VY100 Midterm Exam Recitation

Ma Ziqiao

UM-SJTU Joint Institute

martin maziqiao@sjtu.edu.cn

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Overview

Paintings

Guidelines

- Line
- Color
- Shape & Form
- Texture
- Perspective

- Composition & Balance
- Proportion
- Variety
- Movement
- Space

Paintings

Line

Defined by a point moving in space.

- Line may be **two-or three-dimensional**(Curves included), descriptive, implied, or abstract.
- Different lines give different feelings.

Color

Made up of three properties: **hue, value, and intensity**.

- Hue: Name of color .
- Value: Hue's lightness and darkness (a colors value changes when white or black is added)
- Intensity: Quality of brightness and purity.
    - High intensity: color is strong and bright.
    - Low intensity: color is faint and dull.

Paintings

Shape and Form

- Shape is an element of art that is **two-dimensional**, flat, or limited to height and width.
- Form is an element of art that is **three-dimensional** and encloses volume; includes height, width and depth (as in a cube, a sphere, a pyramid, or a cylinder). Form may also be free flowing.

Texture

Refers to the way things feel, or look as if they might feel if touched.

Perspective

The point of view of the painting. It describes where the painter standing in relation to the subject.

Paintings

Composition and Balance

A way of combining elements to add a feeling of equilibrium or stability to a work of art. Major types are **symmetrical** and **asymmetrical**.

- Asymmetrical composition aims at attracting viewers' attention to (away from) certain parts of the painting.

Proportion

The relationship of certain elements to the whole and to each other.

- Proportion involves comparison. You can't simply say one element is big. Make comparison with the whole painting or other elements.

Paintings

Variety

- A principle of design concerned with diversity or contrast.
- Variety is achieved by using different shapes, sizes, and/or colors in a work of art. Emphasis can be created by creating contrasts.

Movement

A principle of design used to create the look and feeling of action and to guide the viewers' eyes throughout the work of art. The painting is still. The scene is not.
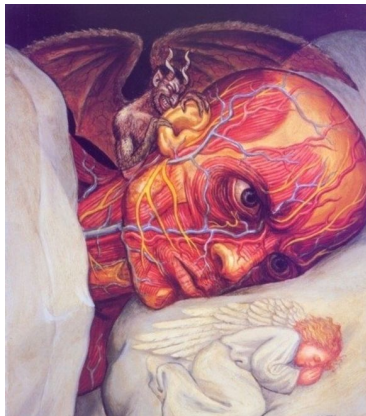
Space

An element of art by which positive and negative areas are defined or a sense of depth achieved in a work of art.

Paintings

List the techniques used in the paintings and explain why.

(a) A Kidnapped Mum

(b) Bedtime

Poems

1. **Stanza**
   A paragraph.

2. **Line**
   The basic measurement.

3. **Sentence**
   Grammatically full sentence.

Example
Twinkle, twinkle, little star,
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky.

When this blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, through the night.

Poems

- **Couplet**
  Two lines that are connected by rhyme.

- **Meter**
  How the poem sounds. (Rhythm)

Example

Gather ye rosebuds while ye may,	A
Old Time is still a-flying:	B
And this same flower that smiles to-day,	A
To-morrow will be dying.	B

Free Verse and Prose

- **Free verse poetry** has no rhyme or meter to it.

- **Prose** is normal writing. It's essays and short stories. It's most writing that isn't poetry.

Poems

Speaker and Audience

- All poems have a speaker.
- Poems may have a specific audience.
- □ Speaker = Poet.
- □ Speaker is not real, he is fictitious.

Imagination

Imagery is when a specific image is being formed by the author. When you can see something in a poem.

Abstract and Concrete

- **Abstract**: "The *price* of *liberty* is eternal *vigilance*."
- **Concrete**: "The *moon* stood in the *sky*, a lone *boy* waiting for his love."

Poems

Smile and Metaphor

Simile and metaphor are when two things are being compared.

- **Simile** uses *like* and *as* to compare.
- **Metaphor** says it simply is something else.

Tone

Tone is how the poet sounds.

- Close/Far
- Formal/Informal
- Education Background
- Age and Sex

Poems

Hyperbole

Hyperbole is any exaggeration made for effect.

Irony

- **Verbal irony** is when the words themselves form a bit of a joke.
- **Dramatic irony** is someone says or does something that has two meanings. Only one meaning being known to the character.
- **Cosmic irony** refer to strange occurrences in daily life.

Poems

Exercises

Smile and Metaphor

- "All the world's a stage, And all the men and women merely players."
- "O My Luve's like a red, red rose."

Hyperbole and Irony

- A character named Veritas always telling lies.
  (Veritas means truth in Latin)
- "The bag weighed a ton."

Discourse Analysis

Basic Concepts

Discourse

Connected text (spoken, written, signed) above the level of sentence.

Utterance

The realization of a given unit of speech on a specific occasion in a specific context.
Utterance is the basic unit of spoken discourse.

Speech Act Theory

Language performs actions.

Discourse Analysis

Components of Speech Acts

- Locutionary act: Referential meaning.
- Illocutionary act: Intended meaning.
- Prelocutionary act: Understood meaning.
- Illocutionary force: Illocutionary Act and Prelocutionary Act.

Direct/Indirect Speech Acts

- Direct speech act: Locutionary act $=$ Illocutionary act.
- Indirect speach act: Locutionary act $\neq$ Illocutionary act.

Discourse Analysis

Types of Illocutionary Acts

TABLE 8.1 **Types of Illocutionary Acts**

Type of Illocutionary Act	Description	Example Verbs	Associated Grammatical Form
Representatives (or assertives)	Illocutionary acts that represent a state of affairs	stating, claiming, hypothesizing, describing, telling, insisting, suggesting, asserting, or swearing that something is the case	Declarative/indicative
Directives	Illocutionary acts designed to get the addressee to do something	ordering, commanding, asking, daring, challenging	Imperative Interrogative (for questions)
Commissives	Illocutionary acts designed to get the speaker (i.e., the one performing the act) to do something	promising, threatening, intending, vowing to do or to refrain from doing something	
Expressives	Illocutionary acts that express the mental state of the speaker	congratulating, thanking, deploring, condoling, welcoming, apologizing	
Declarations	Illocutionary acts that bring about the state of affairs to which they refer	blessing, firing, baptizing, bidding, passing sentence, excommunicating	

Source: Adapted from material by Sanford Schane, Homepage for Logistics 105: Law and Languages, http://ling.ucsd.edu/courses/ling105/illoc.htm

Discourse Analysis

Performative Speech Acts

Utterances that explicitly state the action speaker performs.

- Employ 1st-person subjects (I, we).
- Employ present-tense verbs.

The Cooperative Principle

Make conversational contribution as is required, at the satge at which it occurs, by the accepted purpose or direction of talk exchange in which you are engaged.

Discourse Analysis

Conversational Maxims

- Maxims of Quantity.
  1. As informative as is required.
  2. No more informative that required.
- Maxims of Quality.
  1. Don't say what you believe to be false.
  2. Don't say what you lack adequate evidence.
- Maxims of Relation.
  1. Don't say what is irrelevant to the topic.
- Maxims of Manner.
  1. Avoid obscurity.
  2. Avoid Ambiguity.
  3. Be brief.
  4. Be orderly.

Discourse Analysis

Rules of Politeness

- **Formality/Distance**: No impose, be aloof.
- **Hesitancy/Deference**: Give others options about how to respond.
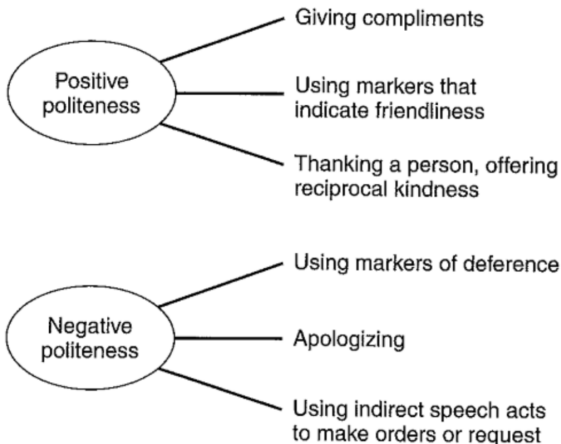- **Equality/Camaraderie**: Act like equal.

Faces

- **Positive faces**: The desire to be approved/liked.
- **Negative faces**: The desire to be unimpeded.

Politeness

- **Positive politeness**: Enhance positive faces.
- **Negative politeness**: Enhance negative faces.

Discourse Analysis

Examples of Politeness


```
Positive
politeness  —— Giving compliments

            —— Using markers that
               indicate friendliness

            —— Thanking a person, offering
               reciprocal kindness


Negative
politeness  —— Using markers of deference

            —— Apologizing

            —— Using indirect speech acts
               to make orders or request
```

Discourse Analysis

Discourse Makes

Semmingly meaningless elements in spoken language.

- **Adverbs**: so, however, then...etc
- **Interjections**: oh, geez...etc
- **verbs**: say, look...etc
- **conjunctions**: and, but...etc
- **Lexicalized clauses**: you know, I mean...etc

You should be able to list some functions of common discourse makers. They can be found on p.261.

Discourse Analysis

Indications of Turn-taking

- Silence
- Questions
- Gestures

- Eye contact
- Intonation

Violations of Turn-taking

- Overlap
- Interruption
- Back-channelling

Maintenance and Repair

- All participants have to work to maintain a conversation: question-answer, invitation-respond.
- Repair can be **self-initiated** and **other-initiated**.

Discourse Analysis

Exercises

Types of Illocutionary Acts

- "Give me full marks or I will kill you."
- "I swear I handed in my essay yesterday!"
- "Thanks a billion for your help."

Violation of Conversational Maxims

- "He's got full marks, I guess."
- - "What did Ryan teach today?"
    "Discourse analysis. After that I went to Horst's class."

Means of Violation of Turn-taking

- - "Martin is super cool, you know?"
- - "Yeah, I know! He is the best TA ever."

Grammar Mistakes

Guidelines

- Wrong word
- Missing comma after an introductory element
- Incomplete or missing documentation
- Vague pronoun reference
- Spelling (including homonyms)
- Mechanical error with a quotation
- Unnecessary comma
- Unnecessary or missing capitalization
- Missing word
- Faulty sentence structure

- Missing comma with a nonrestrictive element
- Unnecessary shift in verb tense
- Missing comma in a compound sentence
- Unnecessary or missing apostrophe (including its/its)
- Fused (run-on) sentence
- Comma splice
- Lack of pronoun-antecedent agreement
- Poorly integrated quotation
- Unnecessary or missing hyphen
- Sentence fragment

Grammar Mistakes

Vague pronoun reference

A pronoun should refer clearly to the word or words it replaces (called the antecedent) elsewhere in the sentence or in a previous sentence. If more than one word could be the antecedent, or if no specific antecedent is present, edit to make the meaning clear.

Exercise

- The company prohibited smoking, which many employees resented.

Missing comma after an introductory element

Readers usually need a small pause, signaled by a comma, between an introductory word, phrase, or clause and the main part of the sentence.

Exercise

- Although the study was flawed the results may still be useful.

Grammar Mistakes

Missing comma with a nonrestrictive element

A nonrestrictive element gives information not essential to the basic meaning of the sentence. Use commas to set off a nonrestrictive element (39c).

Exercises

- Marina who was the president of the club was first to speak.

Missing comma in a compound sentence

A compound sentence consists of two or more parts that could each stand alone as a sentence. When the parts are joined by a coordinating conjunction, use a comma before the conjunction to indicate a pause between the two thoughts (39b).

Exercises

- Meredith waited for Samir and her sister grew impatient.

Grammar Mistakes

Unnecessary comma

1. Do not use commas to set off restrictive elements that are necessary to the meaning of the words they modify.

2. Do not use a comma before a coordinating conjunction (and, but, for, nor, or, so, yet) when the conjunction does not join parts of a compound sentence.

3. Do not use a comma before the first or after the last item in a series, between a subject and verb, between a verb and its object or complement, or between a preposition and its object.

Exercises

- This conclusion applies to the United States, and to the rest of the world.

- Many parents, of gifted children, do not want them to skip a grade.

Grammar Mistakes

Comma splice

A comma splice occurs when only a comma separates clauses that could each stand alone as a sentence. To correct a comma splice, you can insert a semicolon or period, connect the clauses with a word such as and or because, or restructure the sentence. (See Chapter 37.)

Exercise

- I was strongly attracted to her, she was beautiful and funny.
- We hated the meat loaf, the cafeteria served it every Friday.

Grammar Mistakes

Fused (run-on) sentence

A fused sentence (also called a run-on) joins clauses that could each stand alone as a sentence with no punctuation or words to link them. Fused sentences must either be divided into separate sentences or joined by adding words or punctuation.

Exercise

- Klee's paintings seem simple they are very sophisticated.

Grammar Mistakes

Mechanical error with a quotation

1. Follow conventions when using quotation marks with commas (39h), colons (44d), and other punctuation (43f).
2. Always use quotation marks in pairs, and follow the guidelines of your documentation style for block quotations (43b).
3. Use quotation marks for titles of short works (43c), but use italics for titles of long works (47a).

Exercise

- "I grew up the victim of a disconcerting confusion", Rodriguez says (249).

Logical Fallacies

Guidelines

- Guilt by association
- False authority
- Bandwagon appeal
- Flattery
- In-crowd appeal
- Veiled threat
- Either-or Fallacy (False Dichotomy)
- Hasty Generalization
- Oversimplification

- Ad hominem
- Ad ignorantiam
- Argument from authority
- Argument from final Consequences
- Argument from Personal Incredulity
- Begging the Question
- Confusing association with causation
- False Analogy
- Genetic Fallacy

Logical Fallacies

Guidelines

- Inconsistency
- No True Scotsman
- Non-Sequitur
- Post-hoc ergo propter hoc
- Reductio ad absurdum
- Slippery Slope
- Straw Man

- False Continuum
- Tautology
- Special pleading (Ad-hoc reasoning)
- The fallacy fallacy
- Moving Goalposts
- Tu quoque

Logical Fallacies

Ad hominem

Ad hominem charges make a personal attack rather than focusing on the issue at hand.

Argument from Authority

This is the argument that states it is true because it comes from experience or from some status.

Ad ignorantiam

Something isn't true because you can't imagine it or because you don't know it.

Argument from final consequences

This is the argument that states that you must do what I say or be afraid of what might happen.

Logical Fallacies

No True Scotsman
All people of a certain group behave a certain way.

Slippery Slope
Saying if we allow one thing, then it will allow other things to follow.

Post-hoc ergo propter hoc
This fallacy follows the basic format of: A preceded B, therefore A caused B, and therefore assumes cause and effect for two events just because they are temporally related

Non-Sequitur
This refers to an argument in which the conclusion does not necessarily follow from the premises. In other words, a logical connection is implied where none exists.

Logical Fallacies

Tautology

Circular reasoning where the answer and the question relate to one another.

Either-or Fallacy (False dichotomy)

The either-or fallacy insists that a complex situation can have only two possible outcomes.

Begging the Question

To assume a conclusion in one's question

Straw Man

A straw man argument attempts to counter a position by attacking a different position that is easily refuted but not the position that his opponent actually holds.

Logical Fallacies

Exercises

- Who cares what that fat loud-mouth says about the health care system?

  Ad hominem.

- All true Sichuaness should be able to eat spicy food.

  No True Scotsman.

- If we allow parents to know the sex of their children, then parents will want to abandon their girl if they want a boy.

  Slippery Slope.

- Left-handed people are better painters because right-handed people can't paint as well.

  Tautology.

- My computer collapsed after installing Photoshop, then it must be Adobe's fault.

  Post-hoc ergo propter hoc.

Rhetoric

Guidelines

- Logos
- Ethos
- Pathos
- Kairos

Rhetoric

Logos

Logical appeals that use facts and evidence. It can be facts, statistics, and a personal story.

Ethos

Ethical appeals that support the writer's character. This is an argument stemming from expertise and experience.

Pathos

Emotional appeals that speak to readers hearts and values. It is designed to make you feel something. It doesn't even have to be a good feeling, but you need to feel something for it to be a pathos argument.

Kairos

This is the requirement for an argument to take place. It is two opposing views with similar values discussing a common end.

Developing Paragraphs

Guidelines

- Focus on a main idea
- Provide Details
- Use effective method of development
- Consider paragraph length
- Make paragraphs flow
- Opening and concluding Paragraphs

Developing Paragraphs

Focus on a Main Idea

1. An effective paragraph often focuses on one main idea.

2. Native readers of English generally expect that paragraphs will have an explicitly stated main idea and that the connections between points in a paragraph will also be stated explicitly.

3. The sentence that presents the main idea is called the topic sentence, in which you should announce your main idea.

4. A topic sentence does not always come at the beginning of a paragraph; it may come at the end.

Developing Paragraphs

Use Effective Method of Development

1. Narrative
2. Description
3. Definition
4. Example
5. Division and classification (pp. 84)
   - Division: Use (1)(2)(3)
   - Classification: Classify several types.
6. Analogy
7. Cause and effect
8. Process
9. Problem and solution
10. Reiteration

Developing Paragraphs

Consider paragraph length

1. to turn to a new idea
2. to emphasize something (such as an idea or an example)
3. to change speakers (in dialogue)
4. to get readers to pause
5. to take up a subtopic
6. to start the conclusion

Developing Paragraphs

Make paragraphs flow

1. Repeating keywords and phrases
2. Parallelism
3. Transitions

Introduction

LAUNCHED: Ways of Crafting and Intro Paragraph

- **L**ittle Known Fact
- **A**necdote
- **U**pdate/Current Event
- **N**ew View
- **C**ompelling Question
- **H**istory
- **E**pigraph
- **D**efinition

Conclusion

CLOSER: Ways of Crafting and Conclusion Paragraph

- **C**larify Argument
- **L**eft Out?
- **O**ffer Suggestions
- **S**ignal
- **E**xtend
- **R**eturn to intro

Ryan's Own Style

Make it an abstract emotion of some kind and show readers how this abstract emotion is linked to this more positive abstract idea.

- Trust
- Faith
- Love

- Friendship
- Honesty
- Family

Guildlines

MLA

MLA is short for **Modern Language Association**.

- Document Format
- In-text Citations
- Works Cited List

Formatting

General Formatting

- Type on white 8.5" × 11" paper.
- Double-space everything.
- Use 12 pt. Times New Roman font or similar font.
- Leave only one space after punctuation.
- Set all margins to 1 inch on all sides.
- Indent the first line of paragraphs one half-inch.
- Header with page numbers in the upper right corner.
- Endnotes go on a separate page before your Works Cited page.

Formatting

First Page Formatting

- No title page.
- Double space everything.
- In the upper left corner of the 1st page, list your name, your instructor's name, the course, and date.
- Center the paper title (use standard caps but no underlining, italics, quote, or bold).
- Create a header in the upper right corner at half inch from the top and one inch from the right of the page (include your last name and page number).
- Headings are generally optional.
- Headings in essays should be numbered.
- Headings should be consistent in grammar and formatting but are otherwise up to you.

Formatting

Heading Formatting

- Headings are generally optional.
- Headings in essays should be numbered.
- Headings should be consistent in grammar and formatting but are otherwise up to you.

In-text Citation

MLA uses parenthetical citations.

SAMPLE CITATION USING A SIGNAL PHRASE

> In his discussion of Monty Python routines, Crystal notes that the group relished "breaking the normal rules" of language (107).

SAMPLE PARENTHETICAL CITATION

> A noted linguist explains that Monty Python humor often relied on "bizarre linguistic interactions" (Crystal 108).

In-text Citation

Cases when the author is not a single person/indirect speech/time-based video. Read pp. 465-469.

3. TWO OR THREE AUTHORS

Use all the authors' last names in a signal phrase or in parentheses.

> Gortner, Hebrun, and Nicolson maintain that "opinion leaders" influence other people in an organization because they are respected, not because they hold high positions (175).

4. FOUR OR MORE AUTHORS

Name all the authors in a signal phrase or in parentheses, or use the first author's name and *et al.* ("and others").

> Similarly, as Belenky, Clinchy, Tarule, and Goldberger assert, examining the lives of women expands our understanding of human development (7).

> Similarly, as Belenky et al. assert, examining the lives of women expands our understanding of human development (7).

5. ORGANIZATION AS AUTHOR

Give the group's full name or a shortened form of it in a signal phrase or in parentheses.

> Any study of social welfare involves a close analysis of "the impacts, the benefits, and the costs" of its policies (Social Research Corporation iii).

In-text Citation

Cases when the author is not a single person/indirect speech/time-based video. Read pp. 465-469.

6. UNKNOWN AUTHOR

Use the full title, if it is brief, in your text—or a shortened version of the title in parentheses.

> One analysis defines *hype* as "an artificially engendered atmosphere of hysteria" ("Today's Marketplace" 51).

9. INDIRECT SOURCE (AUTHOR QUOTING SOMEONE ELSE)

Use the abbreviation *qtd. in* to indicate that you are quoting from someone else's report of a source.

> As Arthur Miller says, "When somebody is destroyed everybody finally contributes to it, but in Willy's case, the end product would be virtually the same" (qtd. in Martin and Meyer 375).

In-text citations for audio sources should include the relevant time or range of times in hours, minutes, and seconds:

(Atwood 01:47:12-29)

Works Cited List

The list of works cited is arranged **alphabetically**. Rules for author listing is as follows.

1. ONE AUTHOR

Put the last name first, followed by a comma, the first name (and initial, if any), and a period.

Crystal, David.

2. MULTIPLE AUTHORS

List the first author with the last name first (see model 1). Give the names of any other authors with the first name first. Separate authors' names with commas, and include the word *and* before the last person's name.

Martineau, Jane, Desmond Shawe-Taylor, and Jonathan Bate.

For four or more authors, either list all the names, or list the first author followed by a comma and *et al.* ("and others").

Lupton, Ellen, Jennifer Tobias, Alicia Imperiale, Grace Jeffers, and Randi Mates.

Lupton, Ellen, et al.

3. ORGANIZATION OR GROUP AUTHOR

Give the name of the group, government agency, corporation, or other organization listed as the author.

Getty Trust.

United States. Government Accountability Office.

4. UNKNOWN AUTHOR

When the author is not identified, begin the entry with the title, and alphabetize by the first important word. Italicize titles of books and long works, but put titles of articles and other short works in quotation marks.

"California Sues EPA over Emissions."

New Concise World Atlas.

5. TWO OR MORE WORKS BY THE SAME AUTHOR

Arrange the entries alphabetically by title. Include the author's name in the first entry, but in subsequent entries, use three hyphens followed by a period. (For the basic format for citing a book, see model 6. For the basic format for citing an article from an online newspaper, see model 38.)

Chopra, Anupama. "Bollywood Princess, Hollywood Hopeful." *New York Times.*
New York Times, 10 Feb. 2008. Web. 13 Feb. 2008.

---. *King of Bollywood: Shah Rukh Khan and the Seductive World of Indian Cinema.* New York: Warner, 2007. Print.

Note: Use three hyphens only when the work is by *exactly* the same author(s) as the previous entry.

Works Cited List

Format for printed books.

MLA SOURCE MAP: Books

Take information from the book's title page and copyright page (on the reverse side of the title page), not from the book's cover or a library catalog.

1 **Author.** List the last name first. End with a period. For variations, see models 2–5.

2 **Title.** Italicize the title and any subtitle; capitalize all major words. End with a period.

3 **City of publication.** If more than one city is given, use the first one listed. For foreign cities, add an abbreviation of the country or province (*Cork, Ire.*). Follow it with a colon.

4 **Publisher.** Give a shortened version of the publisher's name (*Oxford UP* for *Oxford University Press*). Follow it with a comma.

5 **Year of publication.** If more than one copyright date is given, use the most recent one. End with a period.

6 **Medium of publication.** End with the medium (*Print*) followed by a period.

A citation for the book on p. 477 would look like this:

Patel, Raj. *The Value of Nothing: How to Reshape Market Society and Redefine Democracy.* New York: Picador, 2009. Print.

Format for websites.

MLA SOURCE MAP: Works from Web Sites

You may need to browse other parts of a site to find some of the following elements, and some sites may omit elements. Uncover as much information as you can.

1 Author. List the last name first. End with a period. If no author is given, begin with the title. For variations, see models 2–5.

2 Title of work. Enclose the title and any subtitle of the work in quotation marks.

3 Title of Web site. Give the title of the entire Web site, italicized.

4 Publisher or sponsor. Look for the sponsor's name at the bottom of the home page. If no information is available, write N.p. Follow it with a comma.

5 Date of publication or latest update. Give the most recent date, followed by a period. If no date is available, use n.d.

6 Medium. Use Web and follow it with a period.

7 Date of access. Give the date you accessed the work. End with a period.

A citation for the work on p. 491 would look like this:

Tønnesson, Øyvind. "Mahatma Gandhi, the Missing Laureate." *Nobelprize.org.* Nobel Foundation, 1 Dec. 1999. Web. 4 May 2005.

Works Cited List

Format for databases.

MLA SOURCE MAP: Articles from Databases

Library subscriptions — such as EBSCOhost and Academic Search Premier — provide access to huge databases of articles.

1. **Author.** List the last name first. End with a period. For variations, see models 2–5.
2. **Article title.** Enclose the title and any subtitle in quotation marks.
3. **Periodical title.** Italicize it. Exclude any initial *A, An,* or *The.*
4. **Print publication information.** List the volume and issue number, if any; the date of publication, including the day (if given), month, and year, in that order; and the inclusive page numbers. If an article has no page numbers, write *n. pag.*
5. **Database name.** Italicize the name of the database.
6. **Medium.** For an online database, use *Web.*
7. **Date of access.** Give the day, month, and year; then a period.

A citation for the article on p. 487 would look like this:

Arnett, Robert P. *"Casino Royale* and Franchise Remix: James Bond as Superhero." *Film Criticism* 33.3 (2009): 1-16. *Academic Search Premier.* Web. 16 May 2011.

Works Cited List

Format for TV series episodes.

If you discuss details of individual episodes and refer only to a few episodes, list the episodes individually in the works-cited list:

Works Cited

"Black Tie." Directed by Arthur W. Forney, performances by Jerry Orbach and Chris Noth. *Law and Order*, created by Dick Wolf, season 4, episode 5, Wolf Films, 20 Oct. 1993. DVD.

"Manhattan Vigil." Directed by Jean de Segonzac, performances by Christopher Meloni and Mariska Hargitay. *Law and Order: Special Victims Unit*, created by Dick Wolf, season 14, episode 5, Wolf Films, 24 Oct. 2012. *Netflix*, www.netflix.com.

"Snatched." Directed by Constantine Makris, performances by Jerry Orbach and Chris Noth. *Law and Order*, created by Dick Wolf, season 4, episode 12, Wolf Films, 12 Jan. 1994. DVD.

Reading

All the reading materials published so far may be present in your midterm. If you have read them, you should be OK with the questions.

Name ▲	Date Created	Date Modified	Modified By	Size	
English+Is+A+Crazy+Language+...	Sep 14, 2018	Sep 14, 2018	Thorpe Ryan	30.4 MB	✓

Name ▲	Date Created	Date Modified	Modified By	Size	
How English Works.pdf	Sep 19, 2018	Sep 19, 2018	MURRAY RIC...	4.5 MB	✓
Language in Thought and Action...	Sep 19, 2018	Sep 19, 2018	MURRAY RIC...	3.4 MB	✓
Language in Thought and Action...	Sep 19, 2018	Sep 19, 2018	MURRAY RIC...	1 MB	✓
Language in Thought and Action...	Sep 19, 2018	Sep 19, 2018	MURRAY RIC...	1.8 MB	✓
Theory of Knowledge.pdf	Sep 19, 2018	Sep 19, 2018	MURRAY RIC...	4.1 MB	✓
What_Makes_Good_English_Go...	Sep 21, 2018	Sep 21, 2018	MURRAY RIC...	1.1 MB	✓

Name ▲	Date Created	Date Modified	Modified By	Size	
Book of Contemporary Monolog...	Sep 25, 2018	Sep 25, 2018	Thorpe Ryan	5.6 MB	✓

About the Midterm

- Exam time: **2018/11/11 Sun. 12:10-13:50**.
- Exam room: **Dong Zhong Yuan 2-101**. Arrive early.
- **No cheating paper or dictionary of any kind are allowed**. For detailed rules, refer to SJTU examination rules posed on Canvas.
- 100 min should be enough for those who are familiar with the contents, so you don't need to rush through the test.
- When you cannot give the exact answer, give explanations at least. This will earn you partial credits.
- Word banks will be provided so no worrying about difficult spellings.

References

📄 Andrea A. Lunsford (2013)
The Everyday Writer (5th ed)
Bedford/St. Martin's, Boston.

Good Luck :)