. Let's get the show on the road. (Ab geht die Post)
75. You have got to do the yufti.
76. Old bag (alte Schachtel)
77. We put fantasy to work.
78. Self-assured (selbstbewußt)
79. You are taking the mickey out of someone/
You are having me on.
80. As you were saying...
81. To put this on a fairly firm footing...
82. This deviates from the rules.
83. To crop up
84. One thing that bothers me a lot is...
85. I started off by saying that...
86. I remember once being taken to ...
87. As I mentioned earlier on...
88. It's difficult to be precise about this...
89. That ditched her.
90. I don't have to be drinking whisky.
91. I play it to you. (Kassette)
92. to start off = to begin
93. I'll come around to this question in a few minutes
94. Hairy problems
95. Utterance (Äußerung)
96. Couch potato (Faulenzer)
97. Fender bender (Unfall)
98. Pint size (kleines Kind)
99. Ding-bat; ding-a-ling; dumb-bell (Dummkopf)
100. One brick shy of a full load; his elevator
does not go to the top floor = er ist ein bißchen bescheuert
101. Check the inside of your eye lids (schlaf ein)
102. Pot head (Marihuana-Süchtiger)
103. Adamant: unyielding, firm in purpose.
On this point I am adamant = Nothing can change my position.
104. To smarten up (aufmöbeln)
105. Self-sufficient (unabhängig, autark)
106. Hustle and bustle; the wheelings and dealings
(geschäftiges Treiben)
107. Bogus (falsch, unecht)
108. To curtail (kürzen, einschränken)
109. To have a finger in every pie
(die Finger überall drin haben)
110. To feather one's nest
111. Charity begins at home (jeder ist sich selbst der Nächste.)
112. To turn a blind eye to/on (ein Auge zudrücken)
113. In the lion's den (i.d. Höhle des Löwen)
114. To throw one's weight about
(versuchen zu dominieren; neg. sense)
115. To bully (einschüchtern)
116. Let bygones be bygones. (Lass Vergangenes ruhen!)
117. Wilful (vorsätzlich)
118. Negligent (fahrlässig)
119. Trick-question (Fangfrage)
120. To say something in a roundabout way (weitschweifig)

Vocab - Literary Criticism

Alliteration - alliteration
allwissender Erzähler - omniscient narrator
Anhang - appendix
Anspielung - allusion, reference
Assonanz - assonance
Aufbau - structure
Aussage - message
Aussageabsicht - author's intention
Autobiografie - autobiography
Berichterstattung - reporting
Bewusstseinsstrom - stream of consciousness
Bibliografie - bibliography
Biografie - biography
Blankvers - blank verse
Dichtung - (Werke) work
Dichtung - (Literatur) literature;
Dichtung - (Gedichte) poetry
Doppeldeutigkeit - ambiguity
dramatische Ironie - dramatic irony
Erzähler(in) - narrator
Erzähl-Perspektive - narrative perspective
Fabel - fable
Farce - farce
Figur - character
Fortsetzung - sequel
Fußnote - footnote
Gattung - genre
Gedicht - poem
Handlung - plot
Hauptfigur - main character
Herausgeber(in) - editor
Hörspiel - radio play
Ironie - irony
Icherzähler - first-person narrator
Karikatur - caricature
Klischee - cliché
Klischee - (Stereotyp) stereotype
Komödie - comedy
Kurzgeschichte - short story
Lautmalerei - onomatopoeia
lautmalerisch - onomatopoeic
Leitmotiv - leitmotif, theme
literarisch - literary
Literatur - literature
Literaturkritik - literary criticism
Lyrik - (lyric) poetry
lyrisch - lyric(al)
Märchen - fairytale
Metapher - metaphor
metaphorisch - metaphorical (Adv. metaphorically)
Monolog - monologue
Monolog - (allein auf der Bühne) soliloquy
Mythologie - mythology
Mythos - myth
Nachwort - epilogue
Nebenhandlung - sub-plot
Novelle - novella
Paradox - paradox
Parodie - parody
parodieren - parody

Pathos - pathos
Persiflage - pastiche
Prolog - prologue; (AmE) prolog
Prosa - prose
Protagonist(in) - protagonist
Realismus - realism
realistisch - realistic (Adv. realistically)
Reim - rhyme
Reimpaar - rhyming couplet
Rhetorik - rhetoric
rhetorisch - rhetorical (Adv. rhetorically)
rhetorisches Mittel - rhetorical device
Roman - novel
Sachliteratur - non-fiction
satirisch - satirical (Adv. satirically)
Schauplatz - setting
Sekundärliteratur - secondary literature
Semantik - semantics
Semiotik - semiotics
Sonett - sonnet
Stilmittel - stylistic device
Strophe - stanza, verse
Struktur - framework, structure
Subtext - subtext
Symbol - symbol
Symbolismus - symbolism
Syntax - sentence construction, syntax
Theaterstück - play
Thema - subject, topic
These - thesis
Tragödie - tragedy
Überschrift - title
Untertreibung - understatement
Verfasser(in) - author
Vergleich - simile
Versmaß - metre, (AmE) meter
Widerspruch - contradiction
Zitat - quotation
zitieren - quote
Zweideutigkeit - ambiguity

Source: Cornelsen Flyer

Vocab - World of Movies

Abspann - credits
Außenaufnahme - location shot
Beleuchtung - lighting
Besetzung - cast
Clip - clip
cutten - cut, edit
Cutter(in) - editor
Dokumentarfilm - documentary
drehen - film;
drehen - (Szene auch) shoot
drehen - (Film auch) make
Drehbuch - screenplay, script
Drehbuchautor(in) - scriptwriter
Drehort - location
Einstellung - shot; (Kameraaktion auch) take
Feinschnitt - final editing
Innenaufnahme - interior shot
Kameraführung - camerawork
Kameraperspektive - camera angle
Klappe - clapperboard
Komparse, Komparsin - extra
Montage - montage
Nahaufnahme - close-up
Originalton - original soundtrack
Regie - direction
Regisseur(in) - director
Requisiten - props
Rückblende - flashback
Schnitt - editing
Schwenk - pan
schwenken - pan
Spielfilm - feature film
Standfoto - still
Statist(in) - extra
Stummfilm - silent film, (AmE) silent movie
Synchronisierung - dubbing
Tonfilm - talkie
Totale - long shot
Verfilmung - film version
Vorführung - screening
Vorspann - opening credits
Zeitlupe, in - in slow motion
Zeitraffer, in - speeded up
Zoom - zoom shot

Source: Cornelsen Flyer