The Reading & Writing Resource Handbook

Sheldon Second Edition

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INTRODUCTION

The purpose of this handbook is to present a standardized format for writing across the curriculum at Sheldon High School. The handbook outlines the standards that students will be expected to meet. While this handbook is to establish guidelines for clarity and uniformity, students are reminded that they are expected to meet the specific requirements of any given assignment. Students' use of this reference and resource handbook will improve quality of writing and academic performance.

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PRINCIPLES OF GOOD WRITING

The principles of good writing depend on common sense. Any piece of writing should have a purpose and should be intended for a specific audience. There should be adequate development of the general idea, or assertion, and a conclusion drawn from the evidence offered. The content of a paragraph should flow so that the reader can comprehend the ideas of the writer. Punctuation should be used for ease of understanding. The following section provides guidelines for language and mechanics, unity, coherence, and organization in a piece of good writing.

LANGUAGE AND MECHANICS

Standard English is the language of educated people—those who write for newspapers and magazines, teachers, lawyers, authors, police and government officials, doctors, and business people. Although standard English differs in formal and informal situations, it has certain conventions that are observed regularly by all the people who use it. And because the people who use Standard English are the ones who carry on the important affairs of the world, their language conventions are respected. Schools have an obligation to you, the student, to help you observe the standard in speech and writing. For this reason, teachers insist that, in spelling, punctuation, capitalization, and grammatical agreement, students follow the conventions of standard practice.

UNITY

Every piece of writing should be unified. Unity is achieved by discussing only one topic in a paragraph. Each paragraph must have a reason for being there; it should relate to the controlling idea of the composition.

COHERENCE

Coherence is the logical and clear relationship of details; it suggests order and progressive though. How is coherence achieved?

(1) Arrangement of details in order – time, space, importance, comparison and contrast, reasoning, examples, cause and effect.

(2) Transitions – Using words, phrases, techniques that show how each sentence relates to the one before it and the one after it (for a complete listing, see "Transitions" in the **Specific Writing Tasks** section of this handbook)

LOGICAL ORDER/ORGANIZATION

The ideas in a paragraph should be clearly related to one another and logically arranged. Four plans for the arrangement of the details in a paragraph are chronological order, spatial order, the order of importance, and the order required to bring out a comparison or contrast.

(1) Chronological order arranges details in the time sequences in which they occur.

(2) Spatial order arranges details to create a word picture. To help the reader see the picture, the writer might use expressions such as “to the left”, “in the foreground”, “in the distance”, etc. Spatial order is a plan which takes the reader smoothly and naturally from one part of a scene to another.

(3) Order of importance usually means proceeding from the least important details to the most important details. Similarly, the writer would proceed from the least complex idea to the most complex ideas.

(4) In bringing out a comparison or contrast, a writer may follow one or two arrangements:

a. details supporting one subject may be presented first, followed by details supporting the contrasting subject. An outline of this subject-by-subject arrangement is as follows:

A. Subject 1
   1.
   2.
   3.
B. Subject 2
   1.
   2.
   3.

b. specific points of similarity or difference may be compared or contrasted one by one, rather than being grouped into two complete parts as in the first method. An outline of this point-by-point arrangement is as follows:

1. Point 1
   a.
   b.
2. Point 2
   a.
   b.
3. Point 3
   a.
   b.

WRITING AS A PROCESS

Writing is not something that just happens. Words do not magically appear on a page or computer screen when you have been given an assignment. The steps writers use when they write are referred to as the *writing process*. As people mature as writers, they generally discover a personal writing process, most successful writers use all or most of the following writing process steps when they are writing a major paper.

I. PRE-WRITING/PLANNING

Like the athlete who must stretch before she runs a race or the musician who must tune his instrument, a writer must "warm-up" his mind before beginning to write. The many successful strategies for pre-writing include: outlining, brainstorming, listing, freewriting, clustering, mapping, drawing, and talking it out. The purpose of prewriting/planning is to provide you, the writer, with a wealth of ideas, some of which will be used in the final paper, some of which will not.

II. DRAFTING

The first or rough draft stage of a paper is very important. This step provides the foundation for your paper. As you draft, you build your ideas, constructing your sentences to communicate your thoughts. At the drafting stage, you do not need to be worried about errors in punctuation or spelling. Don't stop the flow of ideas as you write to worry about mechanics. However, this does not mean you should rush through the ideas on the rough draft. Don't make the mistake of say, "This is ONLY the rough draft – I can fix it up later." That would be like a contractor saying, "It's only the building's foundation – the cracks and weak sagging areas won't even show when the wallpaper is done." If you spend time (at least one to two hours) constructing a strong foundation for your paper, you will be much happier with you final product.

III. SHARING

Because we are so close to our own writing, it is often helpful to get a second opinion and an objective point of view. Parents, teachers, classmates, or lay readers who read your papers can point out the strong points and help you identify areas which need more work. When you share your paper with others, be sure they respect your ability as a writer, and do not allow them to take control of your paper by rewriting it for you.

IV. REVISION

After sharing your paper with others and evaluating it yourself, you are ready to revise or make changes to strengthen your composition. Some revision strategies might include: adding details and examples, deleting repetitive or wordy passages, rewording sentences for strong emphasis, checking for smooth transitions between paragraphs, moving sections to create a smoother flow, or rewriting the lead (introduction) or

conclusion to begin and end with a flair. Although listed here as a single step, you may, indeed, want to do several revision drafts of a paper, sharing each draft with a parent, friend, or teacher as you improve. Although teachers would rarely require you to do as many drafts as professional writers do, it is interesting to note that most published authors complete at least five drafts before submitting for publication.

V. EDITING

As you drafted and revised, you were not overly concerned about the mechanics of writing. Now is the time to correct spelling, punctuation, and usage errors. Start by reading your paper carefully, checking and correcting anything that is suspicious. Then have a parent, editing group, teacher, or lay reader check for mechanical errors. The purpose for this is to have the editor identify errors for your correction. Editors should not rewrite your paper for you.

VI. FINAL COPY

Finally, by the due date, create a final draft of your paper which reflects your best work. While there is no such thing as a "perfect paper", this draft should be the best you could do in the allotted time. After completing the final draft, be sure to proofread carefully to avoid turning in a paper with typographical errors or missing words. By this time you know the paper so well you might accidentally read over errors. A good proofreading strategy is to read the paper backwards, sentence by sentence.

VII. PUBLICATION

After working so hard on a paper, don't just hide it in your binder. PUBLISH! Ask your teachers to post your paper on the board. Enter it in the district writing contest or in contests sponsored by private organizations or newspapers. Create a class book or magazine. Most of all, be proud of your work!

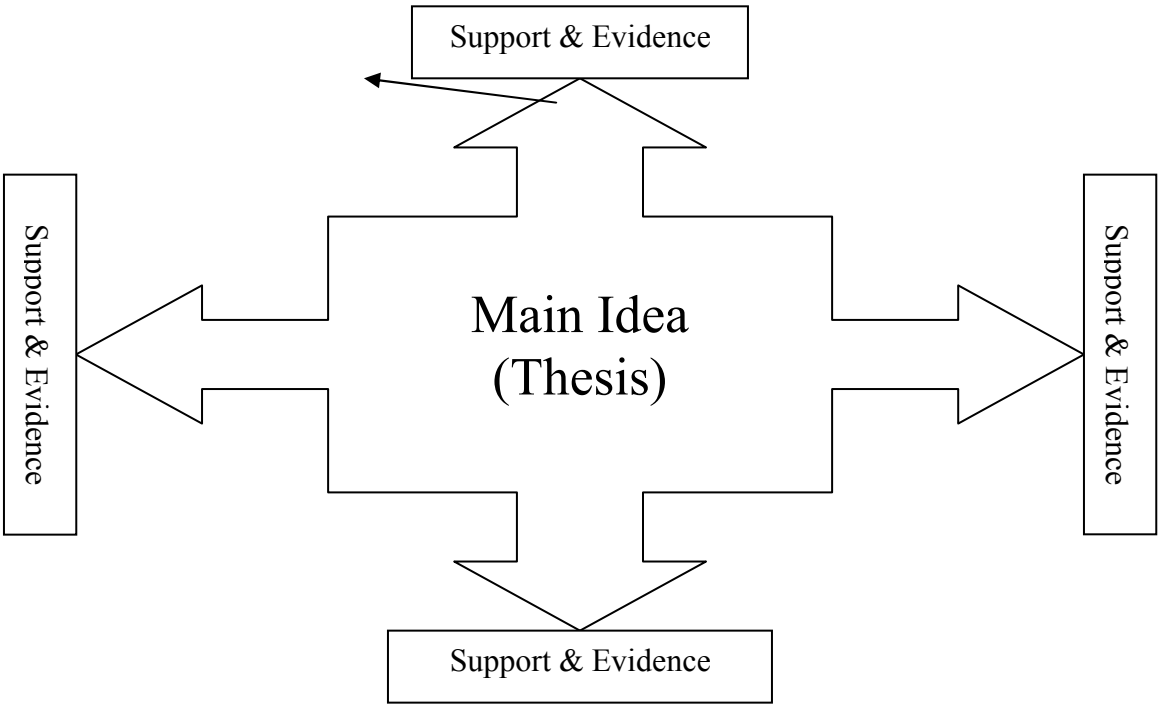
PRE -WRITING PROCESSES

Every writer knows that ideas do not just happen. Prewriting requires time and concentration to make ideas come to you. The following progresses will enable you to broaden your perspective and extend normal limitations.

I. Clustering:

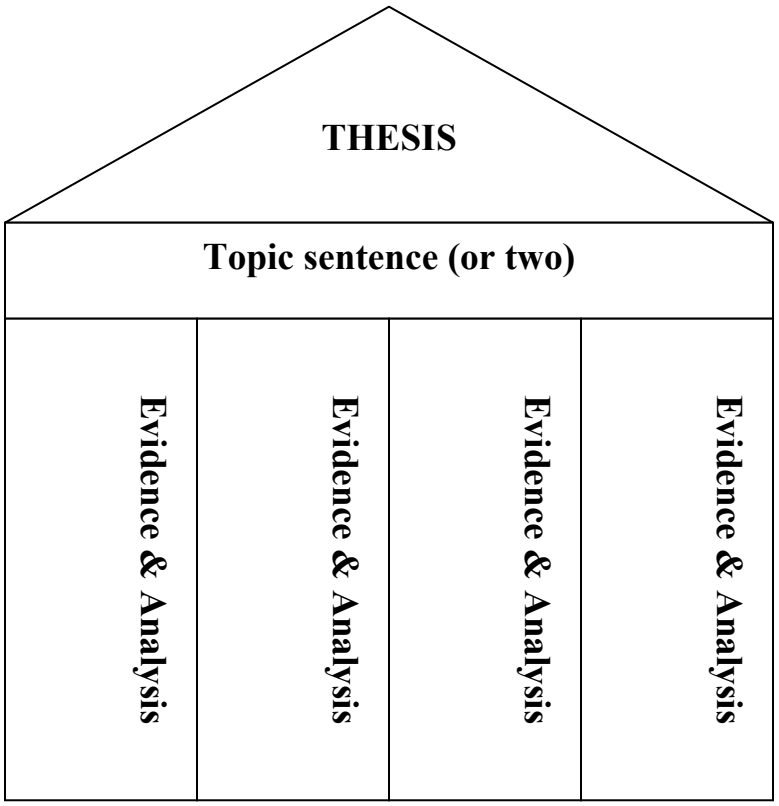
is writing the topic in the center of your paper and circling it. Then, free associate:

- in a random pattern around the topic jot and circle words and phrases that come to your mind – in any order. Do not analyze what you are doing; let your mind wander. Draw lines between your words to indicate relationships. Notice how this cluster on the topic of "Main Idea" is "supported" by "evidence."



II. Organizational Mapping:

is another way of organizing a brainstorm in pre-writing. The advantage of this activity is that it allows you to categorize information. Begin by writing the topic on the center line, and subcategorize with **who, what, when, where, why, and how** questions.



III. Brainstorming/Random Listing

allows one to just jot down ideas as they come to you in no particular order. Once your ideas are down on paper, you may letter or number them later as a method of organizing.

Problems During Lunch Periods

- ✓ Standing around in long lines
- ✓ Upset because students cut in line
- ✓ Tables too crowded
- ✓ Friends have different lunches – boring!
- ✓ Lose time looking for a seat
- ✓ Food cold before you get it
- ✓ Not enough seats/space
- ✓ Food fights

SPECIFIC WRITING TASKS

OUTLINES

Two kinds of outlines are in common use: the **topic outline** and the **sentence outline**. In a topic outline each item is merely a topic to be discussed in the paper. For most of the outlining that you will do, the topic outline will be adequate; in fact, it will be preferable because it is easier to make and is clear enough to serve its purpose.

Sample Topic Outline

Thesis: **Getting good grades in school is simple if you know how to study.**

I. Studying conditions

- a. Amount of time
- b. Quiet place
- c. Proper equipment
  - i. Paper and pencils/pens
  - ii. Textbooks
  - iii. Reference books

II. Techniques

- a. Reading assignments
  - i. Determining purpose
  - ii. Finding the main idea in each paragraph
  - iii. Taking notes
- b. Writing assignments
  - i. Lab reports
  - ii. Journals and reading logs
  - iii. Formal composition

There are some occasions, however, when you may prefer to use the **sentence outline** which is always clearer because it gives in more detail the exact meaning of each topic. A sentence outline is the better kind if you are outlining for someone else who may not grasp the full meaning of the short headings in a topic outline.

Sample Sentence Outline

Thesis: **Television commercials are irritating, insulting, even dangerous. Advertisers can improve them so that they will be less offensive to the public but also more effective advertising tools.**

I. Commercials are necessary.

a. The sponsors pay for the broadcasts to sell their products.

b. It is the commercials that sell the sponsors' products.

II. Commercials are irritating.

a. The constant repetition is irritating.

b. The too-frequent interruption of programs is distracting.

III. Commercials are insulting.

a. Advertisers extol the unexplained virtues of the product.

b. Public figures deliver meaningless testimonials.

c. Producers rely on catchy tunes to catch the viewers' attention.

IV. Commercials are dangerous.

a. They create a demand for unnecessary luxuries.

I. Families are dissatisfied when the product does not produce the effect they expected

II. Parents may become debt-ridden.

b. They promote phony cure-alls.

V. Commercials can be improved by appealing to viewer's intellect instead of emotions.

INTRODUCTIONS

The most effective title can do no more than capture the reader's attention for a moment and arouse curiosity. It is the job of the introduction to transform curiosity into *interest*, to make the reader want to continue reading, to turn his thoughts fully to the subject of writing. A good introduction is thus not only interesting in itself; it is also *informative*, leading directly o to the presenting relevant details. On the following pages are some example introductions which will be able to adapt to assignments given in any course.

SAMPLE INTRODUCTIONS FOR PERSONAL EXPERIENCE ESSAYS

I. TYPICAL: Provides background information

It was a day at the end of June, 1989. My whole family, including my mom, dad, brother, and me, were at our camp at Edison Lake. We arrived at 10:00 the night before so it was dark when we got there and unpacked. The next morning when I was eating breakfast, my dad started yelling for me from down at the dock at the top of his lungs about a bear in the tree. Little did I know that this day would turn out to be my most unforgettable experience.

II. ACTION: Begins with a character doing something

I ran down to our dock as fast as my legs could carry me, my feet pounding away on the old wood, hurrying me toward the sound of my dad's panicked voice. "Doug!" he hollered again.

"Coming, Dad!" I gasped and picked up my speed. Little did I know that this day would become my most unforgettable experience.

III. DIALOGUE/QUOTE: Opens with a character or characters saying something

"Doug! Get down here on the double!" my father hollered.

"Dad?" I hollered back. "Where are you?" I was sitting at the kitchen table eating breakfast our first morning at Edison Lake camp, and from someplace outside, my dad was calling me.

"Doug! MOVE IT! You're not going to believe this," Dad's voice urged me. I gulped down my milk, pushed away from the table and bolted out the tent flap, knocking my little brother to the side.

Little did I know this day would become my most unforgettable experience.

IV. REFLECTION: Shows us what a character is thinking

I couldn't imagine what my father could be hollering about already at 7:00 in the morning. I thought hard and fast about what I might have done to get him so riled up. Had he found out about my wrecked bicycle? Or the way I had talked to my mother the night before when we got to camp and she'd asked me to unpack the car? Before I could consider the third possibility, my dad's voice shattered my thought

"Doug! Move it! You're not going to believe this!"

Little did I know that this day would become my most unforgettable experience.

SAMPLE INTRODUCTIONS FOR CONTROVERSIAL ISSUE ESSAYS

I. WORST POSSIBLE SCENARIO: Shows what could happen if…

Imagine this – you're sitting quietly in the library at the close of your lunch period, enjoying the solitude and thankful for the opportunity to catch up on your reading. For a book report assignment, you have decided to read *Catch-22* because your parents said it presents a different view on the idiocy of the military during a time of war. You have finished the first few chapters and it has started to get interesting when suddenly a vice principal appears, takes the book from your hands, and announces, "Come to the office with me kid! You are facing suspension for possession of censored material on campus." Sound like the Third Reich has arrived? This scenario could become commonplace if the administration has its say and a book censorship ruling is introduced here. Students have the right to read whatever they consider appropriate for an assignment or their own pleasure, and censorship of any literature denies them of this basic right.

II. PERSONAL ANECDOTE OR EXPERIENCE:

When I was in the seventh grade, all my friends were reading the Paul Zindel books. These were harmless, coming-of-age stories about boys and girls and relationships and parents. I read *The Pigman*, and *The Undertaker's Gone Bananas* and found them to be easy to read, and not offensive. Then one of my teachers gave me My Darling, My Hamburger to read for an outside book assignment. It was funny and pretty close to the life of high school kids, I thought. But then, I got to the end and discovered that a female character was pregnant and contemplating an abortion. I quickly returned the book to my teacher, unfinished. As odd as it may sound now, almost five years later, I was embarrassed and offended; my religion strictly forbids abortion, and my parents totally disapprove of it. As a seventh grader, I should not have been

encouraged, or even allowed to read such a controversial book. Call it censorship if you will, but the school has a responsibility to protect students by eliminating sexually and graphically controversial books from the curriculum.

III. EXPLORE THE PROBLEM:

Ever since the 1960's and '70's when the Free Speech Movement, and the "Power to the People" slogans became the new words to live by, teenagers have been given increasingly more choices than ever before. Teens now are pretty much able to come and go as they please, drive their own cars, and party hard on the weekend, and the police and parents look the other way. When one looks around this high school campus, one sees teens kissing, hears some pretty loud and profane language, and cannot avoid the obscene graffiti on the bathroom walls. This blatant display of poor student conduct simply must be stopped. It's time to reinstate stricter codes on the high school campus, and the best place to start is with the literature that is being taught in our schools. Literature that contains graphic violence, obscene language, and specific sexual descriptions must be removed from the curriculum.

IV. A CONTRARY OPINION: Begins with an opposing view and refutes it

In this year's July 30th issue of *Newsweek* magazine, weekly columnist George Will, in his article, "America's Slide Into the Sewer", maintains that America's tolerance of obscene lyrics in music will most certainly produce a "coarsening of a community" and a "desensitizing of a society [that] will have behavioral consequences". His evidence is testimony from the New York Central Park jogger trial: "When arrested a defendant said, "It was something to do. It was fun." Where can you get the idea that sexual violence against women is fun? From a music store, through Walkman earphones, from boom boxes blaring forth the rap lyrics of 2 Live Crew. . ." Mr. Will clearly supports censorship because he believes obscene lyrics encourage violent behavior. I wish the issue were

so simple. 2 Live Crew and other "obscene" artists are not responsible for the heinous crimes committed against humans and censoring art and music will not diminish the violence in our streets and homes. On the contrary, censorship could be far more dangerous to our society than words.

SAMPLE INTRODUCTIONS FOR BOOK REVIEWS & REPORTS

I. TYPICAL: Mentions title, author, and number of pages

One of the best books I have read is To Kill a Mockingbird by Harper Lee. Its 251 pages are packed with interesting observations about life in a southern town in the 1930's. The main characters are Scout, the narrator of the story, Jem, her older brother, and Atticus, their attorney father. . .

II. ACTION: Begins by retelling in your own words an exciting sequence from the novel; includes title and author.

Intro a guarded Israeli Kibbutz sneaks a band of Arab terrorists, fully armed with the latest, most sophisticated weaponry. Their mission? To destroy the small community, leaving no survivors. Their problem? Sophisticated weapons are no match for the specialized training the youth of the compound have received from its founders, Saul, an ex-CIA agent, and Erica, his beautiful but deadly wife, a semi-retired colonel with Israeli Intelligence, the Mossad. That very night, Erica learns that her father, a survivor of the Nazi concentration camps has disappeared. Are the attack on the compound of his disappearance related or merely coincidental? Saul and Erica do not intend to wait for someone else to supply the answer

In League of Night and Fog writer David Morrell brings his characters together to investigate the disappearance of several men, all of which have some connection to the Nazi camps. Morrell blend

fascinating historical facts with fictionalized intrigue, producing a must-read book for action/adventure lovers . . .

III. DIALOGUE/QUOTE: Begins by quoting an actual passage from the book (no more than one paragraph) and then comments on the passage; includes title and author.

"He was a blobby man, with a belly that kept his swivel chair two feet from his desk. His scraggly, straw-colored hair was thinning; patches of freckled scalp showed through; darkish eyebrows were so snarled that I had seen him comb them. His nose had evidently been broken several times; it just didn't know which way to turn. His lips were glutinous, teeth tobacco-stained. But the eyes were hard and squinchy. Looking at those eyes made me happy I was his friend and not an enemy."

Wonderfully rich, often humorous description characterizes the writing of Lawrence Sanders. This is particularly true in The Tenth Commandment, a novel of action and intrigue in which Sanders chronicles the professional and personal triumphs of Joshua Big, the novel's hero, a five foot "small" insurance investigator hot on the trail of a murderer. . . .

IV. REFLECTION: Begins by reflecting on key themes or ideas addressed in the novel; includes the title and author.

One of the most important issues facing modern, socially aware Women is the question: what will the future bring for the American woman? Will she attain the economic and social freedom for which she and her predecessors have worked so long and hard? How will she balance the roles of wife, homemaker, mother, and working woman? How will these changes in her social role affect the personal relationship she has with a man? In The Handmaid's Tale Margaret Atwood chillingly presents one vision of the near future, a vision in which a women's quest for equality has been thrust backward into a traditional, biblical-based society where man's word is law. . . .

CONCLUSIONS

The conclusion serves to bring the piece of writing to a satisfying close. Like an effective introduction, the conclusion must have the quality of naturalness. It does not appear contrived or tacked on. Nor should it be disproportionately long. Most important, an effective conclusion does not introduce a new aspect of the topic, one that was not discussed in the body of the writing. Its job, after all, is not to begin the discussion but to end it.

Here are some suggestions for designing effective conclusions, together with sample conclusions. Each of the following paragraphs acts as a conclusion for the topic of censorship.

I. RESULT: Shows what happened as a result of a student's previous experience in reading a book that went against her principles.

As a result of that experience, I am much more careful when I choose a book. I examine the front and back covers, read any book reviews or media blurbs, and skim the first few pages to get an idea of the plot and content. Most importantly, I ask a teacher or another student for their overall impressions of the book. I am old enough to handle controversial subjects now, and I am also mature enough to make

My own decisions about what I can and cannot read. If schools won't eliminate books with questionable content from the curriculum, then students must take a more active role in choosing books that are right for them.

II. QUOTE AN AUTHORITY: Gives the words of an authority to carry special weight.

In the final analysis, schools should stay out of the censorship Business and allow students complete access to all books. As Oscar Wilde once said, "There is no such thing as a good book or a bad book. There are only those that are well written and those that are not." It is here at school where students must be encouraged to learn the difference.

III. COMPARE: Shows the similarity to historical or political events.

The Third Reich under Hitler's direction confiscated books, art,

And music from libraries and private homes and burned them for all the world to see. Valuable works of art and literature went up in flames all over Germany because the government wanted total control of the minds of citizenry. Book censorship in a school is also a form of mind control. We should not allow it to happen to us.

IV. VALUE: Gives the value (a positive value in this example) of the writer's assertion that books with negative values should be removed.

By removing graphic and obscene literature, our school will be providing an atmosphere that reinforces high standards of behavior, standards that are slowly eroding in many American communities. Eliminating books from the curriculum that contain racism (The Adventures of Huckleberry Finn), condone murder (Of Mice and Men) , and encourage obscene language (Catcher in the Rye) will make a statement that we expect more from and for our students.

V. SPECULATION ABOUT THE FUTURE: Looks forward and speculates about future developments if books with negative values are removed.

If we continue to allow more obscene, graphic, and sexually explicit literature to infiltrate our school curriculum, where will we be in 20 years? Will four-letter words be socially accepted and commonplace in our classrooms? Will Less Than Zero or Helter Skelter become core works in our English program? Will Playboy and Hustler be found on the shelves of the library? We must clean up our curriculum now before it's too late.

VI. SOLUTION TO THE PROBLEM: Provides a reasonable solution to the problem of "questionable materials" in the curriculum.

It will not be easy to clean up the curriculum because not everyone will agree with what is "obscene language" or "graphic violence", but a solution is needed. The school district could set up a committee made up of students, teachers, and parents and/or community representatives to set some standards of decency. They would be in charge of reviewing

questionable materials and making recommendations on what, where, why, and how books are taught. The community would then have some say in the curriculum and would know more about what is being taught in the schools.

TRANSITIONS: MAINTAINING CONNECTIONS

To help ideas flow smoothly from one paragraph to the next, good writers use transition words and phrases and paragraph "HOOKS".

Common Transition Words and Phrases:

Accordingly	finally	in fact	second
After all	first		similarly
Afterward	for example	in other words	so
Again	for instance	meanwhile	still
Also	furthermore	moreover	then
Although	granted	next	therefore
And	however	nevertheless	thus
As a result	in addition	of course	to summarize
But	in brief	on the other hand	to conclude
Consequently	in conclusion	on the contrary yet	

Paragraph "Hook":

A paragraph hook **repeats** a word or words from the last sentence of the previous paragraph. This is very easy to do when you include a closing sentence at the end of each paragraph.

Opening paragraph	By the time Hemingway was thirty five years old, he had won awards for his short stories and his novels. Every major magazine in the U.S. was clamoring for the rights to publish excerpts from his writings, and the critics seemed to be in love with anything he did. He continually received extremely high praise for his work.

Paragraph hook 	Receiving high praise for ones work may be enough to satisfy most writers, but it was not enough to appease Hemingway's fragile self image. In time he began to drink heavily, gamble, and pursue attractive and available young women in an effort to prove his manhood.

Paragraph hook and transition	Although he received high praise for his works, his fragile self image was unsatisfied, and he began to drink heavily, gamble, and pursue attractive and available young women in an effort to prove his manhood.

HOW TO WRITE AN IN-CLASS ESSAY

The "25 - 50 - 25" Plan

A good in class essay requires a great deal of thought and organization. In responding to The various statements and questions you encounter, keep these steps in mind:

25 % of Allotted Time – Plan FIRST

I. Examine/ Analyze the Question

- Read the question once or twice to get a general understanding of your assignment. If you're confused and don't know what the question demands of you, don't worry – the next step will help you.

- Number the sentences in the question – this will help you determine what and how much information your answer must provide and in what order it should be given. Next, go back through the question and underline or circle key words and phrases as shown below:

Sample Writing Situation:

In the past, men and women married at a young age (as early as fourteen or fifteen) in order to start a family while they were young and healthy and to add to their economic and family status. However, today people are postponing parenthood, starting families in their late twenties, in their early thirties, and sometimes even in their forties.

Sample Writing Directions:

Write an essay in which you compare the benefits of early parenthood (early twenties) with those of postponing it for a decade or more.[2] And, based on your analysis, make a tentative choice in favor of one or the other.

The *Writing Situation* identifies the subject and states the current situation, and it asks you to do nothing. Paragraph two, the *Writing Directions*, gives you your specific task ("compare the benefits"), and sentence two asks you to make a choice. Now you what you have to do, but, how should you organize your response?

II. Plan Your Response

- Planning your response may take the form of brainstorming**, freewriting, clustering, mind-mapping,** or **outlining**. Whichever process works best for you, use it to generate information and ideas. "Drain" your mind onto paper, and do not be concerned about spelling, punctuation, or grammar at this stage.

- Now that you have your ideas on paper and you have considered the evidence, you are ready to make your choice and formulate your thesis. A thesis statement generally contains these characteristics

    1. It is a short answer (usually 1-2 sentences) to the question.
    2. It includes a list of points to be discussed in the essay.
    3. It uses key words from the question itself

Good Thesis: ***While there are numerous benefits of early parenthood, there are more advantages for young people who decide to postpone parenthood until their late twenties or thirties.***

50 % of Allotted Time: WRITE

Now that you have a plan, a thesis statement, and a direction for your essay response, you should spend half of the testing time on the actual writing stage. You should write with care, but do not be obsessively concerned with penmanship, spelling, punctuation, sentence correctness. This obsessive worrying will only lead to mechanical block and will disrupt your flow of thought. Instead, write legibly and neatly, and if you recognize possible errors as you write, make a light mark in the margin so that you can find your "mistake" when you have finished writing the essay. Above all, be aware of your time limits

25 % of Allotted Time: EDIT AND PROOFREAD

I. Edit: Always save a good portion of time to make necessary corrections and revisions. Major revisions will not be possible, and under no considerations should time be spent on recopying. What you will have time to do is:

- **Rewrite a portion of the paper.** If you finish with enough time remaining, and your introduction is nothing more than the actual thesis statement, you might rewrite an introduction with more pizzazz. You can write it after the last line of your paper, then mark out the original with a note in the margin to let your reader know where the new introduction is. The same can be done with any portion of your essay if time allows.

- **Re-order paragraphs.** Bracket the paragraphs you wish to reorder, and use a system of arrows or numbers or marginal directions to make the new order crystal clear to the reader. Most readers will follow your directions because of the time constraints of the in-class essay.

II. **Proofread:** Now is the time to check for spelling and punctuation problems. Read your paper quietly, word for word, as if you were reading it aloud to a friend. As you read, you will catch word omissions, faulty logic, and punctuation/sentence errors. And spelling? Either consult a dictionary for those troublesome words, or simply spell the word on scratch paper or in the margin two or three different ways; then choose the one that looks right. Chances are your eyes will recognize the correct spelling from among the choices.

ACADEMIC LANGUAGE FOR ESSAY EXAMS

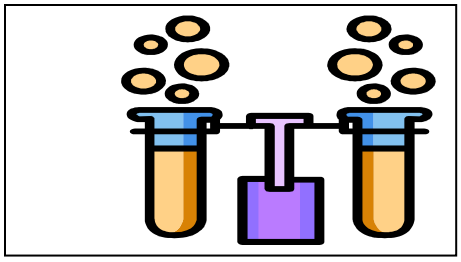
Analyze	Break down the topic, issue, or problem into parts or principles in order to understand the whole. It means to take apart in such a way that a complete understanding of the whole can be acquired by a consideration of its components. Include the judgments and evaluations of authorities, and, to a **lesser** degree, your supported personal opinions.
Cite	Provide quote, illustration, and/or proof as evidence to support.
Compare	Look for qualities or characteristics that resemble one another. Emphasize similarities among them.
Contrast	Stress the differences of things, qualities, events, or problems.
Define	Give clear and concise meaning to terms. Generally, a DEFINE question is answered by identifying the class or *genus* to which the

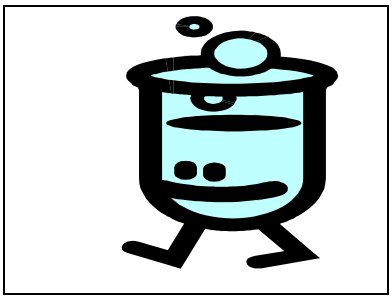
	term belongs, and then explaining how it differs from the other "Things" in that class.
Diagram	Give a drawing, chart, plan, or graphic answer. Label the diagram and if necessary, add a brief explanation or description.
Discuss	Give a long and complete response to the specific question. DISCUSS means to talk or write about an issue from all aspects DISCUSSING questions often calls for answers that cover a broad range of material, give careful thought to your organization.
Enumerate	LIST and ENUMERATE can be interchanged. They mean to itemize; to catalogue. Write in list or outline form.
Evaluate	Give a judgment of value. This word is similar to CRITICIZE. It means to assess; to show the worth or lack of worth of a particular "thing".
Explain	Clarify, interpret, and spell out, analyze, and account for the material you present. EXPLAIN questions call for a variety of possible answers – cause and effect, description of process, analysis of meaning, etc.
Explicate	(SEE EXPLAIN)
Identify	Locate, make known.
Illustrate	Show by means of a picture, chart, diagram, or some visual representation. In a freer context, ILLUSTRATE can merely mean to give a concrete verbal example to explain or clarify a problem.
Interpret	Translate, clarify, elucidate, expound, or explain the significance of. It is often used with famous quotation or important passages.
Justify	Give reasons for a decision or conclusions. The writer must stress the advantages of a position over the disadvantages. The writer also must *disregard* his opinion if it is contrary to the theses of the question.
List	(see ENUMERATE)
Narrate	Relate a brief story, incident or anecdote to the reader.
Outline	Organize a description under *main points* and *lesser points*, omitting minor details and stressing the arrangement or classification of things.

Paraphrase	An original restatement of a given passage, not a summer or an expansion.
Persuade	Use evidence and reasoning to convey a point.
Prove	Establish that something is true by citing factual evidence and giving clear, logical reasons.
Refute	Establish that something is untrue by citing factual evidence and giving clear, logical reasons.
Relate	Show the connection or logical association between two or more "things" through their similarities, such as their origins, functions, or traits. RELATE also means NARRATE or *tell*, as in "Relate your experience…."
Review	Re-examine key ideas or facts. REVIEW and SUMMARIZE are synonymous.
State	Present the main points in brief, clear sequence, usually omitting details, illustrations, or examples. A STATE answer may not be as extensive as one provided in response to a DISCUSS or EXPLAIN question.
Summarize	Give the main points or facts in condensed form, like the summary of a chapter, omitting details and illustrations.
Support	(see ILLUSTRATE, EVALUATE, and ENUMERATE)
Trace	Describe progress, development or historical events from some point of origin. A TRACE question calls for an answer developed chronologically or in a step-by-step sequence.

SCIENCE LABORATORY REPORTS

This format is intended as a guide for all students to follow when writing a laboratory report. All written laboratory reports must be **written in pen or typed.**





You, the writer, must maintain an objective point of view. Consider these questions before you complete the final version of your report:

- Is the report written clearly enough so that any person could read it, understand what was being done, how it was done, and what conclusions were reached?

- Can a student duplicate the experiment using the report alone as a guide?

GUIDELINES

To produce a thorough report, all laboratory reports should include the following components:

1. TITLE
- describes the experiment

2. PROBLEM/PURPOSE
- states the question or problem in sentence form
- describes the intent or goal of the experiment

HYPOTHESIS
- relates to the purpose
- includes a testable (measurable) prediction or solution to the problem

3. BACKGROUND INFORMATION

- explains how the experiment ties into the current topic of study
- explains the science concepts involved in the experiment
- explains the specific information necessary for the experiment

4. PROCEDURES

- includes step-by-step set of instructions for the experiment
- includes materials and chemicals needed in the experiment
- includes labeled diagrams of equipment set-up

5. DATA

- observations or measurements that are clearly organized into charts and/or tables
- all measurements should include proper units

6. DATA ANALYSIS

- graphs are neatly drawn with a title, labeled axes including units, evenly spaced numbers, clearly marked data points, and appropriate line of best fit
- calculations include formulas or equations, work, and answer with proper units
- graphs and calculations show relationship so that conclusions can be reached

7. CONCLUSION

A conclusion is the most important part of your laboratory report. It is where you analyze your results, restate your hypothesis, and discuss why your hypothesis is supported or not supported when you compare the experimental results to your control. In your conclusion, using the numbers (your data from the results), explain why you got the results you did and how the numbers support your hypothesis. Also discuss any possible experimental error.

- Review the purpose of the experiment: Write a descriptive sentence that includes the purpose question. Also, either answer the purpose if it is a question, or explain what you found out (learned) as a result of doing the lab. You might want to begin with "In this lab we investigated how…, and we learned that …."

- Make a concluding statement which answers the purpose. Use your results as evidence to support your statement.

- Make a broad summary of the procedures in one or two sentences

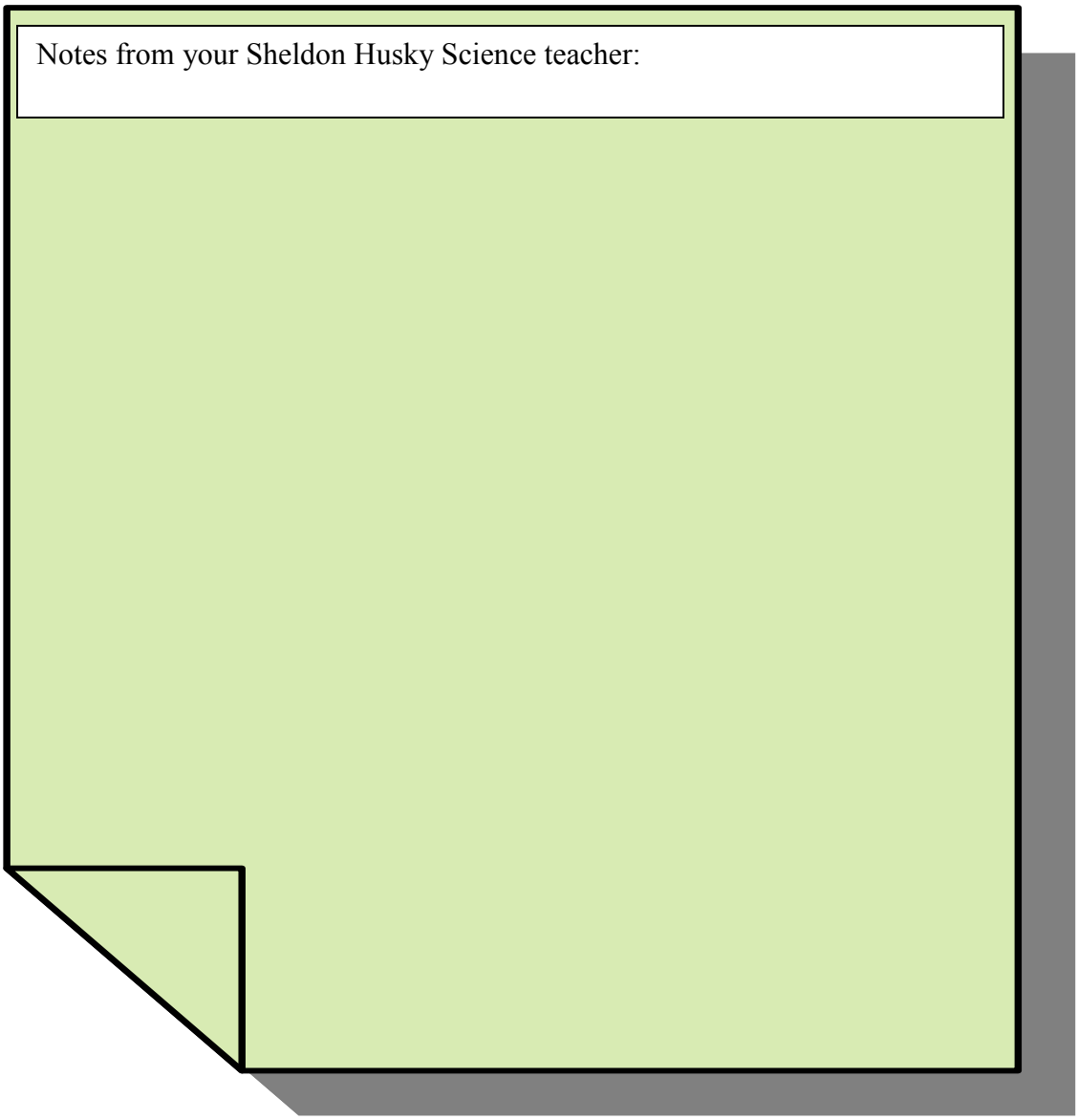
- Identify the control: It is the factor in the experiment that did not change or was used as the factor to which you compared results. "What variable has stayed the same?" is a good question to ask yourself.

- Identify the variable: It is the factor being changed and investigated. Ask yourself, "What is changed throughout the experiment?"

- Describe the change and look for a pattern: Use sentences and number to briefly state what you discovered in the results.

- Hypothesis supported or not supported: State whether your hypothesis is supported or not supported and tell why you think so (use numbers from the results).

- Experimental Error: Analyze your results and determine if any errors may have affected them. Discuss briefly any experimental error you did have. Example: "The temperature was supposed to stay constant but did not because we ran out of ice."



BUSINESS LETTER

The block format in which this letter is arranged is now a popular format for business and personal letters. Note that:

- **Indentations are NOT required at the beginning of each paragraph.**
- **The entire letter is single spaced.**
- **There are 2 line spaces between each body paragraph of the letter.**

September 22, 2005

Ms. Pat Jaurequi *(4 line spaces down from date)*
Assistant Superintendent of Human Resources
Elk Grove Unified School District
9510 Elk-Grove Florin Road
Elk Grove, CA 95624

Dear Ms. Jaurequi: *(2 line spaces down from Address Block)*

I am currently a junior in high school and looking forward to gaining some real-world experience this summer. My enclosed resume shows that I have had extensive experience and training in the filed of performing arts, specifically modern and ballroom dance.

This work has helped me develop the necessary skills to deal effectively and diplomatically with children of all ages and their parents. I understand first-hand the problems that can arise with pre-school children and novice performers.

I am eager to gain summer employment related to my ongoing education and career goal in elementary education and would appreciate an interview for the summer school position at Beitzel Elementary School.

Sincerely yours, *(2 line spaces down from last line of text)*

Elaine Martinsen *(4 line spaces down from closing)*
624 Montevina Drive
Sacramento, CA 95829

Enclosure *(2 line spaces down from sender's address block)*

SAMPLE RESUME

ELENA OLSEKA
624 Montevina Drive
Sacramento, California 95828
(916) 681-1331

Objective

Position as Performing Arts Consultant

Highlights of Qualifications

- Proven success as dance instructor
- Excellent management skills and experience
- Strong practical foundation in music and dance

Work Experience

Elk Grove Dance Center, Elk Grove, CA **2005-Present**
Dance Instructor

- Worked 10 hours per week during school and 20 hours per week during summer
- Worked with pre-school children
- Kept attendance records; assisted in bookkeeping and dance recitals

McDonalds, Elk Grove, CA **2004-2005**
Counterperson

- Waited on customers
- Cleaned and managed grill during manager's absence
- Trained new employees

First United Methodist Church, Elk Grove, CA **2003-2004**
Summer Camp Counselor

- Supervised children; taught social and ballroom dancing
- Assisted with arts and crafts program

Education

Junior at Sheldon High School; pending graduation 2006
Major Area of Study: Performing Arts
Grade Point Average: 3.12

School Activities

Academic Decathlon, Jazz Band, Varsity Women's Soccer

STUDENT INFORMATION FORM FOR LETTERS OF RECOMMENDATION

- For school staff members or community persons to write the best letters of information possible for you for jobs or college admission, you will need to provide them with some information about yourself.
- When you have completed this form (type or print legibly), make copies to give to each person you ask for a letter of recommendation.
- This must be given to the person **AT LEAST TWO WEEKS BEFORE THE RECOMMENDATION IS DUE TO ARRIVE** at its destination.

PERSONAL STRENGTHS

You and your family members can provide specific information to assist school staff and community members in writing recommendations. Helpful suggestions:

- Have your parents write a statement about what they consider to be your strengths and/or uniqueness. Ask them to cite experiences or personal anecdotes that demonstrate your strengths and special abilities.
- Write a statement about what you consider to be your strengths and/or uniqueness. Be specific and cite examples rooted in your experience.
- If available, attach a copy of your college application letter to this form.

PERSONAL DATA SECTION

Full legal name
Parents' names
Home address
Father's employer
Mother's employer
Test Scores: PSAT Writing Critical Reading Math
SAT Writing Critical Reading Math
ACT Comp Other Standardized Test Verbal Math
Name and address of person/organization(s) to whom this recommendation should be sent:
Purpose of Recommendation:
Name(s) of college(s) you are considering: _
What subject(s) are you considering for your college major?
What vocation or career are you considering?
What experience have you had in this area?
What are your best subjects?
What are your hobbies or special interests?
List five words you would use to describe yourself:
What special talents to you possess (music, sports, etc.)
List three or more high school teachers who know you best:

ACTIVITIES SECTION

In this section, be sure you list the year in which you participated, positions held, hours worked, specific office held, and other detailed type of information such as: "9th grade -Sophomore Class Treasurer; 11th grade - Volleyball Team"

1. List and detail all **school activities:** _____ _____ _____	4. List any significant **travel experiences:** _____ _____ _____
2. List and detail all **sports:** _____ _____ _____	5. List and detail all **paid work experience:** _____ _____ _____
3. List and detail **out-of-school activities** (community service, church volunteer work, tutoring, Girl/Boy Scouts, etc.) _____ _____ _____	6. List and detail all **awards and honors** no matter how small you feel they are: _____ _____ _____

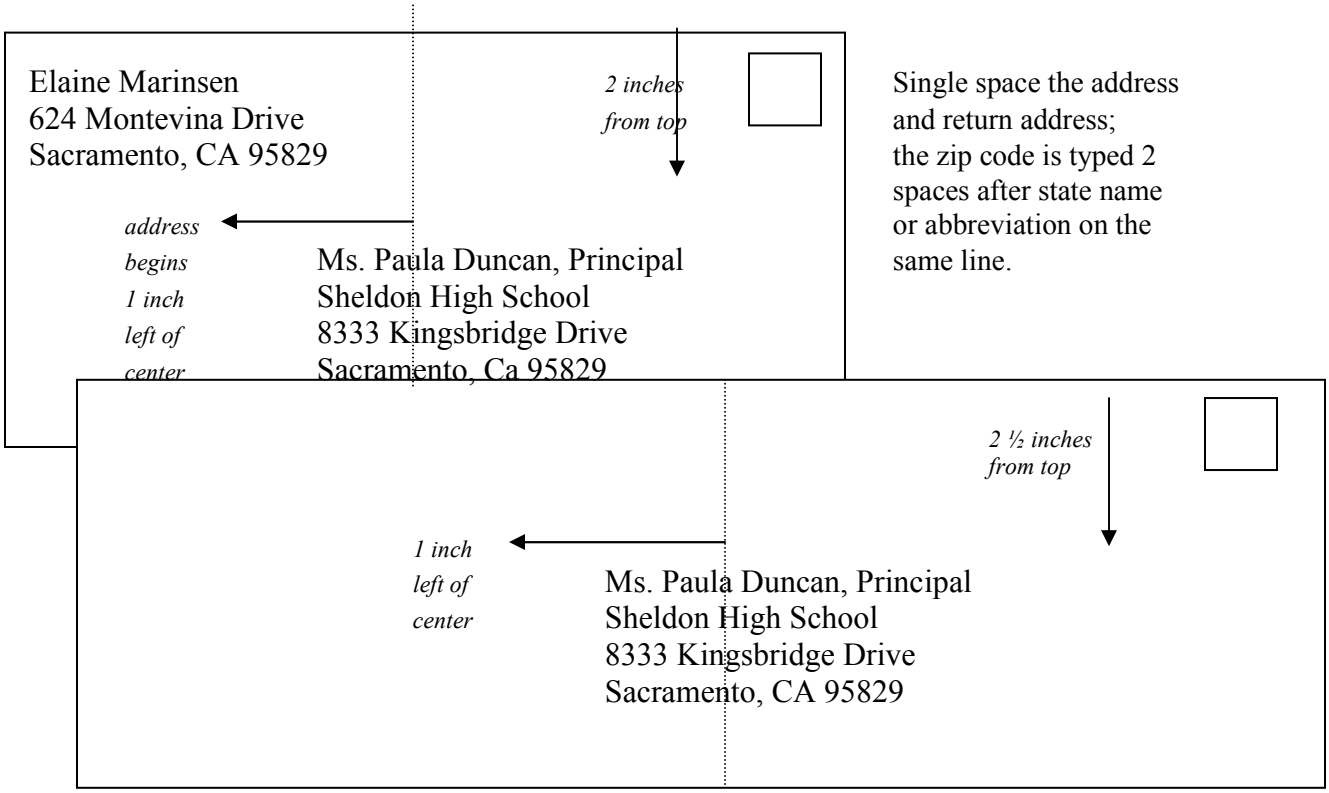
FOLLOW-UP SECTION

- Write a thank-you note to anyone who wrote a letter of recommendation for you. A recommendation requires lots of time and thought and **deserves** a personal thank-you.

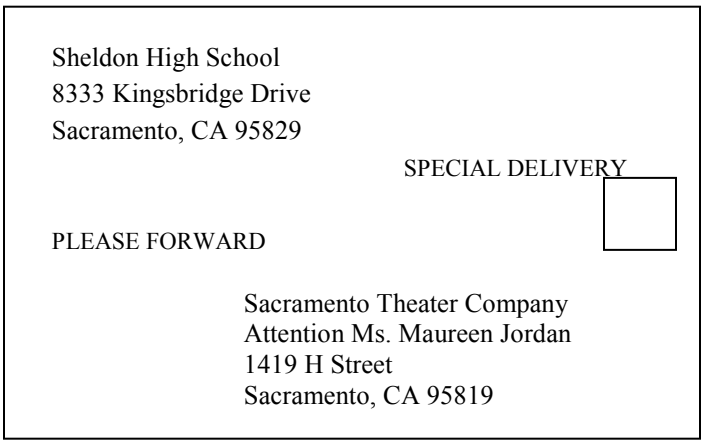
ADDRESSING ENVELOPES

The return address should be typed two lines from the top edge and 3 spaces from the left.

ADDRESSING PROCEDURE



Addressee Notations:
Type notations such as HOLD FOR ARRIVAL, PERSONAL, PLEASE FORWARD, etc., a triple space below return address. Type in all capital letters.



IV ACTIVE READING AND STUDY SKILLS

Reading is a process requiring several important steps. It is not something that just happens when a reader locks his eyes on a page of print. A GOOD READER will apply most of the following processes before, during, and after reading.

I. **PRE-READING:** Determine your purpose for reading (to be entertained, to gather information, to learn how to do something, etc.); Use prior knowledge (what you already know) to allow yourself to comprehend complex ideas.

II. **PLANNING:** A strategic reader will approach a text with a PLAN. The plan may be post-its, note-taking, or highlighting.

III. **REFLECTING:** The reading process is not complete when you finish reading the assignment. You must REFLECT on what you read. Think and talk about it as you would after seeing a movie. Try to "see" the reading again through different eyes, and this helps you to formulate your own interpretations. Participating in book clubs, debates, class discussions, or partner-sharing can expand you thinking and raise your level of understanding.

SIX TRAITS OF ACTIVE READING

1. PREDICTING: to make an educated guess about what will happen in the text based on evidence. Evidence can be the title, illustrations, your prior knowledge about a topic, or clues that you gain along the way as you get through a text.

2. CONNECTING: to notice how a text has similarities to other texts or experiences you have encountered. You could connect a text to other books, poems, or short stories. You could also connect a text to historical events, your own experiences, art, films, television, music, advertisements, etc.

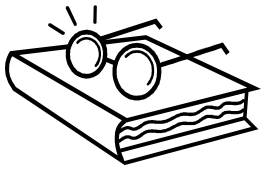
3. SUMMARIZING: to paraphrase what you are reading in your mind as you read it. Active readers constantly keep track of, and summarize what they have already read as they work through a text.

4. QUESTIONING: to ask level one, two, and three questions as one reads. If you are asking literal (1), inference (2) and thematic (3) questions about the text as you read, you will read at a more thoughtful level and retain more information.

5. CLARIFYING: re-reading and checking for understanding. When you clarify, you make sure you understand new words and phrases, complex sentence structures, and higher-level concepts. Re-reading helps immensely!

6. SELF-MONITORING: being aware at the level to which you are practicing traits 1-5. Is your mind drifting? If so, get back to ACTIVE READING!

HOW TO PREREAD A TEXTBOOK CHAPTER



Prereading is a valuable skill to use when you are reading any content area text book or informational material.

The first time you use the prereading strategy, it may take some additional time. But, if you consistently practice the skill and apply it *whenever* you read informational text, it will become routine, a natural part of your reading process.

Because you will develop a focus or purpose for your reading, you will read faster and be able to comprehend and retain more of what you read. Don't wait for a teacher to assign prereading; use the strategy whenever you encounter expository or informational text.

- **Read the chapter title.** The title provides the overall topic of the chapter.
- **Read the chapter subtitle (if included).** The subtitle suggests the specific focus or approach to the topic of the chapter.
- **Read any focus questions at the beginning of the chapter**. They guide your reading and help you to be on the lookout for their answers.
- **Read the chapter introduction or first paragraph.** The introduction, or first paragraph if there is no introduction, serves as a lead-in to the chapter. It gives you an idea as to where the material is starting and where it is headed.
- **Read each boldface subheading.** The boldface subheading will give you an idea of the major topic of the following chapter sections.
- **Read the first sentence of each paragraph.** The first paragraph often tells you what the paragraph will be about or states its central thought. However, be aware that in some material, the first sentence may instead function as an attention-getter or transition or lead-in statement
- **Look over any typographical errors.** Notice important characters terms that are emphasized by being written in slanted *italic* type or dark **boldface** type; often a definition or an example of a new key term follows.
- **Look over any other visual aids.** Notice material that is numbered 1, 2, 3, lettered a, b, c, or is in list form. Graphs, charts, pictures, diagrams, and maps are all ways to point out what is important in a chapter.
- **Read the last paragraph or summary.** This gives a condensed view of the chapter and helps you identify important ideas.

(From Dr. Kate Kinsella, San Francisco State University, March 1998)

FINDING THE MAIN IDEA IN EXPOSITORY TEXT

Expository or informational text is structured very differently from narrative text. Narratives, or stories, comprise much of the text you read in English classes in the form of short stories, myths, novels, and biographies. **Expository or informational text**, however, gives you information, makes an argument, explains an idea, or reports on an event. You find expository text in newspapers and magazines and in textbooks for the content areas where you read to learn information. To understand the structure of expository text, it is important to recognize how and where writers of expository text express their main ideas.

The main idea of a paragraph tells you what the author wants you to know about the topic. The main idea usually is directly stated by the writer in one or more sentences within the paragraph. The sentence that states this main idea is called the **topic sentence** and tells what the rest of the paragraph is about. In some paragraphs, the main idea is not directly stated in any one sentence. Instead, it is left to the reader to infer the main idea.

To find the main idea of a paragraph, first decide what the topic of the paragraph is. Then ask yourself these questions: What is the main idea—what is the author trying to say about the topic? Which sentence states the main idea? Read the following paragraph:

> The Federal Trade Commission has become increasingly interested in false and misleading packaging. Complaints have been filed against many food packagers because they make boxes unnecessarily large to give a false impression of quantity. Cosmetic manufacturers have been accused of using false bottoms in packaging to make a small amount of their product appear to be much more.

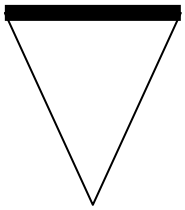
In the preceding paragraph, the topic is false packaging. The main idea is that the Federal Trade Commission is becoming increasingly concerned about false and misleading packaging. The author states the main idea in the first sentence, so that is the topic sentence.

WHERE TO FIND THE TOPIC SENTENCE

Although the topic sentence of a paragraph can be located anywhere in the paragraph, there are several positions where it is most likely to be found. Each type of paragraph has been diagrammed to help you visualize how it is structured.

First Sentence

The most common position of the topic sentence is the first sentence in the paragraph. In this type of paragraph, the author states the main idea at the beginning of paragraph and then elaborates on it, going into greater detail.



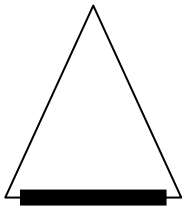
> The good listener, in order to achieve the purpose of acquiring information, is careful to follow specific steps to achieve accurate understanding. First, whenever possible, the good listener prepares in advance for the speech or lecture he is going to attend. He or she studies the topic to be discussed and finds about the speaker and his or her beliefs. Second, on arriving at the place where the speech is to

be given, he or she chooses a seat where seeing, hearing, and remaining alert are easy. Finally, when the speech is over, an effective listener reviews what was said and reacts to and evaluates the ideas expressed.

Usually, in this type of paragraph, the author is employing a **deductive thought pattern**, a pattern in which the statement is made at the beginning and then is supported throughout the paragraph.

Last Sentence

The second most common position of the topic sentence is last in the paragraph. In this type of paragraph, the author leads or builds up to the main idea and then states it in a sentence at the very end.

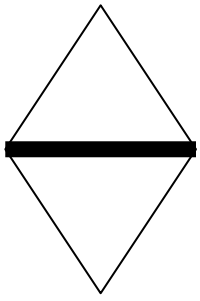


Whenever possible, the good listener prepares in advance for the speech or lecture he or she plans to attend. He or she studies the topic to be discussed and finds out about the speaker and his or her beliefs. On arriving at the place where the speech is to be given, he or she chooses a seat where seeing, hearing, and remaining alert are easy. When the speech is over, he or she reviews what was said and reacts to and evaluates the ideas expressed. Thus, an effective listener, in order to achieve the goal of acquiring information, takes specific steps to achieve accurate understanding.

The thought pattern used in this type of paragraph is **inductive**. That is, the author provides supporting evidence for the main idea first and then states the main idea afterwards.

Middle of the Paragraph

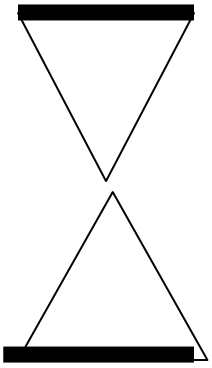
Another common position of the topic sentence is in the middle of the paragraph. In this case, the author builds up to the main idea, states it in the middle of the paragraph, and then goes on with further elaboration and detail.



Whenever possible, the good listener prepares in advance for the speech or lecture he or she plans to attend. He or she studies the topic to be discussed and finds out about the speaker and his or her beliefs. An effective listener, then, takes specific steps to achieve accurate understanding of the lecture. Furthermore, on arriving at the place where the speech is to be given, he or she chooses a seat where it is easy to see, hear, and remain alert. Finally, when the speech is over, the effective listener reviews what was said and reacts to and evaluates the ideas expressed.

First and Last Sentences

Sometimes an author uses two sentences to state the main idea or states the main idea twice in one paragraph. Usually, in this type of paragraph, the writer states the main idea at the beginning of the paragraph, then explains or supports the idea, and finally restates the main idea at the very end.



The good listener, in order to achieve the goal of acquiring information, is careful to follow specific steps to achieve accurate understanding. First, whenever possible, the good listener prepares in advance for the speech or lecture he or she plans to attend. He or she studies the topic to be discussed and finds out about the speaker and his or her beliefs. Second, on arriving at the place where the speech is to be given, he or she chooses a seat where seeing, hearing, and remaining alert are easy. Finally, when the speech is over, he or she reviews what was said and reacts to and evaluates the ideas expressed. Effective listening is an active process in which a listener deliberately takes certain actions to ensure that accurate communication has occurred.

(From Dr. Kate Kinsella, San Francisco University, March 1998)

GUESSING VOCABULARY MEANING FROM CONTEXT

While reading for any class, it is common to encounter words you don't know. **Looking up the unfamiliar words in the dictionary might seem like the right thing to do, but actually this will only slow you down and make you forget what you have already read.** A faster and more productive way to read is to guess the meaning by looking at the sentences and words around the unfamiliar word. This is called **guessing meaning from context.**

To see how many clues are actually available to you to guess most words, look at the following sentences. One word is missing from each sentence, but you can easily guess the word's meaning by relying on context clues:

John got in his _____ and drove down the road.

People who suffer from _____ or the fear of heights shouldn't climb mountains.

Unlike Professor Dixon, who is extremely nervous, Professor Benton is _____.

Types of Context Clues

There are several types of clues to help you guess the meaning of a new word from its context.

1. **Definition:** Often a sentence will contain the actual definition of the word.

   - People who suffer from acrophobia or the fear of heights shouldn't climb mountains.

   (The exact definition of "acrophobia" is given to you in the sentence.)

2. **Example-Illustration:** Often, a sentence will provide examples and details which will help you see and understand the word even if you don't know the exact definition.

   - Mr. Jones is a real recluse. He lives alone on the edge of town and he never comes out of his house except to go to work.

   (It's easy to get a picture of "recluse" from these sentences. It must be a person who is alone and isolated.)

3. **Contrast:** Sometimes an unknown word is used in contrast to a word that you do know or that is explained in the sentence.

   - Unlike Professor Dixon, who is extremely nervous, Professor Benton is very placid.

   (Even if you do not know the meaning of "placid," it has to be the opposite of "nervous," so placid must mean calm or relaxed.)

4. **Logic:** Your knowledge about the world or a particular situation can help you to understand a word you don't know.

   - The reading on the sphygmomanometer let me know that I needed to pay more attention to monitoring my blood pressure.

   (Common knowledge about medical tests in the doctor's office will help you understand that a "sphygmomanometer" is the piece of equipment used to test blood pressure).

5. **Latin or Greek Word Parts:** Even if you don't have all the roots, prefixes, and suffixes memorized, knowing some of them will give you clues about many unfamiliar words.

   - Many politicians still favor the use of geothermal energy.

   (The prefix "geo" may remind you of the word "geography," so you have a clue that the word has something to do with the earth. The root "therm" may remind you of "thermometer" or "thermos," so there is a clue that the word is related to heat. In fact, "geothermal" refers to energy such as coal that is produced by the earth's heat.)

6. **Grammar:** When you know the part of speech of an unfamiliar word, you know a lot about the word.

   - When typing on a computer, you can change text by simply moving the cursor to the place where you want to make the change.

   (Here, the article "the" gives you a clue that the unfamiliar word must be a noun. Knowing this helps you limit your guesses to nouns only.)

7. **Punctuation:** Commas, dashes, parentheses, and semicolons give you a lot of information about unfamiliar words, such as showing you that the writer is providing a definition.

   - My aunt is an incurable kleptomaniac, a person with an uncontrolled desire to steal, and one day she will be arrested.
   - My aunt is an incurable kleptomaniac -- a person with an uncontrolled desire to steal -- and one day she will be arrested.
   - My aunt is an incurable kleptomaniac (a person with an uncontrolled desire to steal) and one day she will be arrested.

   A semicolon may also be helpful. It is used to join two strongly related sentences. Because of this, the sentence that follows a semicolon might contain clues about a word or idea in the first sentence.

   - The weather in San Francisco is very erratic; one day it's cold and windy, and the next day it's hot and muggy.

   (By looking at the second clause, it's easy to see that "erratic" means constantly changing or unstable.)

(From Dr. Kate Kinsella, San Francisco University, March 1998)

NOTE-TAKING IN CLASS

For classes in which you are given reading assignments, you should follow the steps suggested in the previous sections, **"How to Preread Textbooks"** and **"Understanding Main Ideas"** before (not after) the section or chapter is discussed in class.

Now you need to learn how to take class notes and how to take notes on material that is discussed in class but that is not covered in your reading assignments.

WHAT TO NOTE:

- locate the main ideas in your assignments
- take notes only on material that is important and unfamiliar to you.
- pay close attention to the teacher, organize your notes according to the different topics that are discussed
- summarize what the teacher is saying. Most likely your notes will be more extensive than if the teacher had closely followed the book.
- Have a spare sheet of paper handy in case the teacher discusses a topic that is not related to any of your notes.
- listen carefully in order to completely understand what is being said. Don't try to write down every word.
- Note only the important information related to the topic if the teacher writes something on the board, he or she probably considers it important
- Don't write down ideas or facts that are common knowledge or that are already in your notes

TAKING NOTES QUICKLY:

- Don't write complete sentences
- Write phrases—that will trigger your memory when you review
- Abbreviate words to save yourself time. For instance, suppose your music teacher is discussing the history of the piano and states: "The piano was developed in the early 1700s as a modification of the harpsichord." You might write:

Piano (1700s) – modf. hrpscd.

To abbreviate words, leave out unimportant vowels and drop all but the last letter of suffixes. For example, if a word ends in *–ing*, use only the *g*. The word *writing* would be abbreviated *wrtg*.

CORNELL NOTES

Topic: STAR note-taking strategy	Name_____ Subject_____ Date and Period_____
Main Ideas/ Study Questions	**Notes and Details**
S Set Up Paper How do I set up the paper?	*Set up Paper* a. *Complete heading*-name, class, and date in upper right-hand corner. b. All notes need a *title* c. Draw a line down the length of the paper about *1/3rd* of the way in from the left.
T Take Notes How do I take effective Cornell notes?	***Take Notes*** a. *PARAPHRASE* the text or lecture in the right hand column. b. Use *selective listening* to decide important information. If the lecturer strays from the topic, don't be fooled. c. Use whatever it takes to cue your own memory system. Use *capitals, printing, underlining, arrows, or pictures*. d. Don't get hung up on spelling. If you know what you meant, that is all that counts. You will check a reference source for proper spelling if you need to write a paper. e. Develop your own short hand. (make a key for your short hand if needed)
A **A**fter **C**lass **T**asks What do I do after taking note? What do I do when I complete my study questions?	*After Class Tasks* a. During class, or as soon as possible, EDIT YOUR NOTES. Reread them looking for places to make additions, deletions, or clarifications. b. Work with a partner whenever possible. c. Use a highlighter to emphasize important points. d. Note any points that need to be clarified with the lecturer. e. Highlight key terms and definitions. f. NOW fill in THE LEFT HAND COLUMN with QUESTIONS, ICONS (SYMBOLS and PICTURES), and/or MEMORY KEYS that the right column of your notes answer. g. Write a BRIEF SUMMARY that highlights the main points of the notes and discusses the **effect/impact/relevance** of the information. Make connections to prior learning or personal experience.
R **Review Notes** How do I review my notes?	***Review notes*** a. Review notes regularly, especially with a study buddy or group 1) After class 2) At least weekly 3) Before the test b. Cover the right column with paper, and use the questions in the left column to quiz yourself.
Summary	Cornell note-taking is an effective way to understand and remember information from lecture and reading notes. The after class tasks of writing questions, highlighting, and summarizing is what really helps students learn the material.

DIALECTICAL JOURNAL

(also known as the *Double-Entry Journal)*

A dialectical journal encourages critical reading and thinking. When you reread a piece of writing and take note of the significant and meaningful passages, you will better understand the overall meaning of the text. The following is an example of a student's "dialogue" with the short story "The Open Boat", by Stephen Crane, and a final statement of the meaning of the story.

Evidence from the Text: (Direct quotes, lists, sentence fragments- often verbatim- always with page numbers)	**Reader Response:** (Response to left column notes, summaries or paraphrases, comments, comparisons, contrasts, interpretations, judgments, and QUESTIONS)
". . . after successfully surmounting one wave, you discover there is another behind it just as important. . . " (p. 338).	*I see the men in the boat endlessly rowing only to find another wave just as big if not bigger right behind it. They're exhausted from the constant effort of trying to reach the shore. They must be getting discouraged because it is all so futile. This is symbolic of life and they way problems seem to come one right after the other. Just when I thought I had saved enough money for my car, I discovered that I needed more money for car insurance, repairs, and gas. Life just keeps sending us more waves and keeps us from making real progress!*
"It was a thin little oar, and it seemed often ready to snap" (p 338).	*I really like this image of the oar and how it symbolizes the vulnerability of the four men. They had been rowing for hours and getting nowhere; they are at the breaking point. I can really sympathize with their plight—they must be wondering if surviving is worth the pain, especially when survival is not at all certain.*
"None of them know the color of the sky . . . All of them knew the color of the sea" (p. 339).	*When I first read this, I thought nothing of it. So what? What difference does the "color of the sky" make when you're struggling to live? Then, when I read it again and thought about it, I realized how true that statement is. When you are confronted by some earth-shaking personal problem, you are totally unaware of what is happening around you. This reminds me of the saying, "you can't see the forest for the trees";*

	these four men are so focused on their immediate problem (just trying to make it to shore), that they don't know what time of day it is. They might also be ignoring other problems, too. What would happen if the sky were to darken indicating an oncoming storm? They might be in even more danger just because they can't see the bigger picture that Nature is bringing to them.
The shark that only the correspondent sees (p.342).	*What is the significance of this?? Surely he's not just imagining the shark—it's been swimming around the boat for hours. And, why does only the correspondent see him; why not the oiler or the cook?? There has to be some meaning to this, but I don't get it.*
"The Open Boat", title of story	*As I look back on my notes I can see the significance of the title, all the men on the boat were "open" to the elements of nature. They had not protection from the wind, the water or the sea creatures. Their only weapons were their strength and intelligence, and those were not enough to keep them alive.*

Final Statement of Meaning: *The four men in the boat were strong and powerful when they were on land or on board their ship. The oiler was massive and muscular, and the cook had made man ocean voyages, some as dangerous as this one. However, the ocean currents and the reef were just right to cause the shipwreck, and the men were no match for the power of Nature. This is an allegory, a lesson for mankind: in spite of our intelligence, our civilization, and even our technology, man is powerless against the forces of the physical world*

READING LOGS

A reading log is your personal response to the work read. It not only shows your teacher what you think about the book, the characters, or the writer's purpose, but it also helps you better understand what you have read.

You cannot be wrong in your responses, so take risks and be honest. Write about what you like or dislike, what seems confusing or unusual to you. Tell what you think something means.

Look for examples of writing you particularly like or dislike and talk about them. Make predictions, ask questions for clarification, and connect personal experiences with the plot, characters, or setting. Avoid plot or content summaries.

The following list of suggested sentence lead-ins will help you get started:

Take a Risk:

1. I wonder what this means….
2. I really don't understand this part because….
3. I really like/dislike this idea/passage because….
4. The most important part of what I have read is….

Make a Connection:

5. This character reminds me of somebody I know because….
6. This character reminds me of myself because….
7. This character is like *(name of character)* in (*another book, a movie, a TV show)* because…
8. This scene reminds me of a similar scene in (*title of work)* because….
9. The idea reminds me of the ideas in (*title of work)* because….
10. This conflict is similar to (*my family/community/world*) because….
11. This situation reminds me of my own life. It happened when….

Show an Insight:

12. This part is very realistic/unrealistic because….
13. I think the setting/scene is important because….
14. I predict that….
15. I think that _____ is a symbol of ….
16. I think that it is very ironic that….
17. The character I most admire is _____ because….
18. I like/dislike the author's style; he/she….
19. I think the title means….

Challenge the Text:

20. I like/dislike this writing because….
21. This section makes me think about _____ because…
22. This section is particularly effective because….
23. I think the relationship between _____ and _____ is interesting because….
24. If I were ___(*name of character*) ___at this point, I would….

GUIDELINES FOR READING LOGS

+ **Excellent:**

Log entries are in-depth and give real insight into the reader's thought process. Entries have all or most of the following characteristics:

- Writer clearly indicates title, author, number of pages, and genre before the first entry.
- Each entry is dated with corresponding page numbers.
- Writer explores his/her own thoughts and feelings as he/she reads.
- Writer completely develops thoughts and begins to analyze and/or makes connections
- Between this piece of literature and others.
- Writer includes some supporting evidence (examples, quotes) from the literature.

√ **Average:**

Log entries show that the reader has done some basic thinking about what he/she has read. Entries possess all or most of the following characteristics.

- Writer mentions title of book before first entry but may forget author, pages, and genre
- Writer moves beyond summary into stressing opinion about what he/she has read.
- Writer provides some evidence of thinking as reading is present, but analysis and/or comparison are lacking. Points may be unclear or may need additional development.

Ø **Unacceptable/Needs Work:**

Log entries reflect little effort in reading and/or thinking. Entries possess most of the following characteristics.

- Writer fails to accommodate reader, does not supply title, author, pages or genre.
- Writer merely summarizes plot. No thoughts or ideas are evident.
- Entries appear rushed. Little, if any, evidence of thinking and reading is present.
- Entries are too brief or too few entries per book. All entries are from the same part of the book.

Model for A+ Reading Log:

Book Title: At Risk
Author: Alice Hoffman
Pages 150-200

Amanda is starting to show the effects of AIDS, the disease she acquired from tainted blood given by transfusion after surgery to remove her appendix. She has lost weight, is constantly tired, and gets sick easily. What she wants most is to continue to go to school and compete in gymnastics, but the parents of her classmates are afraid that their own children somehow will be contaminated.

A similar situation happened to Ryan White in the early 90's, and Ryan and his mother eventually had to move from one community to another which would allow him to attend their school. I think parents have a right to be worried over the safely of their children, but this kind Of ignorance about the facts of a well-known disease frightens me. People have got to be aware of and sensitive to the rights of all people, not just the rights of those they love.

Evidence from the text Connection to similar event Own thoughts

THE RESEARCH PAPER

Any manuscript requiring the use of documentation of information (parenthetical references within the text) and a list of works cited must have specific form and style. The form and style guidelines in this manual are recommended by the Modern Language Association of America and have been widely adopted not only by journals and university presses but also by graduate schools, college departments, and instructors on this campus.

Requirements for research papers will vary with different courses, assignments, and instructors. Many teachers will supply sample papers geared to specific classes and assignments and will provide handouts offering additional guidelines based on their own preferences on matters of form. This section of the handbook provides sample models of a title page, outlines, ways to incorporate quotations, and a final works cited. For further assistance in form and style consult *MLA Handbook for Writers of Research Papers* in the Sheldon High School Library.

The research paper is just what it says it is, a paper based on research which you uncover and organize in a coherent manner. It does not take a position, and does not argue an issue. You as the writer take the information available in the research digest the information from your sources, and write a paper in your own individual style. What you, the writer, think and believe is not the thesis of the paper; what the research proves is the point of the assignment. If you are assigned to write a "position paper" in which you conduct research on a topic, your task will vary somewhat; you will use the research to support your position, or stand, on a topic.

You the researcher, are encouraged to use the facilities provided by the school, city, and college libraries, but you should go "off the beaten path" for fresh and up-to-date information on your subject; you can consult a service organization, a special interest group, a government or state agency, an individual with some authority on the subject in questions, or a person with specialized experience in your subject area. Primary sources are often your best resources.

MLA FORMAT

- White 8 ½ by 11 inch paper
- 12 Point, Times New Roman font
- 1 inch margins: top, bottom, left, right
- Double-spaced throughout

TITLE HEADING

A research paper **does not need a title page**; a title heading on the first page is sufficient. Begin on the first line (one inch from the top of the paper) on the first page. Flush with the left margin, type your name, your instructor's name, the course title and/or number, and the date on separate lines, double spacing between the lines. Double-space again and center the title of your paper. Do not underline or bold your title. Double space again and begin the first line of text. Remember to indent all paragraphs.

↑ 1"

Martinsen 1

Elaine Martinsen

Mr. Mazzaferro

1" →

←1" Music Theory

22 September, 2005

The Influence of Geography on 1990's Pop Music

In studying the impact of Latin American, African, and Asian music on modern American rap and reggae composers, music historians have found strong similarities

PAGE NUMBERS

Number all pages consecutively throughout the manuscript in the upper right corner, one half inch from the top. Type your last name only before the page number, as a precaution in case of misplaced pages. Do not use the abbreviation *p*. before a page number or add a period, a hyphen, or any other mark or symbol.

½ " {

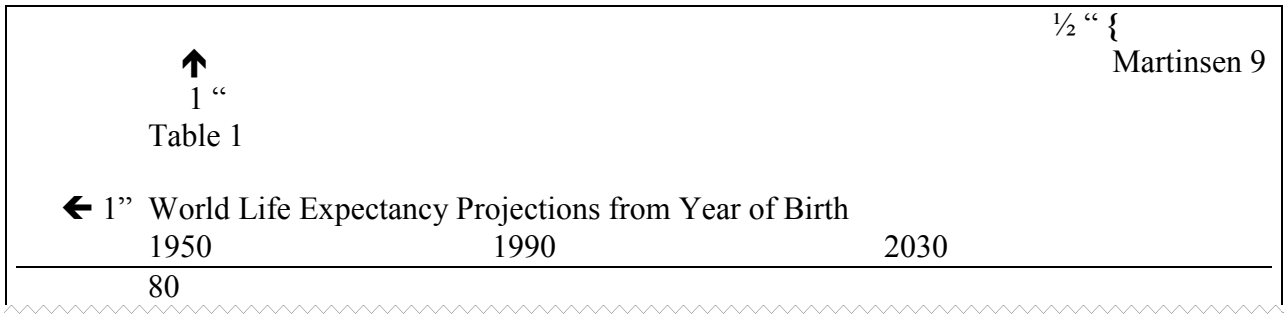
Martinsen 2

← 1" Bob Marley's earliest attempts to blend the African and Jamaican rhythms resulted 1"→

TABLES AND ILLUSTRATIONS:

Place illustrative material (tables, charts, graphs, drawings, photos) as close as possible to the part of the text that it illustrates. A table is usually labeled "Table", given an Arabic numeral and captioned; a chart, photo, or drawing should be labeled "Figure", assigned an Arabic numeral, and given a title or caption. Type both label and caption flush left on separate lines

above the table and capitalize them as you would title. Give the source of the table and any notes immediately below the table.



HOW TO TAKE NOTES WITHOUT PLAGIARIZING

So you've been assigned to write a report on neurotic animals and the psychologists who treat them. You've actually managed to find some obscure articles in *Psychology Today* and Veterinarian *Monthly*, and you are ready to write your report, right?

Wrong! First, you need to review your notes on how to avoid plagiarism by correctly documenting your resources. As you may recall, plagiarism, a federal misdemeanor subject to fines and/or imprisonment, is the theft of another person's words or ideas; plagiarism is the act of using another person's ideas or expressions in your writing without acknowledging the source. The word comes from the Latin word *plagiarius* (kidnapper), and it means "the false assumption of authorship; the wrongful act of taking the product of another person's mind and presenting it as one's own" (*MLA Handbook for Writers of Research Papers*). You must document everything that you borrow—not only direct quotations and paraphrases but also information and ideas.

Note-Taking Strategies:

Do:	**Don't:**
Copy the full bibliographic information for your source on your note cards or other works cited organizer.	read a sentence from a source and write a sentence of notes; this process inadvertently leads to plagiarism.
Read an entire article or section before jotting down main ideas/important details and add parenthetical references to notes (author and page).	highlight everything in an article. (It defeats the purpose of highlighting!).
Synthesize (blend) similar information from a variety of articles.	change one word in a sentence and think you've avoided plagiarism.
Pull quotes that might be relevant later, giving credit to the speaker of the quote as well as parenthetically referencing author and page of article.	accept everything you read as unbiased truth.
Consider the source and reliability of the information you find. (Is there an obvious bias in the source? Is the information current and accurate? Can you find other sources which validate or confirm the information?)	forget to record the resource before returning it to the library.

DOCUMENTING SOURCES USING PARENTHETICAL REFERENCES

In writing your research paper, you must document everything that you borrow – not only direct quotations and paraphrases but also information and ideas. Of course, common sense as well as ethics should determine what you document. For example, you rarely need to give sources for familiar proverbs ("You can't judge a book by its cover"), well-known quotations ("We shall overcome"), or common knowledge ("George Washington was the first president of the United States"). but you must indicate the source of any appropriated material that readers might otherwise mistake for your own.

The most practical method of documenting sources is to insert brief acknowledgments known as parenthetical references in your paper wherever you incorporate another's words, facts, or ideas. If we break down this term, "parenthetical" refers to the parentheses you use to enclose the author and page number of your source. The "reference" part of the term refers the reader of your paper to the end of the paper where the full bibliographic information can be found on the Works Cited page.

Referencing Paraphrased Information:

In this example, the writer paraphrases the information, adding author and page in parentheses at the end of the sentence. Notice that the period comes at the end of the citation. Technically, the parenthetical reference is part of the sentence.

> Scholars believe that there were at least three different Versions of Hamlet and those editors later consulted all three to Create the final published versions (Gibson 263). This may be why some versions differ in small ways from others.

-Or-

An alternate method of documenting your source is to embed some of the reference information in the sentence. You should never refer to a person without identifying his/her area of expertise. This method should only be used for people and organizations, not for magazines or other printed material. You would never say, "According to Time magazine…," or "According to the Internet…" When using this method, you must still include an entry on your Works Cited page.

> According to Rex Gibson, a noted Shakespearean scholar, there were at least three different versions of Hamlet, which editors later consulted to create the final published version (263. This may be why some versions differ in small ways from others.

The full bibliographic information for both of the preceding examples would be found on the Works Cited page and would look exactly the same. Both would be listed alphabetically under "G," for Gibson (see "Sample Works Cited Page").

Referencing Direct Quotes:

Direct quotes from a source should be used selectively and should never comprise the majority of your paper. Quote only words, phrases, lines or passages that are particularly interesting, vivid, unusual and/or relevant, and keep all quotations as brief as possible. A parenthetical reference must come at the end of each direct quote.

Direct quote:

> Hamlet, first performed in 1600, was written well after Shakespeare had already developed a reputation as a playwright. In 1598 Francis Meres, a young preacher and critic of the arts, stated this point. "Our Shakespeare has a flair for the mellifluous and honey-tongued, thus entrancing his audiences" (Wright xxiii).

Embedded quote:

> Hamlet, first performed in 1600, was written well after Shakespeare had already developed a reputation as a playwright. In 1598 Francis Meres, a young preacher and critic of the arts, referred to Shakespeare as "mellifluous and honey-tongued" (Wright xxiii).

Notice in the previous example, the originator of the quote, Francis Meres, is not the same as the author of the text, Louis B. Wright, who included this information in his introduction of the Folger Library edition of Hamlet. And, don't forget the completed documentation will include a bibliographic entry under "Wright" on the Works Cited page.

Referencing Materials with No Author:

Sometimes, you will find articles or other sources which have no listed author. If this information is from the Internet, BEWARE!! How do you know you're not referencing a twelve year old prankster from Peoria? If you can confirm the reliability of the source (See "Evaluating Internet Sources"), you may reference the material without author by giving the article title and page number.

> Although most people associate Shakespeare with his plays, he was also a poet of great renown. In fact, "evidence indicates that both he and his world looked to poetry, not playwriting, for enduring fame" ("E-Shakespeare").

Referencing Material from Two Different Sources:

Because you are encouraged to synthesize information from a variety of resources, you may write sentences which contain more than one parenthetical reference. To avoid interrupting the flow of your writing, place the parenthetical reference where a pause would naturally occur. When citing more than one author in a sentence, place the parenthetical reference as follows:

> In the late Renaissance, Machiavelli contented that human being were by nature "ungrateful" and "mutable" (1240), and Montaigne thought them "miserable and puny" (1343).

- NOTE: In the above example, the names of the two authors are embedded within the text. The Works Cited Page would include **separate** entries for each of these authors.

Referencing Quotations Longer than Four Lines:

If a quotation runs more than four typed lines, set it off from the rest of your text by beginning a new line, indenting ten spaces from the left margin, and typing it (double-spaced) **without** adding quotation marks. A colon (:) generally introduces a quotation displayed in this way.

At the conclusion of Lord of the Flies, Ralph and the other boys realize the horrors of their actions:

> The tears began to flow and sobs shook him. He gave himself up to them for the first time on the island; great shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence (Golding 186).

Referencing a Single Line of Poetry:

If you quote a single line of verse or part of a line that does not require special emphasis, put it in quotation marks within your text. You may also incorporate two or three lines this way, using a slash (/) with a space on each side to separate them. In the following example from Julius Caesar, notice that verse plays are cited by division (act, scene, and line) rather than by page number. For example, a reference to Act III, scene 2, lines 80-81 of the play would be cited as 3. 2. 80-81.

"Friends, Romans, countrymen" begins Antony's famous speech,
"lend me your ears: / I come to bury Caesar, not to praise him"
(Shakespeare 3. 2. 80-81).

Referencing More than Three Lines of Poetry:

Verse quotations of more than three lines should begin on a new line. Unless the quotation involves unusual spacing, indent each line ten spaces from the left margin and double-space between lines, adding no quotation marks which do not appear in the original.

Elizabeth Bishop's "In the Waiting Room" is rich with evocative detail:

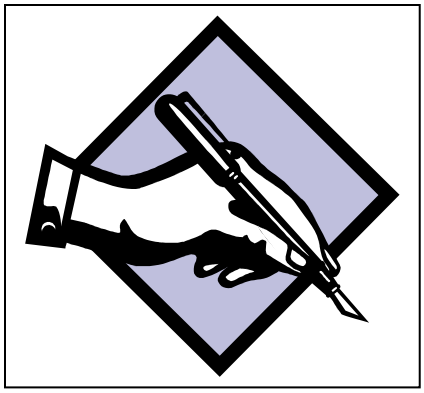
In Worcester, Massachusetts,
I went with Aunt Consuelo
to keep her dentist appointment
and sat and waited for her
in the dentist's waiting room.
It was winter. It got dark
early. The waiting room
was full of grown up people,
arctics and overcoats
lamps and magazines (6-15).

Final Thoughts on Documenting Sources

Sometimes, students are not sure what information needs to be documented with parenthetical references. A general rule is to document everything new you learn as you conduct your research. The following list may provide some guidance in this area:

DO Document:	DO NOT Document:
• Direct quotations • Paraphrased information • Paraphrased ideas • Paraphrased arguments • Another's line of thinking • Another's phrasing • Statistics • Specific names, dates, and places • Information from formal lectures, interviews, movies or recordings	• Common knowledge and facts • Well-known proverbs and sayings • Your own ideas and arguments • Something your teacher said in passing • Something your parent said

When in doubt, don't leave the reference out!



WORKS CITED

When writing a research paper, you must indicate exactly where you found whatever material you borrow—whether facts, opinions, or quotations. You must acknowledge your sources by keying citations in the text to a list of the research materials used. This list will appear at the end of your paper. The title of this list is Works Cited. (Versions of the Works Cited are also referred to as the Works Consulted, Bibliography, annotated Bibliography, or Selected Bibliography.)

WORKS CITED CHECK LIST

- **Continue the numbering**—pagination—from your paper through the Works Cited page(s).
- **Begin each new entry flush with the left margin** (one inch), and if the entry runs more than one line, **indent the subsequent line(s)** one tab from the left margin.
- **Double-space** throughout the Works Cited. EVERYTHING is double-spaced.
- **Alphabetize** the entries based on the author's last name or first word of the title (ignoring "A", "An", and "The" for titles)—whichever piece of information comes first.

Consult the *MLA Handbook for Writers of Research Papers* for additional formatting or citing information.

CITING BOOKS

- **Book (without an author).**
  Title of Book. City of Publication: Publishing Company, Copyright Year.

  Example:
  Encyclopedia of Photography. New York: Crown, 1996.

- **Book (one author).**
  Author's last name, First name. Title of Book. City of Publication: Publishing

  Company, Copyright Year.

  Example:
  Macdonald, Jorge. How to Write a Research Paper. Sacramento: Houghton, 2004.

- **Books (2 or 3 authors).**
  Last Name of the first author, First Name, First and Last Name of second author, and

  First and Last name of third author. Title of Book. City of publication:

  Publishing Company, Copyright Year.

Example:
Macdonald, Jorge, Susan Anthony, and Walter Morrison. How to Write a Research Paper for Anyone. Sacramento: Houghton, 2005.

- **Book (more than 3 authors).**
  Last Name of first author, First Name, et al. Title. City of Publication: Publishing Company, Year Published.

  Example:
  Macdonald, Jorge, et al. Writing Research Papers for Dummies. San Diego: MacMillan Publishing, 2005.

- **Two or More Books by the Same Author.**
  Last name, First name. Title. City of Publication: Publishing Company, Year Published.

  --. Second Title. City of Publication: Publishing Company, Year Published.

  Example:

  Dickens, Charles. Great Expectations. New York: Signet Classic, 1980.

  --. A Tale of Two Cities. New York: Signet Classic, 1980.

- **An Edited Book.**
  Editor's Last Name, First Name, ed. Title. City of Publication: Publishing Company, Year Published.

  Example:
  Richard, Theresa, ed. Foundations of Democracy: Authority, Privacy, Responsibility, and Justice. Center for Civic Education: Calabasas, 1996.

- **Book with an Introduction, Preface, Foreword, or Afterword that is being Cited:**
  Last Name of author who did NOT write the book, First Name. Type of "Piece." Title of Work. By First and Last name of author who wrote the work. City of Publication: Publishing Company, Year Published. Pages of cited material.

- **Example of book with a different author of a foreword, preface, etc. than the book's original author:**

Borges, Jorge Luis. Foreword. Selected Poems, 1923-1967. By Barry Sears. New York: Signet, 2003. iii-xv.

- **Example of book where the author wrote his own afterword that has its own title.**
  Hamill, Pete. "In Search of Art." Afterword. The Essence of Art. By Hamill. London: Harmony, 2002.

- **A Selection in an Anthology or Collection.**
  Last Name, First Name. "Title of Piece in Anthology." In Title of Anthology. Ed. Author(s) First and Last Name(s). City of Publication: Publishing Company, Year of Publication.

  Example:

  Zarembka, Joy M. "America's Dirty Work: Migrant Maids and Modern-Day Slavery." In Global Women: Nannies, Maids, and Sex Workers in the New Economy. Ed. Barbara Ehrenreich and Arlie Russell Hochschile. New York: Henry Holt and Company, 2004.

ENCYCLOPEDIA/DICTIONARY

- **Online Encyclopedia.**

  "Title of Article." Title of Publication. Publication Year. Compiling Company. Date of Access. <URL>.

  Example:

  "Fresco Painting." Encyclopaedia Britannica Online. 2002. Encyclopaedia Britannica. 8 May 2002. <http://search.ed.com/>.

- **CD-ROM Encyclopedia.**

  "Title of Article." Title of Publication. Edition or Version. CD-ROM. City: Compiling Company. Date of Publication.

Example:
"Cambodia." Grolier Multimedia Encyclopedia. Vers. 9.0. CD-ROM. Novato:

Mindscape, Inc. 1997.

- **Encyclopedia in Print.**

Author (if available). "Title of Article." Publication. Edition. Year of Publication.

Example:

Mohanty, Jitendra M. "Indian Philosophy." The New Encyclopaedia Britannica:

Macropaedia. 15th ed. 1987.

- **Dictionary**.
Word being defined. Def. Number/letter of specific definition. Publication. Edition. Year

of Publication.

Example:

"Noon." Def. 4b. The Oxford English Dictionary. 2nd ed. 1989.

MAGAZINE, JOURNAL and NEWSPAPER ARTICLES

- **An Article from a Weekly Magazine**

Last Name of author, First Name. "Title of the Article." Title of Magazine. Day Month

Year of publication: page numbers.

Example:
Smythe, Jason. "Remembering our Past Mistakes." Newsweek. 16 Nov. 2005: 73-74.

- **An Article from a Monthly Magazine**

Last Name of author, First Name. "Title of the Article." Title of Magazine. Month Year

of publication: page numbers.

Example:

DeMott, Benjamin. "Looking Back on the Seventies: Notes Toward a Cultural History."

The Atlantic. March 2000: 58-64.

- **An Article from a Journal, with continuous Pagination throughout the Volume**

  Last Name of author, First Name. "Title of the Article." Title of Magazine. Volume Number (Year of publication): page numbers.

Example:

Tracey, Philip. "Birth of a Culture." Commonweal. 90 (2005): 529-33.

- **An Article from a Journal that Pages each Issue Separately**

  Last Name of author, First Name. "Title of the Article." Title of Magazine. Volume Number (Month and Year of publication): page numbers.

Example:

Kopkind, Andrew. "A New Culture of Opposition." English Journal. 111(October 2001): 54-57.

- **An Article from a Daily Newspaper**

  Last Name of author, First Name. "Title of the Article." Title of Newspaper. Day Month Year of publication: section number.

Example:

Hartnett, Ken. "The Alternative Society, Part Two: Disaffected Depend on Society They Shun." Boston Evening Globe. 27 April 2003: A2.

- **A Book Review**

  Last Name of author, First Name. "Title of Review." Review of Title of work, by author of reviewed work. Title Periodical that Published Review. Month and Year of Publication: page numbers.

Example:

Morris, Jan. "Visions in the Wilderness." Rev. of Sands River, by Peter Matt. Saturday Review. April 2000: 68-69.

- **An Unsigned Article or Review**

  "Title of Article or Review." Title Periodical that Published Review. Month Year of Publication: page numbers.

  Example:

  "Form and Function in a Post and Beam House." Early American Life. Oct. 2002: 41-43.

- **A Public Document**

  Name of Department that published document. Title of Periodical that Published Document. City of Publication: Office of Publication, Year.

Example:

U.S. Department of Health, Education and Welfare National Center for Educational Statistics. Digest of Educational Statistics. Washington D.C.: Government Printing Office, 2005.

RECORDINGS AND WORKS OF ART

- **Sound Recording (entire CD)**

  Last Name of composer/conductor/performer, First Name. Title of Recording. Name of Recording Manufacturer, Year.

  Example:

  Simon, Paul. The Rhythm of the Saints. Warner Bros., 1990.

- **Sound Recording (specific song or selection from a CD)**

  Last Name of composer/conductor/performer, First Name. "Title of Song." Title of Recording. Name of Recording Manufacturer, Year.

Example:

Bartoli, Cecilia. "Les filles de Cadix." Chant d'amour. London, 1996.

- **Work of Art in a Gallery, Collection, or Museum**

Last Name of artist, First Name. Title of work of art. Name of gallery, collection, or Museum, City.

Example:

Bearden, Romare. The Train. Carole and Alex Rosenberg Collection, New York.

- **Work of Art or Photograph in a Text**

Last Name of artist, First Name. Title of work of art. Name of gallery, collection, or Museum, City. Title of text. By Name of author or editor of text. City of Publication: Publishing Company, Year Published. Slide, figure, or plate number of work of art in text.

Example:

Cassatt, Mary. Mother and Child. Wichita Art Museum, Wichita. American Painting: 1560-1913. By John Pearce. New York: McGraw, 1964. Slide 22.

FILM AND TELEVISION PROGRAMS

- **Recording of a Film (Videocassette or DVD)**

Title of film. Director's name. Performer's names. Year of film's original release. Type of Recording. Distributor of film recording, year recording was released.

Example:

It's a Wonderful Life. Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell, 1946. DVD. Republic, 1998.

- **Television or Radio Program**

  "Title of the episode or segment." Title of the program. Name of the network. Call letters and city of local station. Broadcast date.

  Example:

  "Death and Society." Weekend Edition Sunday. National Public Radio. KQED, Sacramento. 25 Jan. 1998.

- **Television or Radio Program Transcript**

  "Title of the episode or segment." Title of the program. Name of the network. Call letters and city of local station. Broadcast date. Transcript.

  Example:

  "Death and Society." Weekend Edition Sunday. National Public Radio. KQED, Sacramento. 25 Jan. 1998. Transcript.

- **Interview on a Television or Radio Program**

  Last Name of person being interviewed, First Name. Interview. Title of program. Name of the network. Call letters and city of local station. Broadcast date.

  Example:

  Nader, Ralph. Interview. Talk of the Nation. National Public Radio. WBUR, Boston. 16 April, 1998.

LETTERS AND INTERVIEWS

- **Published Letter in a Text**

  Last Name of author of letter, First Name. "Title of letter." Date letter was originally written. Number of letter assigned by editor of text of Title of Text. Ed. Name(s) of editor(s) of text. City of Publication: Publishing Company, Year Published. Page numbers.

Example:

Woolf, Virginia. "To T. S. Eliot." 28 July 1920. Letter 1138 of The Letters of Virginia Woolf. Ed. Nigel Nicolson and Joanne Trautmann. New York: Harcourt, 1976. 437-38.

- **Personal Letter**

  Last Name of author of letter, First Name. Letter to the author. Date Letter was written.

  Example:

  Morrison, Toni. Letter to the author. 17 May 1999.

- **Interview (in person or by telephone)**

  Last name of person interviewed, First Name. Type of interview. Date of interview.

  Examples:

  Pie, I. M. Personal interview. 22 July 1993.

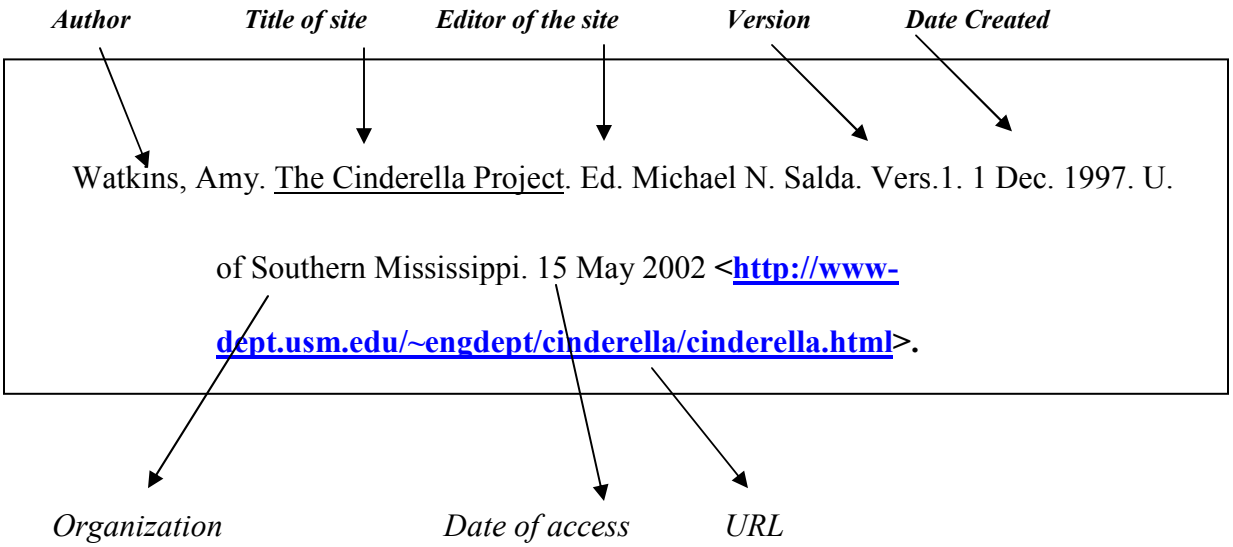
  Poussaint. Alvin F. Telephone interview. 10 Dec. 1990.

Internet Sites

The typical entry for an entire Internet site consists of the following items. If you cannot find some of this information, cite what is available in the order provided.

Author, Title of site, name of editor of the site (if given), electronic publication information, including version number (if not part of title), city, publisher and date of original print version, date of electronic publication or last update, name of organization, date of access, and URL.

Example:



- **Online book**
  Author, title of book, editor, city and date of original print version, title of site, date of access, URL.

Example:

Douglass, Frederick. Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself. Boston, 1845. 30 Jan. 1997 <http://www.pemberley.com/>.

- **A story inside an online book**

  \Author, title of essay or story, title of book, editor, city, publisher, and date of original publication,

  date of access and URL.

  Example:

Hawthorne, Nathaniel. "Dr. Heidegger's Experiment." Twice-Told Tales.

Ed. George Parsons Lathrop. Boston: Houghton, 1883. May 2002

<http://www.pemberley.com/>.

- **An essay inside an online book**

Author, title of essay, title of book, city and date of original publication, title of site, editor, date of electronic publication, organization, date of access and URL.

Example:

Nesbit, Edith. "Marching Along." Socialists Rise Up. London, 1908. Victorian Women

Writers Project. Ed. Perry Willett. May 2000. Indiana U. 26 June 2003

<http://www.indiana.edu/~letrs/fvwwp/nesbit/>.

- **Article in an online newspaper**

  Author, title of article, title of news organization, date of original publication, date of

  access and URL.

Example:

Achenbach, Joel. "America's River." Washington Post 5 May 2002. 20 May 2002 <http://www.washingtonpost.com/wp-dyn/article.html>.

- **Article in an online magazine**

Author, title of article, title of magazine, date of original publication, date of access and URL.

Example:

Brooks, David. "The Culture of Martyrdom." Atlantic Online June 2002. 24 Sept. 2002

<http://www.theatlantic.com/issues/2002/06/brooks.htm>

- **Unsigned Article in an online magazine**

Title of article, title of magazine, date of original publication, date of access and URL.

Example:

"High School Fitness." USNews.com 27May 2002 <http://www.usnews.com/usnews/issue/

020527/biztech/27home.b.htm>.

- **Editorial in an online magazine**

Title of article, editorial, title of magazine, date of original publication, date of access and URL.

Example:

"Keeping College Doors Open." Editorial. Christian Science Monitor: CS Monitor.com

16 May 2002. 20 May 2002 <http://www.csmonitor.com/2002/0516-comv.html>.

- **Letter to the Editor in an online magazine**

  Author, letter, title of periodical, date of original publication, date of access and URL.

  Example:

  Schmidt, Christine. Letter. New York Times on the Web 20 May 2002. 14 Aug. 2004

  <http://www.nytimes.com/2002/05/20/opinion.html>

- **Article from an encyclopedia online**.

  Author, title of article, date of original publication, title of encyclopedia, editor, date of access, URL.

  Example:

  Brown, James. "Slavery." Encyclopaedia Britannia Online. 2002.14 Dec. 2004

  <http://www.brittanica.com/>.

- **Article from a news network online.**

  Title of news segment, title of news site, date of publication, organization, date of access, URL.

  Example:

  "City Profile: San Francisco." CNN.com. 2002. Cable News Network. 14 May 2002

  <http://www.cnn.com/TRAVEL/atevo/city/SanFrancisco/intro.html>.

- **Repeating author of a book, article, essay using online source.**

  Cite in the usual format, but place dashes in the second entry, making sure to alphabetize the sequence by first noun of the title.

  Example:

  Austen, Jane. Pride and Prejudice. Ed. Henry Churchyard. 1996. Jane Austen Information Page.

  6 Sept. 2002 <http://www.pemberley.com/janeinfo/pridprej.html>.

  ---. Sense and Sensibility. Ed. Henry Churchyard. 1996. Jane Austen Information Page. 6 Sept. 2002 <http://www.pemerley.com/janeinfo/pridprej.html>

EVALUATING INTERNET SOURCES

Not all information is equally valuable. Retrieved information, whether from a print or non-print sources, must be carefully examined to determine its usefulness and quality. As the Internet is a popular source of information for assignments and research papers, it is important to be able to select and critically evaluate the sites you visit.

Consider the following questions when gathering resources from the Internet for your information needs:

Source and Authority

- Who wrote, created or published the information?
- Is the author or publisher of the Internet page affiliated with an established institution or organization?
- Are excerpted or reprinted article sources acknowledged?

Scope and Content

- What is the scope or coverage of the information presented?
- Is the material presented as original information, or is it a secondary sourced?
- Is the research comprehensive or does it only address one portion of your topic?

Purpose and Relevance

- Is the information intended to inform, explain, or persuade?
- What is the point of view or perspective of the author or producer?
- Is the information objective or is there bias in the presented information?
- Is the information directed toward a general, specialized or partisan audience?
- How useful is the information for your topic?

Timeliness and Currency

- When was the Internet page create and how current or up-to-date is the information?
- Is the Internet page updated or revised on a regular basis?

After evaluating and selecting the Internet resources most appropriate for your information needs, you will need to know how to cite them on your Works Cited Page. Look at the preceding page for suggested format for citing Internet sources.

Sample Works Cited Page

½" ←Martinsen 8

Works Cited

1"← "Are Home Daycare Centers Licensed?" Baby Center. 15 June 2005. < www.babycenter.com>.

Duncan, Paula. Personal Interview. 23 April 2005.

"Form and Function in a Post and Beam House." Early American Life. Oct. 1980: 41-43. 1"→

Gibson, Rex. Cambridge School Shakespeare: Hamlet. Cambridge: Press Syndicate of the University of Cambridge, 1994.

---. Cambridge School Shakespeare: King Lear. Cambridge: Press Syndicate of the University of Cambridge, 1994.

Hartnett, Ken. "The Alternative Society, Part Two: Disaffected Depend on Society They Shun." Boston Evening Globe. 27 April 2002: A2.

Jennings, Andrea T. "Hiring Generation X." Journal of Accountancy. Feb. 2000: 55-. Expanded Academic ASAP. Thomson Gale. College of Staten Island Lib., NY. 15 Apr. 2001. <http://infotrac.galegroup.com>.

"Shakespeare." Benet's Readers Encyclopedia. 2001 ed.

Trudeau, Gary. "Doonesbury." Cartoon. The Sacramento Bee. [Sacramento, CA] 27 February 1989: 32.

Wills, Gary. "The Making of the Yippie Culture." In Perspectives for the 70's. Ed. Robert Noreen and Walter Graffin. New York: Dodd, Mead, 1971.

COMMON QUESTIONS WHEN USING PARENTHETICAL REFERENCES

When citing a source with the following…		Do this…
1.)	An author and page #:	…last word" (Smith 76).
2.)	An author and NO page #	…last word" (Smith).
3.)	Source with no author and no page #	…last word" ("Whole or Partial Title").
4.)	An author with several works (not books)	…last word" (Smith, "Portion of Title" Page # if possible).
5.)	An author of several books	…last word" (Smith, Title #).
6.)	More than one author and page #	…last word" (Smith and Johnson #).
7.)	Quoting an author who's quoted in the text	…last word" (qtd. In Smith #).
8.)	Personal interview	…last word" (Smith Interview).

NOTE: Be sure to establish the credentials of the interviewee within the text of your paper.

THINGS TO KEEP IN MIND WHEN USING PARENTHETICAL REFERENCES

- There is no end mark after the direct quote or paraphrase. Simply space once, add the parenthetical reference, and put the period after the last parenthesis.
- IF you quote something that ends with a question mark or exclamation mark, you DO include that punctuation within the quotation marks. Then, space, add the parenthetical reference, and put the period after the last parenthesis.
- There is NO comma between author and page number UNLESS you must also include a portion of the title to distinguish which of the multiple works by the same author you are referencing.
- Never write the word "page" or "p." or "pg." before the page number.
- Only include the page number IF you know it from the original, printed source—not as it may appear online. For example, when you are citing an internet source, you would NOT use the page numbers as they are printed or as you scroll down (such as 3 of 10—you would not cite it as page 3).
- The first thing in a parenthetical reference must be the same as the first piece of information in the corresponding works cited entry—usually this is either the author's last name or a title of a work. Do NOT include website addresses as it does not follow the MLA format.
- Ultimately, if your instructor directs you to follow a different format, you must comply—expect this especially in college.

GENERAL REFERENCE

MECHANICS OF COMPOSITION

This section contains examples of the most common problems confronting writers. If these sections do not address your concerns, consult a dictionary or any grammar and composition textbook found in the Textbook Room of the Library.

CAPITALIZATION

1. The first word of a direct quotation should be capitalized.

   Example: Mr. Jackson said, "**Y**our sister is her own worst enemy."

2. Every line of poetry usually begins with a capital.

   Example: I hold the old, old men say,
   "**E**verything alters,
   And one by one we drop away."

3. Every proper noun and every adjective derived from a proper noun should be capitalized.

   Example: **C**arlos **F**uentes, **C**anada, **E**nglish, **E**uropean

4. Titles used with proper nouns should be written in capital letters.

   Example: **P**rince Charles, **A**dmiral Westmoreland, **S**ister Theresa

   Note: Such terms as *mother, father, uncle*, should be capitalized when used in place of a person's name.

   I went with **M**other to San Diego.
   Dad helped me rebuild my engine.

5. Directions *east, west, north,* and *south* are not capitalized. But, do capitalize them when they refer to recognized sections of the country or the world.

   Example: My cousin lives in the **M**idwest.
   We are planning a vacation in the **S**outh.
   The U.S. has increased trade with the **F**ar **E**ast.
   Go **w**est for two blocks, and then turn south.

6. Names of business firms, institutions, and government bodies are capitalized.
   Example: **U**nited **A**irlines, **S**tanford **U**niversity, **C**osumnes **R**iver **C**ollege, Sheldon **H**igh School, **C**ongress, **D**epartment of the **I**nterior

7. Important historical Events, documents, and periods of history should be capitalized.

   Example: The **A**merican **R**evolution, The **B**ill of **R**ights, **W**orld **W**ar II, The **G**reat **D**epression

8. The title of a person is capitalized.

   Example: **P**resident **C**linton, **S**uperintendent **D**elaine **E**astin, **D**r. **K**nutsen

9. Worlds such as **B**ible, **S**criptures, and names of books of the Bible should begin with capital letters; do not underline or italicize these words.

10. The titles of books, literary articles, chapters of books, plays, stories, poems, newspapers, and magazines are always capitalized.

    Example: **T**o **K**ill a **M**ockingbird, **R**omeo and **J**uliet, "**A W**orn **Path**", the **S**acramento **B**ee, **N**ewsweek, **S**ports **I**llustrated

11. The word **I** is always capitalized

PUNCTUATION

THE PERIOD

When typing a document, you do not have to space twice after a period, but you must be consistent. Here are some other

1. A statement is followed by a period.

   Example: Summer vacation begins June 15, 2005.

2. An abbreviation is followed by a period.

   Example: Ave**.**, Dr**.**, A**.**D**.**, Dec**.**

3. Three periods with a space between each (ellipsis) are used to show an omission in quoted material.

   Example: "He did his best…, yet he never quite succeeded."

THE COMMA

1. Items in a series are separated by commas.

   Example: She is enrolled in English, biology, geography, algebra, physical education, computer animation, creative writing, and jazz band.

2. Use a comma before *and, but, or, nor, yet, for* when they join independent clauses.

   Example: The first two acts were slow moving**, but** the third was exciting.
   We can't blame them**, yet** we can't excuse them either.

3. Certain introductory elements such as *well, yes, no, why,* should be set off by commas.

   Example: **Yes,** I am interested in college.
   Why, this whole argument is wrong!

4. Nonessential clauses and phrases should be set off by commas. A nonessential clause or phrase can be omitted from the sentence without changing the meaning of the main clause.

   Example: Theresa Claiborne**, who attended school in the Elk Grove Unified School District**, was the first Black woman pilot in the U.S. Air Force.
   (The clause "who attended. . . school" is not necessary to the meaning of the sentence.)

   The person **who is holding the flag** is an honor student. (The clause "who is holding the flag" is necessary to explain which person is an honor student.)

   People **living in the southern part of this state** experience more earthquakes and temblors than we Northerners do. (The clause "living in the southern part of this state" is needed to explain which people.)

   Cathy Rigby, **appearing as a lead performer in the production of *Peter Pan*,** won several medals in the 1994 Olympics. (The clause, "appearing as . . . *Peter Pan*" is not essential to the meaning of the sentence.)

5. Introductory clauses which precede a main clause are set off by commas.

   Example: **When the bell rings,** you may proceed to your next class.
   Because so much money was missing from club's account, a new treasurer had to be elected.

6. Expressions that interrupt the sentence are set off by commas. These items include appositives, items used in direct address, items in addresses and dates, and parenthetical expressions.

   Example: A syndicated column by Dave Barry, a Pulitzer Prize-winning columnist and author, appears in the Sacramento Bee every Sunday.

   Alicia, please get the dictionary.
   Your grades have been improving, Steve.

   Our class reunion will be held on Saturday, July 17, 2005, in the ballroom of the Hyatt Regency.

Note: The following expressions are commonly used parenthetically: *I believe, I am sure, on the contrary, on the other hand, after all, by the way, incidentally, in fact, indeed, naturally, of course, in my opinion, for example, however, nevertheless, to tell the truth.*

Example: My father will, I am sure, agree to give me the car Saturday.
On the contrary, chivalry is not dead.
To tell the truth, we are all a little frightened of speaking in front of an audience.

7. Use a comma in certain conventional situations: after the salutation of a friendly letter, after the closing of any letter, after a name followed by a title.

Example: Dear Ms. Young,
Sincerely yours,
Richard Adams, Ph. D.

8. A comma may by used to clarify a sentence meaning.

Example: After boiling, the water was safe for drinking.
You would, would you?

THE SEMICOLON

When typing, space once after a semicolon.

1. Use a semicolon between independent clauses not joined by *and, but, or, nor, for, yet.*

Example: Take with you only indispensable things; leave behind all heavy and bulky items.

The rain came in torrents; we did not know what to do.

2. A semicolon is used between independent clauses joined by such words as *for example, for instance, that is, nevertheless, furthermore, otherwise, therefore, however, consequently, instead, hence.*

   Example: Holiday traffic has always been a menace to safety; for instance, on one Fourth of July weekend, four hundred people were killed in traffic accidents.

   Tension rose rapidly after the ban on smoking was announced; nevertheless, most of the campus remained calm.

3. A semicolon (instead of a comma) may be needed to separate independent clauses if they are long, of if the clauses have commas within themselves.

   Example: The Cinedome Theaterplex, the five domed theater complex on Greenback, announced an all-star Halloween program and blood-and-thunder movies in an effort to provide a safe and sane Halloween for youngsters; and the crowds, surprisingly enough, were enormous.

   The following were members of the 1998 Sheldon High School committee on school spirit: Paula Duncan, principal; Ramona Nelson, vice principal; Patti Schecher and Herbie Berry, teachers; and Marcy Clifton, librarian.

THE COLON

When typing, space once after a colon except in time: 3:30

1. The colon is used to mean "note what follows". It is used before a list of items, especially after expressions like *as follows,* and *the following*.

   Example: You will need to address the following issues in your application: How long have you been employed? Why did you leave your last position? What experience have you had?

2. A colon is used before a long, formal statement or quotation.

   Example: Phyllis Muldoon made this observation of the changing role of the teacher: "I have had to change my role from that of the 'giver of knowledge' to that of questioner, guide, problem-poser, resource person, and strategist. I help students increase their competence as *learners*, not as parrots, empty jugs, or sponges."

3. A colon is used in the following situations: after the salutation of a business letter, between the hour and minutes, between chapter and verse of the Bible, or between volume and page number of a periodical.

Examples: Dear Sir:
5:34 P.M.
John 3:16
Newsweek 116: 58-59

QUOTATION MARKS

1. Quotation marks are used to enclose a direct quotation – a person's exact words.

   Examples: Mother said, "You may have the car as long as you are home by noon."

   How disappointing it was to hear her say, "The plane has already left the terminal.

2. A long quotation may have quotation mars at the beginning of each paragraph and at the end of the last paragraph. The following quote is taken from To Kill a Mockingbird.

   Example: "She had her own views about things, a lot different from mine, maybe … son, I told you that if you hadn't lost your head I'd have made you go read to her. I wanted you to see something about her- I wanted you to see what real courage is, instead of getting the idea that courage is a man with a gun in his hand.

   "It's when you know your licked before you begin but you begin anyway and your see it through no matter what. You rarely win, but sometimes you do.

   "Mrs. Dubose won, all ninety-eight pounds of her. According to her views, she died beholden to nothing and nobody. She was the bravest person I ever know."

3. In reporting conversation, each speech or fragment of speech, no matter how short, should be in quotation marks (beginning and ending).

   Example: "Jim," my grandfather said, "you should stop being a burden on your family"; then he suggested I get an after school or weekend job.

4. Use quotation marks to enclose titles of chapters, articles, short stories, poems, songs and other parts of books and periodicals.

   Examples: Chapter 37, "Victorian Poetry"
   "To Build a Fire" by Jack London
   "Richard Cory" by Edwin Arlington Robinson
   "Yellow Submarine" by the Beatles
   "Dear Abby" in the Sacramento Bee

5. Use quotation marks to enclose slang words, technical terms and other expressions that are unusual in standard English.

   Examples: I heard him characterized as a "screwball" and a "dweeb".
   Units of speech are referred to by linguists as "phonemes".
   Because he said everything twice, his friends called him "Johnny Two Times".

6. A quotation within a quotation should be enclosed in single quotation marks, and a quotation within that should be in double marks.

   Examples: The teacher said, "Huck Finn's statement, 'All right then, I'll go to Hell', marks his entrance into adulthood."

   According to the film critic Richard Schickle, "Profanity in film began with Rhett Butler's last line in Gone with the Wind, 'Frankly, my dear, I don't give a damn'".

7. A question mark or an exclamation mark is placed inside the quotation marks if it is part of the quotation; outside, if it applies to the main clause. The period or the comma is always placed inside the quotation marks.
   Example: "Are you ill?" she asked.
   Did Sandra say, "Wait until tomorrow"?
   He gave a reading from "The Fall of the House of Usher."

THE APOSTROPHE

1. An apostrophe indicates the omission of letters from words in contractions.

   Examples: The car isn't here.
   She's the boss.

2. the apostrophe may be used with *s* to form plurals of letters, numbers, figures, signs, symbols and words considered as words.

   Example: She used two a's, three b's, seven 1's and 2's, six and's.

3. the apostrophe is use din forming the possessive of singular nouns by adding an apostrophe and an *s*.

   Examples: sister's coat man's shoe Mrs. Jones's scarf

4. To form the possessive of a singular or a plural noun that does not end in *s*, add the apostrophe and an *s*.

Example: salesman's samples women's clothes

5. To form the possessive of a plural noun that ends in *s*, add an apostrophe only.

   Examples: the Joneses' house the boys' gym

   Note: some proper nouns can take either of two forms: Burns' or Burns's, James' or James's

6. The possessives of the personal pronouns such as *its, hers, ours, yours, theirs,* and *ones* do not use an apostrophe.

7. In hyphenated words, names of organizations and business firms, and words showing joint possession, only the last word is possessive in form.

   Examples: my sister-in-law's baby
   Proctor and Gamble's factory
   Phuong and Tran's house

8. When two or more persons possess something individually, each of their names is possessive in form

   Example: Jorge's and Veronica's cars were damaged in the accident.

THE DASH

When typing, type two hyphens to make a dash. Do not space before or after the dash.

1. Use a dash to indicate an abrupt break in thought.

   Example: He might—but don't say I told you—go to his father for money to repay his debts.

2. The dash can be used to mean *namely, in other words, that is,* before an explanation.

   Example: The referees had it in their power to prevent the riot—they could have stopped the game at any time.

3. The dash may be used to indicate the omission of words or letters.

   Examples: Have you seen Captain H— lately?
   "Frankly, my dear, I don't give a d—."

PARENTHESES

1. Parentheses may be used to enclose material apart from the main thought or idea of a sentence.

   Example: Mr. Melvin asked him (what a tactless question!) whether he could afford the trip to Vermont on his bookkeeper's salary.

2. Use parentheses to enclose incidental explanatory matter which is added to a sentence but is not considered to be of major importance.

   Example: The results the survey (the third survey conducted that year) were highly intriguing to the committee members.

BRACKETS

Brackets are used to enclose explanatory material which in inserted into quotations from another writer.

Examples: "It was this poem ["the Raven"] that made Poe Famous."
"At this point, the judge decided that he [Johnson] should remain in custody."

THE QUESTION MARK

1. Place a question mark after every question.

   Example: Have you seen my car keys?
   What is the capital of Nigeria?

2. Do not place a question mark after an indirect question or a polite request.

   Examples: He asked what the trouble was.
   Will you please send your check at once.

EXCLAMATION MARK

Use an exclamation mark after words, expressions, or sentences to show strong feeling or forceful utterance.

Examples: Fire! Someone help!
How terrible the devastation was following the earthquake!
She left the door unlocked (how stupid!), and the house was burglarized.

HYPHEN

1. Use hyphens to join words combined into a single adjective modifier.

   Examples: A well-to-do family
   His self-supporting income
   Her far-flung adventures

2. Use hyphens in compound numbers from *twenty-one* to *ninety-nine*.

3. Use a hyphen when it is necessary to divide a word at the end of a line of type. The division should be made between syllables and a hyphen placed at the end of the line.

   Example: It is necessary for the survival of all living beings that mankind maintains a respect and tolerance for all living creatures on this planet.

ITALICS OR UNDERLINING

Use italics or underlining for titles of books, plays, long poems, periodicals, works of art, films, radio and TV series, long musical recordings, videos, video and computer games, and comic strips. Either is acceptable, however italics is usually used in word processed and published documents while underlining is used in hand written assignments.

Examples: *To Kill a Mockingbird* or <u>To Kill a Mockingbird</u>
The *Mona Lisa* or The <u>Mona Lisa</u>
The Sacramento Bee or <u>The Sacramento Bee</u>
Sports Illustrated or <u>Sports Illustrated</u>
The Simpsons or <u>The Simpsons</u>

NUMERALS

1. Write dates, addresses, and identifying numbers (room, page, and channel), measurements, statistics, and times of day in numerals.

   Examples: October 12, 1492
   8333 Kingsbridge Drive
   Channel 10
   14 percent

2. Spell out a number if it can be done in one or two words. Otherwise, use numerals.

   Examples: a thousand dollars ninety-three cents thirteen seniors

   1,431 dollars 365 days 738 seniors

EASILY CONFUSED WORDS

These words present problems because they sound alike but have different meanings and different spellings.

accept (*to receive*) I am pleased to accept your invitation.

except (*to leave out, exclude*) Every cast member was paid except the dancer.

affect (verb, *to have an influence on*) We were affected by the poet's words.

effect (noun, *something brought about by a cause or agent; result*) What was the effect of the fireworks display?

already (*previously*) I had already seen the movie twice.

all ready (*completely ready*) Give the signal when you are all ready.

all right (*no word "alright" exists*) Let us know if you are all right.

altar (*church table or stand*) The minister is at the altar.

alter (*to change*) If we are late, we will alter our plans.

altogether (*entirely*) She doesn't altogether agree with me.

all together (*in the same place*) We were all together on Sunday.

brake (*to fracture, shatter*) Try not to break the glasses.

capital (*city, punishable by death, of major importance*) Sacramento is the capital of California. Murder is a capital offense. That is a capital idea.

capitol (*building*) Sacramento's capital is located between L and N streets.

cloths (*pieces of cloth*) We needed new cleaning cloths.

clothes (*wearing apparel*) I got new school clothes.

coarse (*rough, crude*) Sandpaper is coarse. He used coarse language.

course (*path of action, part of a meal, and series of studies*) He followed a straight course. Fish was the main course. I am taking a course in psychology.

complement (*something that completes or makes perfect*) That color complements your hair.

compliment (*to say something good*) She complimented me on my good grades.

council (*a group called together to accomplish a job*) The council met last Monday.

counsel (*advice; the giving of advice*) Teachers often counsel students to work hard.

desert (*a dry region*) The Mojave desert reaches temperatures in excess of 120.

desert (*to leave*) The captain deserted the ship.

dessert (*the final course of a meal*) We had apple pie for dessert.

its (*possessiv*e) This community is proud of its school.

it's (*it is*) It's a long way to San Francisco.

loose (*free, not close together*) The animals broke loose.

lose (*to suffer loss*) Did you lose your books?

miner (*a worker in a mine*) A miner's job is dangerous.

minor (*under legal age, less important*) A minor cannot vote. He had minor cuts.

moral (*good, also a lesson of conduct*) She is a moral person. What is the moral of the story?

morale (*mental condition, spirit*) The morale of the army is high.

passed (verb, *to go beyond*) He passed me on the highway.

past (*refers to tense or time; preposition to go beyond*) Some persons prefer to live in the past. We went past his house.

peace (*calm, serenity*) Everyone prefers peace to war.

piece (*a part of something*) They ate every piece of cake.

personal (*individual*) He gave his personal opinion.

personnel (*a group of people employed in the same place*) The personnel of the school ranged from 22 to 63 years of age.

plain (*not fancy, a flat area of land*) She wore a plain dress. The settlers crossed the plains.

plane (*a tool, an airplane*) The carpenter used a plane. The plane landed on time.

principal (noun or adjective, *head of a school, the main one of several things*) He went to the principal's office. The principal cause of accidents is carelessness.

principle (used only as noun, *a rule of conduct, a main fact or law*) The criminal had no principles. He understands the principles of basketball.

quiet (*still, silent*) A good place to study is a quiet room.

quite (*completely, to a great extent*) Jason is quite intelligent.

stationary (*in a fixed position*) The science labs are stationary.

stationery (*writing paper*) You should write business letters on standard stationery.

than (*a conjunction used for comparison*) I am a better swimmer than Ann.

then (*at that time*) Wear a green sweater; then, I'll recognize you.

there (*a place*; an interjection) We will arrive there at noon. There were four of us in the car. So there!

their (possession) The second graders brought their own lunches.

they're (*they are*) They're going with us.

to (a preposition, an infinitive) Give the book to me, or I will have to go.

too (*also, too much*) It is too late for apologies.

two (*one plus one*) We had only two dollars.

waist (*middle part of the body*) She wore a waist-length jacket.

waste (*unused material, to squander*) The wastebaskets must be emptied. Don't waste your time.

who's (*who is, who has*) Who's coming to dinner? Who's been in my closet?

whose (possessive) Whose coat is that?

your (possessive) Is this your coat?

you're (*you are*) You're a true friend.

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