

Connecting Texts Paragraph – fill in the blanks

[Quotation]:

Integrate **short** quotations from your texts into the flow of your sentence, including any **contextual information** needed to understand them. If it is a **film or visual text**, **describe explicitly** what can be seen on the screen or heard – this is the equivalent of a quotation even if no one says anything. Make sure that you describe particular scenes which illustrate ideas in vivid detail, building up layers of **images, lighting, music, sounds and motifs** to create the mood and the **effect** of this scene.

[Text]:

Write the text's title **in full** and ***italicise*** it if typing, or **underline** it if handwriting.

[Author]:

Name each by **full name** and thereafter by **surname**.

[Idea]:

Use the terms you have been given in the question, **defined more specifically** to suit your particular texts and the **point** you want to make. Consider **different aspects of the idea** and how they are explored or treated in different ways by the authors. Use the **question's key words** relating to the idea alternatively with accurate **synonyms** to stop your style being too repetitious. At the end of the paragraph and especially in your conclusion, try to express the idea **lyrically** as well as **specifically**. This will prove your awareness of its nuances and your deep engagement with the idea

Both [Author 1] in [Text 1] and [Author 2] in [Text 2] explore [idea] in different ways. [Author 1] uses [technique] when writing [quotation] to [adverb implying reader response] depict [specific aspect of idea]. [Connective e.g. Contrastingly] [Author 2] explores [idea] in [quotation] [adverb implying reader response] exploiting [technique] to communicate his/her concerns about [specific aspect of idea]. [Connective e.g. Furthermore] [Author 1] [adverb implying reader response] demonstrates [specific aspect of idea] using [technique] when writing [quotation], making the reader [specific effect on reader]. [Connective e.g. Similarly], [Author 2] highlights [idea] in [quotation] [adverb implying reader response] utilising [technique] to evoke [specific aspect of idea]. Evidently, both [Author 1] and [Author 2] [adverb implying reader response] explore [idea] in similar and different ways to make their readers contemplate [idea expressed specifically and lyrically].

[Technique]:

For a **written text** these may be: characterisation, settings (time, place, social & cultural setting, beliefs & values of the setting, expectations of society, contrasting settings), imagery, figurative language, sound devices, irony, satire, humour, allusions, symbolism, motifs, narrative voice & point of view, dialogue, tone, style, narrative structure, foreshadowing, beginnings & endings. **For a film** these may be: the style or genre of the film, mise-en-scene, camera angles, special effects, lighting and warm or cool tones, characterisation, costuming, voiceover, dialogue, allusions, symbols & motifs, and both diegetic and non-diegetic music and sound effects.

[Connective]:

Use connectives to **draw active comparisons**, showing similarities and differences between your texts and helping your essay **flow** e.g.

Connecting: similarly, both, each, also, likewise, correspondingly, in the same way, as well, equally.

Contrasting: in contrast, however, differently, but, whereas, conversely, whilst, dissimilarly, contrastingly.

[Adverb implying reader response]:

Use words which **imply the reader's response to the idea** presented by the author such as: powerfully, movingly, provokingly, disappointingly, entertainingly, engagingly, interestingly, shockingly, strikingly, rewardingly, captivatingly, admonishingly, intriguingly, excitingly, challengingly, confrontingly, frustratingly, amusingly, wittily, puzzlingly, innovatively, stirringly, disturbingly, comfortingly, unsettlingly, manipulatively, satisfyingly.