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## Our Philosophy

Strong writing is essential for academic success. We value the exercise of writing as a process whereby students develop ideas, opinions, and come to a better understanding of themselves as learners. Our goal is to nurture each writer as an individual with particular strengths and needs and to help each writer to develop his or her unique voice. In order to do this, we expect our students, regardless of their strengths and needs, to hone their skills through extensive practice and revision. This guide is not meant as a template for students to follow; there is no recipe for the perfect paper hidden within its pages. Rather, The Writer's Guide is a tool for students as they participate in the challenging and exciting work of fully utilizing a process approach to writing.

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## How to Use This Guide

**Table of Contents:** Please use the table of contents at the front of this guide to quickly find a specific topic.

**Organization:** This document is organized into chapters in order to allow you to master certain skills before moving on to more advanced topics. Please find writing samples and other supplemental materials in the appendix.

**Bold Terms:** Within the text of this guide you will find certain words in **bold** font. Your teachers will expect you to understand these words. You and your classmates will go over these in class with your teacher. Be sure to take good notes and ask questions if you have trouble understanding any of these words.

**Italics:** Examples used to illustrate points are found in italics.

**Bulleted Information:** For ease of use, bulleted information will help you to scan through key points in some areas.

## The Writing Process

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Aspects of the Writing Process	Strategies
	<p>Successful student writers learn through their own experiences with writing that writing is a recursive rather than a linear process, and that not all pieces of writing will be published. Classroom time for writing instruction should provide ample opportunities for prewriting activities, drafting multiple versions, revising, teacher and peer conferencing, self-assessment, and sharing of writing.</p>
Prewriting	<p><b>Establish a purpose and central/controlling idea or focus</b> Generate ideas – mapping, webbing, note taking, interviewing, researching, etc. Organize ideas – consider other models of good writing, appropriate text structures to match purpose, various ways to organize information, etc.</p>
Drafting	<p><b>Write draft(s) for an intended audience</b> Develop topic, elaborate, explore sentence variety and language use</p>
Revising (Content/Ideas)	<p><b>Reflect, add, delete, define/redefine</b> content by self, teacher, peer Consider voice, tone, style, intended audience, coherence, transitions, pacing Compare with rubric criteria and benchmark papers/models</p>
Editing (Conventions and Mechanics)	<p><b>Check for correctness with self, teacher, peer</b> Compare with rubric criteria and benchmark papers/models Use resources to support editing Read aloud with self, teacher, peer</p>
Publishing	<p><b>Share final draft with intended audience – orally, in print, electronically, etc.</b></p>

Source: Adapted from New England Compact GLE Development; Stimson, Hyman and Bourassa, 2003

## *Style and Formality of Writing*

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The formality of your writing or the **register** of your language depends entirely upon the parameters of the writing assignment and your intended audience. Oftentimes using slang ("swag"), idiomatic phrases ("kick the bucket"), improper grammar, and more personal register can make your writing seem less credible. Another way to think about formality is to consider who your audience is; you use language differently when speaking to a friend, an older relative, or an employer. You would not use the slang used with your friends while talking with your great grandmother. Chances are, the subjects you would discuss would be different, too. In most cases the register of writing you choose for school assignments will be formal or semi-formal.

### **Levels of Formality**

**Formal writing** requires proper grammar, spelling, and a certain level of authority. Often these assignments are written to a general or unknown audience. Be direct, concise, and confident with your diction. Avoid "I" statements. Formal writing assignments include:

- essays
- cover letters
- research reports
- lab reports
- news articles
- analysis paper

In **semi-formal writing**, your audience is often known to you. Avoid improper grammar, use slang only when necessary or appropriate, but speak more personally to your audience when writing in this register. Usually these types of assignments allow you to develop more of your voice with your writing, and sometimes it is acceptable to use "I" statements. Semi-formal writing includes:

- response papers
- blogs
- emails
- editorials
- reviews
- letters
- journal writing
- creative writing

Usually **casual writing** is for direct personal correspondence. When a teacher asks you to brainstorm or free-write, a casual register is usually acceptable. You may also use this register when doing peer review. Casual writing is almost always written from the first person point of view.

## Overview of Some Important Writing Genres and Their Purposes

	Narrative	Lab Report	Expository	Persuasive	Reflective Essay
Audience	Anyone who will read or listen.	Anyone with a similar level of expertise in the subject.	Anyone who is interested in the topic.	Anyone who does not hold your point of view.	Anyone who will read (or listen).
Purpose	To relate a story.	To report the results of an original experiment or study.	To tell a reader about a specific subject or topic.	To educate and convince an audience of one's own idea(s).	To relate how a process or experience impacted the writer.
Style	Varied formats	A technical document that includes key components.	Varied formats	Typically a 5-6 paragraph essay	Typically a 5 paragraph essay
Examples	Fiction Creative Nonfiction Biography Autobiography	Lab Report that includes a title, abstract, introduction, methods, results and discussion.	Research papers Process writing Compare & Contrast Critical Analysis	Persuasive Essay with a well-developed thesis and supporting evidence and analysis.	Course, assignment and/or life experience essays.

## Audience

It is essential that you identify your **audience**, or your intended reader, before you begin writing. Writing is meant to be read and you must imagine who will be reading your work in order to meet your intended purpose. Your audience will shape your register, word choice and the details you include. For example, if you were writing a persuasive essay to encourage the administration to relax the attendance policy, you would need to use more formal language than if you were trying to discuss the topic with a peer who already shares your point of view. You would need to use persuasive yet respectful terms and precise language to illustrate your mastery of the topic and confidence in your position. You might need to include details proving attendance and academic achievement are not correlated because this is the central reason for the policy. Explain any terminology unique to the topic that your audience might not know. On the other hand, including unnecessary details that your audience is already quite familiar with or would not help persuade your audience would be tedious and may bore the reader.

## Diction & Voice

**Diction**, or word choice, helps you to convey your message, define your voice, and provide authority. The words you choose need to be appropriate for the level of formality, and the purpose of your composition. For example, when you are writing a lab report for a science class, you may be expected to use the specific scientific words that describe your experiment.

**Concision** is, as style gurus Strunk and White said, when you “omit needless words.” High quality writing includes well-chosen words that serve a specific purpose. Words are not just space fillers. **Indefinite words** like “(any-, some-) thing,” “that,” “it,” “there,” are often used as substitutes for specific ideas and concepts, but can leave readers confused. Whenever possible opt for **definite words** that explain what you are saying in a concrete rather than an abstract way.

*Wordy sentence:*

Many students wear a large variety of different costumes during Spirit Week.

*Concise revision:*

Students wear a panoply of costumes during Spirit Week.

In the first example the writer uses the vague adjective “many.” In addition, the writer used a weaker adjective and noun rather than one precise noun when writing “large variety.”

*Wordy sentence:*

The Counseling Department has made a range of materials available on many topics that might concern students at the school.

*Concise revision:*

The Counseling Department offers students resources on anxiety, substance abuse, eating disorders, internships and post-secondary education.

The writer not only used vague adjectives in the first example, she also used the phrase “has made a range of materials available” which is written in passive voice. Whenever possible you should provide specific examples rather than using an imprecise word such as “range” or “many.”

The **voice** you create, no matter the style of writing, should be engaging, clear, and interesting. One way to insure liveliness in your writing is to choose **active verbs** that help readers to visualize what you are saying. Consider the verb *to walk*. If you wished to describe how Scout from *To Kill a Mockingbird* entered Boo Radley’s yard, you could say: “Scout *walked* into the yard.” How much does the reader learn from such a sentence? If your point in describing her action is to help the reader to know more about Scout as a character, the use of a more specific verb, like *skulked*, or *snuck* helps the reader know more about the intention behind Scout’s action. Using a single word that captures the essence of what you want the reader to understand is usually better than using a string of words to modify the action. If you write, “Scout walked sneakily into the Radley’s yard,” instead, the sentence loses some of its efficiency, and therefore become less clear or engaging to the reader.

In regard to word choice and voice: be clear, be concise, and use the most specific concrete language that you can – and you won’t go wrong.

## Biased Language

Be careful of using stereotypes in your writing, or offending your audience by being sexist, racist, or negative towards a person’s religion, social status, or sexual orientation. Avoid using job titles that are gender biased. For example, use flight attendant, police officer, fire fighter, or business executive instead of stewardess, policeman, fireman, or businessman.

Writers often use the pronoun “he” when referring to an individual of unknown gender. You may use “he or she” instead, or alternate your use of “he” and “she” throughout your writing. For example: “If a student wishes to purchase a prom ticket, she or he may purchase one at lunch today.”

## Slang and Jargon

In formal pieces **slang** can affect the credibility of your writing, but when developing the voice of a character in some creative writing assignments, slang can be useful.

**Jargon** refers to the special words used by groups of people who share an interest, profession, or hobby. To be safe, you shouldn't assume that your readers understand particular jargon. If you need to include jargon in your writing, you must include explanations of the words so all readers can follow your line of reasoning. This will also help you to avoid ambiguity since words used in a specific field may have a different meaning in another context.

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## Strong Sentences

As you draft, revise, and edit in your writing process, you need to consider the strength of your individual sentences. For a more thorough list of proofreading issues, check out the "Grammar Guide" section of the appendix. In the meantime, here are a few common issues and considerations on the sentence level:

- Use **variety in sentence structure**. There is no single sentence structure you should always use. Instead, create rhythm and voice in your writing by using a variety of sentence structures. In addition to keeping your audience's attention, this will also allow you to create greater emphasis when needed.
  - Example #1: I went to school. I saw my teacher. I was scared. I ran away. She chased after me. I screamed through the halls. She looked crazy. I dropped my phone. It was tragic. I had to stop. She caught me.
  - Example #2: When I went to school and saw my teacher, I was scared. I ran. She looked crazy as she chased after me. I screamed through the halls, but then, tragically, I dropped my phone and had to stop. She caught me.
  - Note: When writing poetry and/or fiction, you may choose to use repetitive sentence structure to create a specific, desired effect.
- Use **complete sentences**. It sounds obvious, right? However, we often use **sentence fragments** without realizing it. Remember that a complete sentence needs a subject, verb, and complete thought. If you miss one of these elements, you will have a sentence fragment.
  - Example: *The ORHS English Department offers many electives. Such as Shakespeare, American Literature, Mass Media, and Journalism.* The first sentence is complete: it has a subject (ORHS English Department), a verb (offers),

and a complete thought. However, the second section lacks multiple elements. We can fix it by adding a verb (are) and more information to make it a complete thought. *Shakespeare, American Literature, Mass Media, and Journalism are all examples of electives.* To be more concise, we can simply change the punctuation between the two sentences. This will make a single, complete sentence. *The ORHS English Department offers many electives, such as: Shakespeare, American Literature, Mass Media, and Journalism.*

- Avoid **comma splices and run-on sentences**. Though you can often find these two issues together, a run-on sentence happens when you incorrectly separate multiple, complete sentences. You may think you grew out of run-on sentences after elementary school.
  - Example: *First we ate ice cream and then the dogs went crazy my sister chased them in the backyard we had flowers growing the sunshine made them big I'm going to be a big kid someday.* Clearly, there are multiple complete sentences here, all wrapped into one cute, overflowing sentence. We have many ways to fix this; the only definite requirement is that we correctly separate the complete sentences. *First we ate ice cream. Then the dogs went crazy, and my sister chased them in the backyard. We had flowers growing in the yard, where the sunshine made them big. I'm going to be a big kid someday.*

Unfortunately, not all run-on sentences are so easy to identify. A common cause of a run-on sentence is a comma splice (refer to the “Grammar Guide” in the appendix for more info on comma usage). Specifically, a comma splice is when a comma incorrectly separates two complete sentences.

- Example: *Mr. Garman is a jedi, he can use the force.* Keeping in mind the elements of a complete sentence, we can see that both parts of this sentence are complete sentences on their own. You can test this by leaving out whatever is on the other side of the comma. “*He [subject] can use [verb] the force*” is a complete thought. Again, we have multiple options to solve the problem. One solution is a semicolon, since we use it when we have two complete sentences that are closely related. *Mr. Garman is a jedi; he can use the force.*

## *Guidelines for Academic Writing*

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### **Science Labs**

This sheet should serve as a general description of the form your write-up takes. More specific details will be provided by your teacher. In general, the content of the report should follow the pattern of an hourglass. This pattern will be discussed as a class.

#### **Title**

The title should explicitly identify the purpose of the experiment. The independent and dependent variables should be identified in the title.

#### **Abstract**

This is a concise summary of the paper. It should attempt to state (1) the purpose of the study, (2) what you did, (3) what you found, and (4) what it means. Each sentence should say something new about your study to prepare your reader for what you will develop in the report.

#### **Introduction**

This section provides relevant background information so that the reader can understand why the experiment or field study was completed. Outside references should be used when appropriate to supplement this background information. Once adequate time has been spent explaining why the experiment was being conducted, a clear hypothesis and/or purpose should be stated and justified.

#### **Methods**

This section should be written as a chronological narrative account of what you (and your lab partner) did during the course of your experiment and/or field study. The methods section should NOT include a list of materials or an enumerated list of steps. Rather, the methods section should be written in the past tense describing what YOU DID with enough detail for the reader to repeat your experiment if desired. Where appropriate, calculations and/or formulas used to obtain the final results should be described.

## Results

This section provides a chronological narrative of what you observed in the experiment. The text should be used to inform the reader of important trends observed and to refer them to key tables and figures. Data should be presented in clear, concise ways including appropriate tables, graphs, photos and/or illustrations. This section is NOT about explaining what the data mean; save *interpreting* the data for the next section.

## Discussion

In this section you do not simply restate your results, but interpret the meaning of your results. It should explain how your results relate to your hypothesis/objective/problem discussed in the introduction. Consider the following questions as a starting point: Were the results expected? What do they mean? Why did they happen? What were the limitations of your experiment or study? Culminate with two key points: what would further experimentation on this topic look like? And how does this relate back to your “real-world” context from your Introduction?

## References

Unless otherwise notified, use APA format to cite any research that helped form your ideas, etc. **Simply pasting a URL is never appropriate.**

### Lab Report Formatting

1. Bolded and/or underlined section heading should be provided when a new section (AIMRAD) begins.
2. Use past tense and avoid personal pronouns.
3. Citation should be done according to APA rules. This means that you need to provide in-text citations (Author, Date) AND a reference page at the end of the report.
4. Tables and figures should be incorporated directly to the document – do NOT simply staple your graphs and tables to your report.
5. Tables and figures should be numbered and referred to in the text.
6. Avoid presenting exactly the same information in tables and figures.

## DATA TABLE GUIDELINES

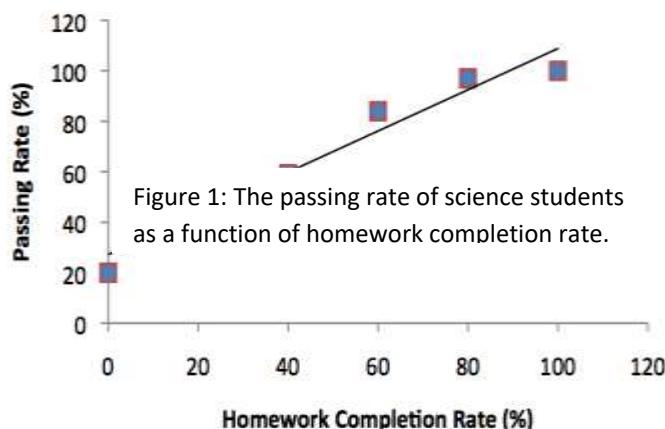
- Appropriate size
- Appropriate labels – see examples
- Gridlines
- Column and row headings with units
- Significant figures
- Spelling

Homework completion rate (%)	Passing rate (%)	Tardy rate (%)
0	20	25
20	48	20
40	59	15
60	84	10
80	97	5
100	100	0

Table 1: Student passing rate, homework completion rate, and tardy rate in science.

## GRAPHING GUIDELINES

- Appropriate type of graph
- Appropriate scale on the x- & y-axes (should correspond to the data points)
- Labels and units on the x-axis and the y-axis
- White background on the graph
- No gridlines on the graph
- Legend if there is more than one data set
- Spelling



## Analytical Essays

### Crafting an Introduction to Your Analytical Essay

The **introduction** is probably the most important part of your essay. It needs to do many things: catch the reader's attention, clarify the topic, and in most cases clearly state your thesis. The two main goals of an introduction are to 1) intrigue your audience, and 2) to present the main ideas of your case.

The opening of your essay should make your audience want to keep reading. Authors and teachers often call the first sentence of the essay the **lead** or the **hook**, because it has to engage the reader enough to motivate further reading. The lead you write ought to be appropriate to the style of essay you are writing, and to the topic.

Here are some suggested strategies for building a strong lead:

- Write an anecdote or story that illustrates the point. Be sure your anecdote is short, to the point and relevant to your topic. Anecdotes can be a very powerful set up for your argument. But, use it carefully. Ex. My father knelt beside me and picked up the body of my dead parakeet. Together, we walked outside and buried him in the back yard. (Leading towards a thesis point about how Scout and Jem learn about compassion from their father.)
- Use a powerful quote. But, again, make sure it's relevant to your topic and leads into your thesis. Also, it should be a short, quick quote. Don't go on too long. Ex. "You never really understand a person until you consider things from his point of view... Until you climb inside of his skin and walk around in it." (Leading toward a thesis about the points of view that Scout and Jem learned about.)
- State an observation that provides a new perspective on the topic or shows a unique point of view. Start off by making a statement about your topic and leading the reader into your thesis. Ex. Fathers are the first role models for their sons. (Leading toward a thesis about Atticus being a good role model for Jem.)
- Pose a question. Asking a question of the reader is an effective way to invite them in. Make sure the question directly connects to your topic and thesis. Ex. Is justice blind to race? (Leading towards a thesis that if the trial were held today, Tom Robinson could be found innocent.)

***Example of a Weak Hook:***

In *Lord of the Flies* many characters reveal aspects of human nature.

***Example of a Strong Hook:***

Without laws and societal pressure would humans transform into selfish creatures willing to kill to satisfy their base hungers?

The first example lacks energy. The writer does not utilize strategies to connect with the reader or inspire curiosity. A specific question related to the central theme of *Lord of the Flies* is used in the second example. Furthermore, the question posed is one the reader may have pondered because it is essential to humanity.

After the lead, add one or two sentences to the introduction that will transition the reader from your opening to your delivery of position or focus at the end of the paragraph. You do not want to spell out all the nitty-gritty details of your thesis in the introduction. Just state your position clearly. As you do this, avoid saying "I will discuss . . ." or "I intend to argue . . ." Statements such as these weaken your argument.

**Sample Introduction #1**

Pretending is both natural and exciting for children; kids tend to make up the most outrageous or idealistic stories to explain what they don't fully understand. Since young children are still learning about the often harsh realities of our world, these imaginative stories can also be a way of coping with reality. This type of imaginative pretending is seen in both *To Kill a Mockingbird* and in *The Secret Life of Bees*. In both cases, children make up stories that teach them important lessons about life.

*The introduction works to engage the reader's attention by making an observation about a phenomenon almost anyone can relate to directly.*

*The last sentence of the introduction serves as a thesis statement, indicating that the rest of the essay will use examples from the two stories, supporting the author's idea.*

## Sample Introduction #2

In a society where the only way to thrive is by throwing suspicion onto other individuals, betrayal is a constant concern. In *1984* by George Orwell, Oceania is controlled by the duplicitous thought police and a fictional dictator, Big Brother, who controls the people using intimidation and the threat of death. When every facial twitch, conversation or diversion from routine elicits suspicion, the citizens of Oceania must constantly look for actions that will announce their devotion to the party. One of the most efficient methods one can use to prove this devotion is by capturing those who are enemies of the party. Throughout the book individuals betray one another to save themselves and secure their place in society, from children snitching on their parents in the role of spy to Winston betraying his ideals in the name of survival. In *1984* the totalitarian regime forces citizens to betray each other in order to ensure their own survival.

*In this sample paragraph, the hook provides a unique perspective on the theme of betrayal, the topic for this particular analysis. A short overview of the piece is then provided, including the author and title of the work. Next, the central points the writer will use to defend the thesis are presented and the paragraph ends with the thesis of the paper. The entire essay will prove that the government in Oceania forces citizens to betray each other.*

## The Thesis

Your **thesis** represents the specific idea your critical analysis will prove. It is your position, and it should be presented clearly to the reader within the first few paragraphs of an essay. You might think of the thesis as the stated answer to a serious question that you've asked about your **topic**. Be careful that you do not confuse your topic with your thesis. A thesis is very specific in its focus.

The thesis takes the topic and turns it into a position that needs to be proved. The reader will expect that you offer evidence to support this statement. The structure of your paper will build logically on the support you provide. You can take apart the threads of your thesis as a framework for the body of your paper.

If given the assignment: "Analyze the black characters in *To Kill a Mockingbird*" you would need to present a point of view, or **angle**, which narrows the more general focus down to something cohesive that can be proven. *To Kill a Mockingbird* chronicles the strained relationships between social classes in the South during the 1930s. An example of a thesis for this topic might be: *The black characters in the book are a reflection of how marginalized the black community was during this time period.* This thesis indicates that the writer decided to talk about the characters from within the historical context and explain how the book shows this through the black characters. The body of your paper could then be organized around the black characters: Calpurnia, the protagonist's nanny, and Tom Robinson, a black man who is wrongly accused of a crime against a white woman. This thesis would try to prove how their world is completely separate from the protagonist's world because of the segregated society.

As you progress with the writing process, and your criticism begins to focus on specific themes, you may even revise the thesis to become more pointed and specific. For example, *Calpurnia and Tom Robinson reflect how marginalized the American black community was during The Great Depression through their interactions with the white characters throughout the book To Kill a Mockingbird.* The first thesis speaks generally, and uses indefinite language, but presents a point of view that the author can prove throughout the essay. The second, revised thesis begins to develop a specific sense of what, relative to the theme, the characters are representing. The revised thesis gives the author a specific direction to head in as he or she begins to outline.

## Outlining

Once you have determined your topic, focus and thesis, you will need to think about how to convey support for your idea. In order to do this effectively, you need to collect and analyze your evidence, and sort it based on logical presentation and importance. An **outline**, created prior to or while writing your essay, will often lead to a more cohesive and convincing finished composition.

## Body

Support and argue your main claim, main point, or your thesis in the **body** of your essay using **evidence**. Evidence might include quotes from a book you've read, examples, researched information, or anecdotes. Any direct quotes should be enclosed by quotation marks followed by the author's last name and page number it is found on (in parenthesis) if it is taken directly from a source. If you are simply using ideas or your own reasoning (which may or may not be adequate, depending upon the assignment), this step may not be necessary. See the information in this guide on citations and MLA formatting for more information.

## Paragraphs

Paragraphs are the basic building blocks of composed thought. Each paragraph focuses on one topic encapsulated into a topic sentence.

*Ineffective topic sentence:* Jack puts paint on his face and goes looking for a pig.

*Effective topic sentence:* In an early portion *Lord of the Flies*, Jack and his hunters decided to leave the signal fire because of their bloodthirst and need for meat.

The first topic sentence is too specific. It presents a detail from the book, but the reader doesn't know the significance of the mask or what will be said about it in the paragraph. The second topic sentence presents the focus of the paragraph, that Jack and the hunters care more about their desires than the good of the group. This topic sentence is specific to the novel, but not so specific that it no longer represents the central point of the paragraph

## Sample Paragraph

In *The Secret Life of Bees*, Lily, the story's protagonist, is a bit older than the children in *To Kill a Mockingbird*, but she still holds onto illusions she imagined as a small child. Lily never got a chance to know her mom because she accidentally killed her when she was just a toddler. Still, Lily imagined how her mom brushed her hair a hundred times a day and doted on her, just like any flawless, fairytale mother would. When Lily's father, T-Ray, refused to provide information about her mother, Lily began to make it up. After finding a picture of her mother stowed away in the attic, Lily studied it at length. She describes her mother's attire and facial expression, but she also admits, "you could not believe the stories I saw in that picture, how she was waiting [...] for love to come to her, and not too patiently" (Monk Kidd 13). This is just the beginning of what Lily imagines about her lost parent.

*The topic sentence tells your reader what your subject is and what you plan to say about it. The topic sentence will present a limited topic and present it using a specific impression. The paragraph then supports and develops the idea presented in the topic sentence.*

*Linking words are used to transition from sentence to sentence.*

*The concluding sentence leaves the door open for the author to move in a new direction that continues to support the essay's thesis.*

Each topic supports, defends, or explains some element of the focus of your essay. Every paragraph should: stand on its own, teach readers something new, contain writing that is both specific and original, vary sentence lengths and types, **transition** from sentence to sentence coherently, and conclude with sentences that wrap up the current idea and link to the next idea that will be presented.

## Transitions & Organization

Connect your body paragraphs with transitions. These include: however, therefore, nevertheless, etc. You can also use sentences that relate to the previous paragraph that lead into the paragraph you're writing. See the appendix for a more comprehensive list of transition words.

Also, use a logical order in your body. You may want to consider addressing your points chronologically or thematically. Or, to improve the persuasiveness of your argument, you may choose to arrange your evidence from least significant to most significant. An outline helps you to review the logic of your essay's structure.

## Conclusion

When it comes time to write your conclusion, you have already successfully proven your thesis through the supporting evidence described in the body of your essay. Now it is time to restate, briefly, what you have proven. Do not go into detail here. At this point, the reader should have no doubt about the validity of your thesis. Leave your reader with something new and intriguing to think about.

Here are some strategies for creating an effective conclusion:

- Remind the reader of the thesis in the first line of the conclusion, but do not restate the thesis word for word.
- Review the major points you used to support your thesis throughout the essay
- End your conclusion with an insightful comment on the topic. Do not state the obvious or something that has already been explicitly stated earlier in the essay.
- Do not bring up an entirely new idea or supporting idea in the conclusion. The conclusion is a place to review and emphasize previously presented ideas.

### Sample Conclusion #1 (Ineffective)

In 1984 the totalitarian regime forces citizens to betray each other in order to ensure their own survival. Throughout the book, characters consistently turn against each other. Even Winston's limited memory of his mother is a betrayal to her and the past. People betray each other in many ways in the book and in real life.

*In this conclusion, the writer copies the thesis word for word and pastes it in the conclusion. The writer then goes on to provide a limited review of the central points of the paper and presents an example that the writer never discussed in the introduction or the essay. The last line of the essay does not provide an insight on the topic: it merely states the obvious.*

### Sample Conclusion #2 (Effective)

In Oceania, the government encourages doubt and self-preservation in its citizens. They are taught to fear death more than they are taught to love others, and this type of education results in rampant betrayal. Children easily inform the thought police of their parents' transgressions, caring little that their parents will be tortured and vaporized. Friends are forced to confess false crimes to be released from the Ministry of Love. Winston even discovers how easily individuals will betray their love for the person who means the most to them to protect themselves. When a society can train their citizens to betray through fear, complete devotion to the motherland will be easy to win, and then any atrocity becomes possible.

*In this conclusion, the first sentence focuses on the idea behind the thesis, but does not restate the thesis verbatim. The writer then reminds the audience of the claims she used to support her thesis in the essay, including children turning in their own parents and the way in which Winston betrays Julia. The essay ends with a powerful insight on the larger consequences of such an environment. The writer provides a provocative connection between the novel and the world.*

### Other hints:

- Assume nothing. Give your reader enough details about what you are talking about so they can understand your reasoning.
- Write in third person. Do not use "I" or "you" or any other variation of those words.
- Choose your words, quotes, and evidence carefully. Write things as concisely as you can rather than adding extra words or repeating yourself just to get to a word count.

- Use the shortest quote possible. Do not bog your essay down with three pages of quoted material. If your quote is really long, paraphrase part of it, and quote the essential parts.
- Use an original thesis that you truly believe in. If you cannot find enough evidence to support your thesis, you should develop a new one.

## Full Sample Analytical Essay

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### The Power of Imagination

Pretending is both natural and exciting for children; kids tend to make up the most outrageous or idealistic stories to explain what they don't fully understand. Since young children are still learning about the often harsh realities of our world, these imaginative stories can also be a way of coping with reality. This type of imaginative pretending is seen in both *To Kill a Mockingbird* and in *The Secret Life of Bees*. In both cases, children make up stories that teach them important lessons about life.

In *To Kill a Mockingbird*, six year old Scout Finch, her brother Jem, and their friend Dill fill up their summer vacation concocting wild stories about a neighborhood recluse, Arthur "Boo" Radley. The children are very curious about Boo Radley because he is an adult who never leaves his house. They have also heard some interesting rumors about the "malevolent phantom" (Lee 8). The book is set in depression era Maycomb, Alabama, where racial tensions and prejudice are commonplace. According to the story's protagonist Scout Finch, "people said [Boo] went out at night...and peeped in windows..." and that "any stealthy small crimes committed in Maycomb were [allegedly] his work" (9). Since Scout and her playmates couldn't comprehend why an adult would stab his scissors into his father's leg, spend years of his life held captive in his parents' house-or why community members would fabricate such painful rumors, they made up a game called Boo Radley. Scout, Jem and Dill acted out the stories they had heard or had personally made-up. They even went so far as to try lure Boo out of his house.

Readers might find the children's play insensitive and sometimes even cruel; from the story it's clear to see that Mr. Radley is a troubled man with a painful history. But their play was based on innocent curiosity rather than cruelty. Their game is even sometimes naively kindhearted. Once, Jem and Dill tried to use a fishing pole to get a note into Mr. Radley's window. When asked what they want to say, Jem explains "we're askin' him real politely to come out sometimes...we said we wouldn't hurt him and we'd buy him an ice cream" (47).

In *The Secret Life of Bees*, Lily, the story's protagonist, is a bit older than the children in *To Kill a Mockingbird*, but she still holds onto illusions she imagined as a small child. Lily never got a chance to really know her mom because she accidentally killed her when she was just a

toddler. Still, Lily imagined how her mom brushed her hair a hundred times a day and doted on her, just like any flawless, fairy tale mother would. When Lily's father T-Ray refused to provide information about her mother, Lily began to make it up. After finding a picture of her mother stowed away in the attic, Lily studied it at length. She describes her mother's attire and facial expression, but she also admits, "you could not believe the stories I saw in that picture, how she was waiting[...]for love to come to her, and not too patiently" (Monk Kidd 13). This is just the beginning of what Lily imagines about her lost parent.

When she felt lonely Lily would try to imagine how great life would be if her mom was there. Unfortunately for Lily, her memories are so limited that she has to fabricate most of them. Lily explains, "my first and only memory of my mother was the day she died. I tried for a long time to conjure up an image of her before that, just a sliver of something, like her tucking me into bed, reading the adventures of Uncle Wiggly, or hanging my underclothes near the space heater on ice-cold mornings" (5). After a while, the line between what's real and what's made up seems to blur. Lily begins to believe that her mom actually was that perfect woman she had imagined.

The only problem with imagining things like this is that it's always upsetting when reality isn't as great as the stories that you made up. In *To Kill a Mockingbird*, when Scout finally meets Boo Radley she realizes that he isn't the "malevolent phantom" she'd imagined, but that realization helps her to understand that there is always a reason for people's behavior. Scout learns that Boo Radley is a quiet, sensitive man, and, surprisingly also a hero. On some level Scout also understands that the difficult circumstances of Boo's history make him deserving of his privacy. She learns that people in her town can be hateful towards people they don't understand, and that is why Boo is better off inside his home. And after the night Scout finally does meet Boo Radley, she never pursues trying to see him again.

In *The Secret Life of Bees*, Lily comes to the terrible realization that her mother wasn't the storybook mother she imagined, and that she'd actually left Lily behind when she was very small. Even though the truth for Lily was a lot harsher than for Scout they had the same outcome. "I'd spent my life imagining all the ways she'd loved me, what a perfect specimen of a mother she was. And all of it was lies. I had completely made her up" (Monk Kidd 251-252). Lily also learns from her experience that all people make mistakes, and that mistakes made by people you love deserve to be forgiven.

Part of growing up is learning that things aren't always how you imagine them to be. As we grow, we learn that people, including ourselves, aren't perfect. We often come to face obstacles that can seem insurmountable. In the case of Scout, the true story of Boo Radley reveals a prejudiced society where the "rules" are often not based on what's fair or right. In Lily's case we learn that childhood fantasies can protect us from the truth that we will have to someday accept. But the true power of imagination is not in what it conceals, but in the possibilities it creates for our future.

(Sample essay has been adapted from a piece written by ORHS student Allison Sonia)

## Research Skills

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In many courses at ORHS you will be expected to seek and gather information on your own from sources other than your textbooks. Conducting research for a paper, project, or presentation can be exciting, especially because your teacher will often allow you to choose a topic. But with so many options for topics, and with so much information out there, research assignments can also present challenges. In this section of the Writer's Guide you will find tips and resources to help make finding and organizing your research much simpler.

### Using Our Library (<http://www.orcsd.org/library/orhs/>)

One of your best sources for help with research is our school librarian. Ms. Pearce can help you find books, access online databases, refine a web search, and direct you to resources you may not have thought to use. The library web page contains links to online databases as well as **LibGuides**. Ms. Pearce works with your teachers to compile information and resources that apply to specific assignments, then creates a LibGuide to make research more convenient.

The library is open daily from 7:15-3:30. You may use the library before or after school, during lunch, and during study hall with a pass from your teacher.

### EasyBib

When you begin any research project, log in to your EasyBib account and begin compiling your sources right away. Any source from which you directly cited or used paraphrased information must be included. Be sure to access EasyBib from the link on the library homepage and use the coupon code: oyster. Our school has a subscription to EasyBib that allows you access to additional features.

### Other Important Information:

You must use a properly formatted works cited page or bibliography when submitting work to a teacher at the high school. EasyBib will make this much simpler.

Check with your teacher to make sure whether you need MLA or APA citation.

If you consult a source for any writing assignment, project, or presentation, you must use a works cited page at the end of the piece. This includes images!

**Never simply include a list of URLs at the end of your project, paper or presentation. This is not acceptable at the high school.**

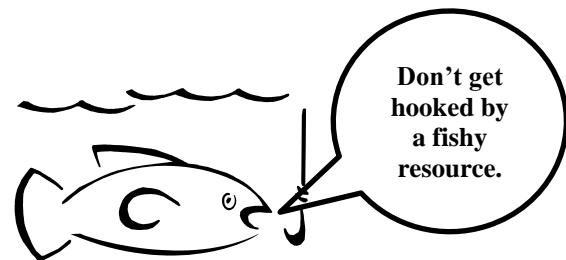
## Searching Online: The CAARP Test

Most students are very comfortable looking for information online. The Internet may seem like the quickest and easiest way to find the information you need because information available online is plentiful and diverse. But with so many options, it can be tough to find the BEST information efficiently. Whether you gather preliminary facts from Google or Wikipedia, or you do an advanced search using an online database, you must always ask the question, "how reliable are my sources?"

### The CAARP Test Rubric

**Find a stinker of a web site? Throw it back!**

**There are plenty of other fish in the sea.**



	<i>Excellent</i>	<i>Good</i>	<i>Questionable</i>	<i>Unacceptable</i>
<b>CURRENCY</b>  In terms of your topic, the site...	<ul style="list-style-type: none"> <li>• Has a current publication date.</li> <li>• Cites current sources and information.</li> <li>• Appears to be updated and maintained-- All links are current and working.</li> </ul>	<ul style="list-style-type: none"> <li>• Contains no publication date, but the site has been updated recently and cited information is up-to-date.</li> <li>• Most links are current.</li> </ul>	<ul style="list-style-type: none"> <li>• Has a publication date far enough in the past that major developments, discoveries or societal changes have made the information outdated.</li> </ul>	<ul style="list-style-type: none"> <li>• Gives no indication of when the site was created or updated.</li> <li>• Uses outdated or unclear sources.</li> <li>• Provides links that don't work.</li> </ul>
<b>AUTHORITY</b>  The author...	<ul style="list-style-type: none"> <li>• Is an established expert in the area of study.</li> <li>• Has clearly identified credentials.</li> <li>• Can be contacted through the site.</li> </ul>	<ul style="list-style-type: none"> <li>• Is an established researcher or journalist.</li> <li>• Has clearly identified credentials.</li> <li>• Can be contacted through the site.</li> </ul>	<ul style="list-style-type: none"> <li>• Is not named, but the site has a clear policy of experts reviewing and approving content. <u>OR</u></li> <li>• The author is named on the site, but little or no expertise can be established.</li> </ul>	<ul style="list-style-type: none"> <li>• Is not named and there is no indication of how the information is generated or vetted.</li> </ul>

<b>ACCURACY</b> The accuracy of information on the site is indicated by...	<ul style="list-style-type: none"> <li>Specific evidence, cited from reputable &amp; authoritative sources.</li> <li>A URL that indicates that the source is reputable (eg. .gov .edu .mil)</li> </ul>	<ul style="list-style-type: none"> <li>Specific evidence, cited from reputable &amp; authoritative sources for MOST claims and information.</li> <li>A URL that <u>may</u> indicate a reputable source. (eg. .org)</li> </ul>	<ul style="list-style-type: none"> <li>Claims/facts that seem reasonable, but are not clearly supported with evidence.</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>Some sources that are dated or questionable.</li> </ul>	<ul style="list-style-type: none"> <li>A lack of references or citations included on the site.</li> <li>Questionable information, not supported by evidence.</li> </ul>
<b>RELEVANCE</b> In terms of your topic, the site...	<ul style="list-style-type: none"> <li>Provides a wealth of unique, valuable and scholarly information.</li> <li>Answers vital questions.</li> <li>Is appropriate for use in scholarly research at your level.</li> </ul>	<ul style="list-style-type: none"> <li>Provides some valuable and scholarly information.</li> <li>Answers one or more of your questions.</li> <li>Is appropriate for use in scholarly research at your level.</li> </ul>	<ul style="list-style-type: none"> <li>Provides important information.</li> <li>Answers one of your questions.</li> <li>Is appropriate for use in research at your level.</li> </ul>	<ul style="list-style-type: none"> <li>Provides information similar to what can be found on more reputable sites.</li> <li>Includes little information that answers questions about your topic.</li> <li>Is intended for a younger audience.</li> </ul>
<b>PURPOSE</b> The site's purpose is...	<ul style="list-style-type: none"> <li>Primarily to inform and support academic research.</li> <li>Clear to the viewer/ reader.</li> <li>Not compromised by commercial, political or entertainment interests.</li> <li>Supported/run by an organization that is known to be fair or reputable.</li> <li>Free of conflicts of interest or bias.</li> </ul>	<ul style="list-style-type: none"> <li>To inform.</li> <li>Fairly clear. Any compromise of information for other purposes is minor.</li> <li>Minimally influenced by affiliations to political, commercial or special interests.</li> <li>To express an opinion, but it avoids emotional claims.</li> </ul>	<ul style="list-style-type: none"> <li>To persuade, sell something, or entertain.</li> <li>To promote something, but useful information is included.</li> <li>Different from what it claims to be.</li> <li>Structured to promote a point of view.</li> <li>Supported by biased organizations.</li> </ul>	<ul style="list-style-type: none"> <li>For personal amusement or entertainment.</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>Somewhat dishonest about its true purpose.</li> <li>To represent one side of an issue using irresponsible language and structure.</li> <li>Backed by an organization or interest group that is clearly biased.</li> </ul>

Adapted by Kathy Pearce and Marjke Yatsevitch from:

Beaman, Diane C. "Evaluating a Website for Research Rubric." Moultonborough Academy. Moultonborough, NH. 2008.

Hammett, Paula. "Teaching Tools for Evaluating World Wide Web Resources." Teaching Sociology. 27. Jan 1997. pp. 31- 37.

## Tips for Getting Better Internet Search Results

- Use databases. Our library subscribes to several online databases. These articles usually cannot be found by conducting a general Google search. Access links to the databases from the library home page.
- Check your spelling. Typos won't get results.
- Consider eliminating plurals or using synonyms for words to improve your search. Example: "teens and facebook" vs. "adolescents and social media"
- Use just a few words in your search inquiry and enclose exact phrases in quotation marks.
- Know something about what you're about to research before you begin. This might mean reading a short article on Wikipedia to help you come up with ideas for search terms.

## Seeking Print Sources

Libraries still have books and magazines on their shelves! Our library is arranged to make browsing books even easier. When searching for books in the library's catalogue, write down **the location and call number**. Consult the library map to make finding those books easier.

Oftentimes reference books have useful information that can be found quickly via **index** or **table of contents**. You still need to ask questions about the reliability of print sources, however. When seeking any source, not just Internet sources, consider the CAARP test.

## Original Research

Your teacher may ask you to conduct **original research** as part of your paper or essay. Original research is a study or interview you conduct yourself. Sometimes this can be a good starting point for in-depth research. Make sure you are conducting a legitimate study or survey that is conclusive and unbiased. Ensure that when interviewing the expert, he or she has the expertise to answer the questions you are asking.

## Annotation (Note Taking)

Your teachers will expect you to annotate many of your reading assignments. Articles, websites and books used for research are no exception.

- Use a separate sheet or section to take notes from different sources, and make sure you write down the name of each source.
- Always enclose direct quotes from that source in quotation marks so you know the information was not paraphrased. This will help you avoid plagiarism later.
- Include in your notes a section for recording information from the source, and an area for your thoughts, question, and reflection on that information.
- **Use one of the note-taking templates in the appendix to help you organize your notes.**

## *Choosing Quotes and MLA Guide for In-Text Citations and Works Cited*

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### How do you know which quotes to use in your paper?

One of the issues that many novice writers face is that they just don't know how to analyze the text and choose evidence effectively. Here's a list of leading questions that should help when analyzing text.

- How does the evidence I've provided prove my point?
- Why is the evidence significant to my overall argument?
- Does the evidence reveal anything surprising regarding my point or argument?
- How can I clarify/explain the evidence I've used for my reader? (This is especially important when you use a quote as evidence.)
- How can I dissect the evidence I've used in order to unpack the meaning/significance for my reader?

Quotes from sources are used to support a point you make or to provide an example. Just make sure the quote you use proves your point, and you'll be all set!

Here's an example: In a paper about the book *The Secret Life of Bees*, you are trying to prove that Lily's nanny, Rosaleen, is the next best thing to having a mother. Which quote would best prove that Lily sees Rosaleen as a mother-figure?

- "Rosaleen left dinner on the stove top, her famous smothered chicken"(Monk Kidd 21).
- "[Rosaleen] stared at the bee and shook her head. 'If you get stung, don't come whining to me...I ain't gonna care'"(Monk Kidd 11).
- "I used to have daydreams in which [Rosaleen] was white, and married to T. Ray, and became my real mother "(Monk Kidd 12).

The first quote explains that Rosaleen makes dinner, but not all moms make dinner, and making dinner doesn't make a person a mom. This is probably not the best choice.

The second quote tells how Rosaleen warns Lily about playing with bees. Mothers do warn children, but just warning a person-and especially claiming that one doesn't care what happens if the child doesn't heed the warning, doesn't make one like a mom.

The third quote tells that Lily dreams about having Rosaleen as her mom. This probably best describes how Lily feels about her relationship with Rosaleen. This quote would support the point best.

**And here's what that quote might look like in your paper.**

In the book *The Secret Life of Bees*, Lilly's mother dies when she is just four years old. As a result, Lily begins to see her Nanny, Rosaleen, as a mother figure. Lily even goes so far as to explain, "I used to have daydreams in which [Rosaleen] was white, and married to T. Ray, and became my real mother" (Monk Kidd 12). Becoming an adolescent can be very difficult for a girl who has only a father to turn to. We learn through the story that even though Rosaleen is no substitute for Lily's mother, she does provide support and love that Lily longs for.

You'll notice in the paragraph that just a small portion of the writing is comprised of the quoted material, and just enough information is used to provide support for the point.

## Integrating Quotes

### General Guidelines

- The significance of the quote is up to you to make clear. Do not assume its connection to your argument is self-evident.
- Keep most quotes short! Use only quotes which are necessary to support your argument. Use only the portions of the quote that are absolutely necessary.

### Steps to Take

1. Give **context** for your quote so it is clear who is speaking, what is happening, etc. In the example from the section above, this is the context given prior to the quote: *In the book The Secret Life of Bees , Lily's mother dies when she is just four years old. As a result, Lily begins to see her Nanny, Rosaleen, as a mother figure.*
2. **Integrate** the quote into your own sentences. Do not simply drop a quote into a paragraph. Introduce it using a **signal phrase** or weave it into your own sentence. Do you see how the example used above becomes part of the sentences written by the essay's author? *Lily even goes so far as to explain, "I used to have daydreams in which [Rosaleen] was white, and married to T. Ray, and became my real mother" (Monk Kidd 12).*

#### What's a signal phrase?

In a signal phrase, we let readers know that a quote is about to follow when we provide an **attribution** prior to the quoted material. This lets readers know who said it *before* they read it. A signal phrase was used in the example above. Here's another.

*Example: As critic Jay Leno expresses it, "Lord of the Flies is just way too cool."*

**Weaving it into your own sentence:**

If you weave the quote into your own sentence, you build it into the point you're making. Often you provide context for the quote as you do this. See how this version of the quote differs from the example where a signal phrase is used.

*Example: Lilly has “daydreams in which [Rosaleen] was white, and married to T. Ray, and became my real mother” (Monk Kidd 12).*

3. Follow every quotation with interpretation that connects your evidence to your central argument. Never leave a quote hanging! A good guideline for **the amount of discussion to follow a quote is twice the length of quoted material** in order to make its significance clear to your reader.

*Example: Becoming an adolescent can be very difficult for a girl who only has a father to turn to. We learn through the story that even though Rosaleen is no substitute for Lily's mother, she does provide support and love that Lily longs for.*

**For more information, see section on using a Quote Sandwich in the appendix.**

## *Responsible Use of Information*

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Plagiarism is presenting someone else's words or ideas as your own. The following are all examples of plagiarism:

- Quoting or paraphrasing material without citing the source of that material. Sources can include web sites, magazines, newspapers, textbooks, journals, TV and radio programs, movies and videos, photographs and drawings, charts and graphs-any information or ideas that are not your own.
- Quoting a source without using quotation marks -- even if you do cite it.

- Buying a paper online or downloading a paper from a free site.
- Copying or using works done by another student.
- Cutting and pasting directly from other documents.
- Citing sources you didn't use.
- Turning in the same paper for more than one class without the permission of both teachers.

### Note Taking to Avoid Plagiarism

The best way to avoid plagiarism is to take careful notes. When taking notes, always do the following:

- ✓ First, read the entire text and summarize it in your own words.
- ✓ Then paraphrase important points and copy usable quotes. Enclose quotes in quotation marks.
- ✓ Carefully distinguish between material that is quoted, material that is paraphrased, material that is summarized, and your own words and ideas.
- ✓ Include in your notes all the information you will need to cite your sources.
- ✓ Copy all source information into your working bibliography or EasyBib.
- ✓ Keep copies of any web pages you use by either bookmarking them (i.e. sitejot or delicious.com are examples of social bookmarking sites) or simply copying it into your files. Make sure to have the URL and the date on the web page(note: this is not how to cite a website).
- ✓ Save all your notes and files from your research until you receive your final grade.

### Citing Sources

What do you need to cite to avoid plagiarism? Anything that's not common knowledge. That means - anything that you didn't know before beginning your research needs to be cited.

Anything you could only learn through research, reading books and web sites, interviewing people, watching videos, etc., you must cite!

For example - You are doing a research paper on the attack on the World Trade Center. It's common knowledge that this happened on September 11th and it was in New York City and Al Qaeda was involved. So, you wouldn't have to cite research material for those facts since it's

common knowledge. But, in your research you find quotes from Rudy Giuliani and background on the terrorists. That's not common knowledge. You need to cite the source of the quotes.

### **Consequences:**

As outlined in your Student Parent Handbook, plagiarism results in a zero for the assignment and, depending upon the circumstances, may cause a student to fail either the quarter or the course, even for a first offense. In addition, any subsequent offenses may result in disciplinary action up to and including, suspension.

### **Formatting and Citing Quotes Using MLA Format**

When placing quotes in your paper, there is a particular format you must use. You cannot simply place the words in your paper. MLA stands for the Modern Language Association. **The Oyster River High School English and Social Studies Departments expect students to use MLA format.**

#### **Using Short Quotes in Your Paper**

##### **Most of the quotes used in your paper should be short.**

Short Quotes = four typed lines or less

- ✓ Use quotation marks around quoted material only.
- ✓ Place author's last name and page number in parentheses *after* the closing quotation marks and *before* the punctuation.

##### **Example:**

Lily even goes so far as to explain, "I used to have daydreams in which [Rosaleen] was white, and married to T. Ray, and became my real mother" (Monk Kidd 12).

#### **Using Block Quotes in Your Paper**

**Block Quotes** = more than four typed lines

- ✓ Indent the entire quote one inch or ten spaces.
- ✓ Do NOT use quotation marks or italics.

- ✓ Place author's last name and page number two spaces after the punctuation in parentheses.

**Example:**

The author's negative attitude towards women is most clearly expressed in this crucial passage:

He turned to look at her and disgust and loathing filled his heart. Her cheap, gaudy clothing and garish make-up made her look like nothing more than a tart. What was he to do? He had no choice but to throw her out on the street; he could not let his reputation be tarnished by any connection to this fallen and degraded wench. (Bradley 143)

After a long quote like this one(known by English teachers as a Block Quote) , you should have at least twice as many lines of commentary and explanation to make its significance clear within the same paragraph (align with margin as is done here). For example, if your quote is five lines long, your explanation should be ten lines long. Use block quotes sparingly.

**Quoting Poetry**

- ✓ If you are quoting three lines or fewer from the poem, mark line breaks by using a slash with a space on each side ( / ) rather than indenting it as it appears in the poem.
- ✓ Follow the quote with the author's last name and the line numbers in the parentheses.

**Example:**

"What immortal hand or eye/Could frame thy fearful symmetry?"(Blake 3-4).

- ✓ For more than three lines, treat it like a block quote, without the slashes.
  - Indent the entire quote one inch or ten spaces.
  - Do NOT use quotation marks or italics.
  - Place author's last name and line numbers two spaces after the punctuation in parentheses.

**Example:**

Tyger, Tyger burning bright

In the forests of the night,  
What immortal hand or eye  
Could frame thy fearful symmetry? (Blake 1-4)

### Modifying Quotes

To keep quotes brief and direct, you may need to modify them by removing part of the quote or changing some of the text of the quote.

To shorten a quote, replace the text that you are leaving out with an **ellipsis** (...).

An ellipsis is only three dots. Do not omit information from the quote that changes the meaning of the quote.

#### Example:

Original quote: "The film was horrible, not genius, as the producers claimed."

Improperly modified quote: "The film was...genius, as the producers claimed."

To change a quote so that it fits more naturally with your paper, place the text that you modify for stylistic purposes in **brackets** ([ ])

#### Example:

"I used to have daydreams in which [Rosaleen] was white, and married to T. Ray, and became my real mother" (Monk Kidd 12).

Prior to modifying the quote, the text in the brackets read "she" instead of "Rosaleen".

## *Works Cited and Bibliography*

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There has been some confusion over the years about the difference between a works cited and a bibliography. To clarify: a works cited outlines the collection of sources that you have used in the text of your paper; a bibliography is simply an index of sources. The formats for works cited and bibliography entries are put together in the same way.

### **When to Use a Works Cited**

A works cited is used more frequently for academic purposes than the bibliography. You should use a works cited when you write a research paper, a critical analysis paper, a debate, or any other type of written works in which you refer to any text other than your own. When you paraphrase or quote a text in an essay or research paper, that section should be accompanied by an in-text, parenthetical citation (see sections on using short quotes and block quotes earlier in this chapter). The reader should then be able to see more information about the source that you used by referring to the works cited. For every in-text citation in your paper, there must be a corresponding entry in the works cited.

### **When to Use a Bibliography**

Though people often use the word “bibliography,” they are often speaking of the “works cited.” A bibliography should be used for creative projects and presentations for which you have not made direct citations, but not typically for written works. A bibliography is used when you have used sources to gain knowledge or reference, but have not interacted directly with that material in your text or works.

### **What Information Will I Need For My Works Cited or Bibliography?**

Use EasyBib to build your works cited or bibliography. This is the information you will need to have in order to compile your EasyBib.

- The author’s (or authors’) first and last name(s)
- The title of the article used (if applicable)

- The title of the book, magazine, website, etc.
- The city where the work was published, the name of the publisher, the date of the publication
- The page numbers (for articles)

### Other Hints

**For sources that you have accessed on the Internet,** you may also need to include the date that you accessed the information. You can copy and paste the URL when building a website entry in EasyBib.

**Pay attention to the type of source you have used** so you choose the proper citation format on EasyBib(accessing the source online does not mean it's a website.

**Use the latest version of MLA or APA**

**HINT!** There are a number of resources that you can use to prompt you through this process. Easybib, which is available through the high school library, helps you to build a bibliography. The MLA and APA both put out style guides which are available in the school library. You may also access the OWL Purdue website: <https://owl.english.purdue.edu/owl/section/2/>

**Fill this out for future reference!**

Easybib Username:

Password:

### Annotated List of Works Cited:

An annotated list of works cited is a works cited page that includes a brief, descriptive and evaluative paragraph after each source listed. The purpose of the paragraph (known as the **annotation**) is to inform the reader of the relevance, accuracy, and quality of the sources cited.

Annotations are short, descriptive and critical; they expose the author's point of view, clarity and appropriateness of expression, and authority for a particular source. They are particularly helpful when trying to determine if an individual source is appropriate for your purposes.

### How to Write an Annotation:

Most teachers will expect the following information in the annotation that follows each source on your annotated works cited page. Use this guideline unless your teacher specifically asks for different information.

- Describe the genre and purpose of the source. *This journal article chronicles the study of the effects of educational television shows on children under age 4.*
- Summarize briefly what information from the source you used in your paper, project, or presentation. *The section discussing the study of the long term benefits for children who used the Baby Einstein video series was particularly useful, since it supported my thesis: educational programming has little, if any, positive impact on preschool children.*
- Compare the information found in this source to your other findings OR justify the validity of the source. *This information supports the guidelines set by the American Pediatrics Association, recommending little to no media use for very young children.*

### MLA or APA? Which Format Should I Use?

For your humanities classes (including English and social studies), you will be using MLA format. See sample below. For science and health classes, use APA format. Follow this link to get information on APA format: <https://owl.english.purdue.edu/owl/resource/560/01/>. If you use EasyBib and select the format your teacher requires, your document will be correct.

## Appendix

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### Integrating Quotes Using a Quote Sandwich

A quote sandwich is a way to visualize how to incorporate an author's words into your own writing when providing evidence for a point you make in your paper. Before you begin your quote sandwich, it is usually necessary to provide a **context** for the quote. This background information briefly tells the reader what's going on in the story when the quoted material takes place.

- The top slice of bread is a **signal phrase**, which allows you to transition smoothly from your point into the quoted material. An example of a signal phrase:  
*According to Scout Finch, the protagonist in To Kill a Mockingbird, (quoted material would follow).*
- The contents of the sandwich represent **the quote itself**. Use just enough quoted material to get the job done. Follow the quoted material with a parenthetical (see section on MLA formatting for more specific guidelines).
- The bottom slice of bread is **your discussion** that analyzes the quote's significance and explains how it proves your point. You should have twice as much writing here as quoted material. Remember that good analysis is an original, sophisticated deconstruction and discussion of the evidence to support your argument and provide new insight.

#### Sample Quote Sandwich: "The Cask of Amontillado"- Edgar Allan Poe

An example of Poe's purposeful use of dialogue happens partway through the two men's journey, when Montresor implores Fortunato to turn back when his cough worsens. Ironically, Montresor says, "Come...we will go back; your health is precious...You are a man to be missed...I cannot be responsible" (347). Here, we see him cultivate the seed he has already planted in Fortunato's mind: He cares about his health and does not want to be responsible for him getting sick or worse. The choice of words here is important to note. Not only does Montresor explain that Fortunato's health is precious, but he recognizes that others will miss

him if something were to happen to him. Beyond this assurance, he declares that he could never be responsible for such a thing. Although his seemingly sincere concerns fall on Fortunato's deaf ears, they do not go unnoticed by readers.

(Paragraph excerpted from: Achievethecore.org Created by SAP District)

## ORHS Common Paper Format

### Part 1: Heading

In the top left or right-hand corner of your paper create a heading that contains the following information, organized line-by-line as listed below. Do not double space this part of your paper unless your teacher asks you to.

**Your name**

**The name of the class you're writing the paper for, your teacher's name**

**The name of the assignment**

**The date your paper is submitted to the teacher**

For example:

Suzie Greenburg

Essentials of English, Ms. Sullivan

Response Paper #1: *Lord of the Flies*

October 30, 2014

### Part 2: Setting up your paper

1. Most assignments that your teacher will collect should be typed. If you do not have access to a computer or printer at home, ask your teacher to help you find a place to type your paper. The computer lab in the library is open before and after school and during lunch. You may also arrange to type your work during your study hall.
2. Type your paper in normal 12 point font (such as Times New Roman) and double space it unless your teacher asks you not to. Don't double space your heading.
3. Please use plain computer paper to print your work. In order to save resources, please print your paper on both sides of the sheet whenever possible, or print on the reverse of used paper.
4. Set up your paper with 1" margins.
5. Format your header so that your last name and page number appears in the top right corner of your paper for every page after the first page of your document.
6. You are expected to carefully read and edit your work before submitting it to your teacher.

## Transitional Words and Phrases

<b>Addition/Agreement/Similarity</b>	<b>Support/Emphasis</b>
In the first place	In other words
Not only...but also	As an illustration
As a matter of fact	In this case
In addition	For this reason
Coupled with	Namely
In light of	Truly
Again	Indeed
Then	Certainly
Equally	Surely
Moreover	Specifically
As well as	Frequently
Similarly	For example
Furthermore	For instance
<b>Effect/Result</b>	<b>Opposition/Limitation</b>
As a result	Although this may be true
Under those circumstances	In contrast
In that case	On the other hand
Consequently	In spite of
Accordingly	Even so
For	In reality
Thus	After all
Hence	Yet
	While

## Sample Analytical Essay

Assignment: *Compose an essay that describes the mood Poe is able to create and sustain in "The Cask of Amontillado" through his use of dialogue and sensory details. Your thesis should be supported with specific evidence from the text, as well as clear reasoning that explains and connects your evidence to your argument.*

"The Cask of Amontillado" is a hair-raising tale that follows one man's twisted plot for revenge. Although carnival season is in full-swing above ground, Fortunato finds himself being lead to his death below ground. His past insults will ensure that he will never again participate in such feasts and merriment; Montresor will make sure of that. As if the story's premise was

not eerie enough, Edgar Allan Poe uses specific sensory details and descriptions and carefully constructed dialogue to produce a mood that is both chilling and horrifying.

Throughout the story, Poe uses dialogue as a means of moving the action forward and producing a gut-wrenching and chilling mood. For example, after readers learn of Montresor's motives, they are confronted with the first exchange between Montresor and Fortunato. Montresor explains about the Amontillado and he references going to meet with another man for his opinion since Fortunato is already "engaged." Here, Montresor gives his first reason for not wanting to disturb Fortunato: he is busy. Yet Fortunato insists, saying, "Luchesi cannot tell Amontillado from Sherry...Come, let us go...to your vaults." However, Montresor insists he could not "impose upon [Fortunato's] good nature." But flattery will not stop Fortunato, and he insists on going. So, Montresor produces yet another reason for not wanting to take Fortunato: "[T]he severe cold with which I perceive you are afflicted. The vaults are insufferably damp." But Fortunato pays no attention to the concern for his health and simply takes Montresor's arm, says they must go nevertheless, and leads him in a hurry to his house (Poe 346). It is this kind of dialogue, overflowing with dramatic irony, that creates a chilling and ominous mood. Although Montresor is the mastermind of the plan, it is as though Fortunato is the one to move the action forward through the dialogue. He is the one to drive the notion home that they *must* go to the vaults to taste this wine. His insistence ultimately leads to a fate the reader already knows should be feared.

Another such example of Poe's purposeful use of dialogue happens again partway through the two men's journey, when Montresor implores Fortunato to turn back when his cough worsens. Ironically, Montresor says, "Come...we will go back; your health is precious...You are a man to be missed...I cannot be responsible" (347). Here, we see him cultivate the seed he has already planted in Fortunato's mind: He cares about his health and does not want to be responsible for him getting sick or worse. The choice of words here is important to note. Not only does Montresor explain that Fortunato's health is precious, but he recognizes that others will miss him if something were to happen to him. Beyond this assurance, he declares that he could never be responsible for such a thing. Although his seemingly sincere concerns fall on Fortunato's deaf ears, they do not go unnoticed by readers. On the contrary, they sit heavy on readers' minds, bringing back that ominous mood. Fortunato's response in this conversation only serves to heighten this mood, when he ironically replies, "the cough is a mere nothing; it will not kill me. I shall not die of a cough" (347).

Not only does Poe use dialogue to carefully create and sustain this chilling and ominous mood, but he also uses sensory details to do so. For instance, the eerie descriptions of the surroundings are almost palpable: They "passed through walls of piled bones, with casks and puncheons intermingling, into the inmost recesses of the catacombs." Readers can assume these bones are human remains, which means the storage containers of wine and human bones are sitting side-by-side, simply lining the walls of where the two men are walking. Not only does this create an unsettling juxtaposition and image, but Montresor goes on to point out

that the niter “hangs like moss upon the vaults” and the “drops of moisture” from the riverbed “trickle among the bones” (348). Like the wine and the bones, the water and the bones freely intermingle. There is no distinction between the two, and with this readers start to get a sense that the distinction between life and death is blurred, as well. Such a chilling realization furthers Poe’s ability to maintain this ominous mood. This blurred line between life and death shows up again when Montresor takes a break from his masonry to sit on some of the human bones and listen to Fortunato’s struggle. It is no mistake that Montresor sits on the bones rather than the ground, for instance. Rather, Poe is calculating in his choice to have Montresor rest on the bones, again, taking this line between life and death and showing Montresor has no regard for distinguishing between the two. Rather, he forces them to mingle, much like the way the wine and bones mingle and the riverbed moisture and bones mingle. Now, too, Montresor and the bones mingle. And Fortunato’s cries and the catacombs mingle.

It is descriptions and exchanges like those outlined above that allow Poe to succeed in creating and maintaining a sinister and ominous mood throughout his story, “The Cask of Amontillado.” These two means of characterization, dialogue and sensory details, work effortlessly to keep readers chilled and fearful of just the kind of fate Montresor has in store for Fortunato.

(This sample essay has been adapted from Student Achievement Partners [achievethecore.org](http://achievethecore.org))

**Sample Formal Letter, Business Style**

2274 Cogswell Road  
El Monte, CA 91732-3846  
October 21, 2010

Mrs. Alice M. Wiggins  
11300 Lower Azusa Road  
El Monte, CA 91732-4725

Dear Mrs. Wiggins,

The El Monte PTA is devoting its next meeting to the important topic "Computer Literacy." The meeting is on November 18 and begins at 7 p.m.

Our speaker will be Dr. Mark C. Gibson. For the past several years, he has written the "Personal Computer" column in the Los Angeles Post. His talk will combine wisdom and wit.

To assure Dr. Gibson a large audience, we are asking selected members to bring as guests two parents who are not active members of our group. Please use the enclosed return card to give me the names of your guests by November 1.

Sincerely,

Ms. Laura J. Marsh

Enclosure

## Sample Lab Report

### The Effect of Fat Diets on Wintering Birds

#### Abstract

What kind of birdseed is most valuable to wintering birds in Deerfield, NH? In order to answer this question various wild birds were placed on strict diets during a one-week period in January and the changes in mass of each bird was measured. Results showed that winter birds in Deerfield placed on a high-fat diet maintained the most body mass, indicating that fat tissue is utilized the most by birds during the snowier months.

#### Introduction

A certain sign that winter is creeping up on us every year is the time during autumn when geese fly overhead in their tell-tale 'V' on their way south. There are many types of birds that do this, flying thousands of miles south in search of food and adequate breeding grounds only to return thousands of miles in the spring. This represents a huge cost in energy, and it doesn't seem to be entirely necessary; there are many birds that remain here in New Hampshire for the winter, saving the energy that it takes to fly all those miles.

Why do some, but not all, birds fly south for the winter? How are the birds that remain here in New Hampshire able to get enough energy from their food to survive the cold temperatures? Obviously, the kind of food they eat will be instrumental in determining the amount of energy they have available for conducting homeostasis and other life processes.

Despite the many different things that birds eat, nutritional requirement of birds are very similar to those of humans; birds need a diet comprised of proteins, fats, carbohydrates, vitamins and minerals (Ehrlich, et al. 1988). While individual bird species have evolved to concentrate on one food source over others, such as with herbivores or carnivores, seasonal activities will sometimes force them to adjust their diets. Breeding season, for instance, is a time when a lot of growth occurs and young birds need to be fed. During this time even herbivores will eat more insects to increase the amount of protein intake.

Here, the effect of dietary fat on body mass among wintering birds in Deerfield was investigated. It was anticipated that since lipids store more calories per gram than do carbohydrates, birds on fat-heavy diets would gain more weight than birds obtaining less fat.

## Materials and Methods

Agway in Dover provided three types of birdseed: cracked corn (2% fat, 8% protein), striped sunflower seeds (26% fat, 23% protein) and black oil sunflower seeds (43% fat, 16% protein) (Meet Your Birdseed 2009). These types of birdseed were selected to maintain a relatively constant amount of protein while varying the fat content significantly. A wide selection of wintering male birds (2 cardinals, 3 blue jays, 3 evening grosbeaks, 4 nuthatches) was caught and tagged for identification purposes and then released into an outdoor aviary constructed for this purpose. During the first week of their residence birds were fed a typical, diverse selection of winter fare as they became accustomed to their surroundings. It was noted also that during this time their masses remained constant. Over the course of each week they were fed as soon as the birdfeeder grew low and amounts were recorded. During the six weeks of this experiment the daily high temperature was  $-3^{\circ}\text{C} \pm 3^{\circ}$ .

During the first experimental week, the birds were provided with the high-fat diet, consisting solely of black oil sunflower seeds. After this period their masses were measured. Before beginning the second experimental period, birds were returned to the control diet (varied and healthy). For the second experimental period birds were provided with the middle-fat diet, consisting of striped sunflower seeds. They were massed after this period and then returned to the control diet before being put on the low-fat diet of cracked corn for the last week.

## Results

At the beginning of this experiment the mean mass of the 12 birds was 100 g (3 oz.). After the one week of a high-fat diet birds had increased mean mass by 5% to 105 g (see Figure 1). After the week of a middle-fat diet, mean mass had decreased 10% to 90 g. Following the week of a low-fat diet mean mass had declined by 20% to 80 g.

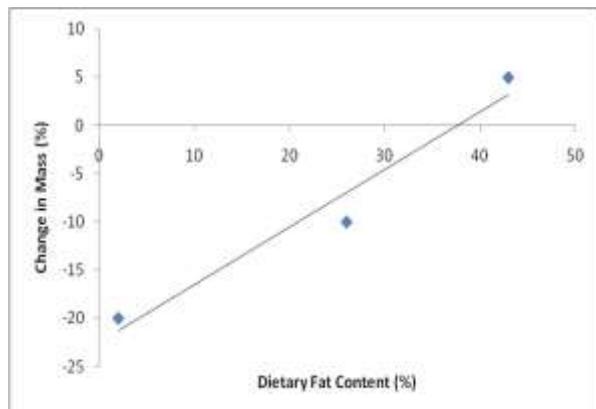


Figure 1: Change in mass as a function of dietary fat content

Dietary Fat Content (%)	Change in Mass (%)	Weekly Quantity Consumed (mL)
2	-20	1100
26	-10	950
43	5	750

Table 1: Changes in body mass and quantity of seed consumed while on different diets.

## Discussion

These results confirm that in a cold environment a diet high in fat helps birds maintain their body mass. Unlike the other diets, which resulted in an average loss of body mass, the high-fat black oil sunflower seeds actually enabled the birds to add mass during the winter.

Since tissue containing significant amounts of fat is used by organisms to store energy for long periods, it follows that seeds high in fat content would be able to pass on significant amounts of energy. Apparently black oil sunflower seeds contain more energy than birds required during the week in the aviary as evidenced by their gain in body mass. Striped sunflower and cracked corn contained less fat than the birds required, resulting in their loss of body mass.

It can be concluded from these results that wintering birds would likely seek out food high in fat in order to maintain body mass. In the wild they would likely exert more energy than they did while confined to the aviary, so they would likely require even more fat than what the black oil sunflower seeds offered. As this experiment lacked a reliable method of measuring body mass change while following normal behaviors in the wild, replicating it with radio tags and birds in the wild would be a logical next step. Another extension of this investigation might be to include migratory birds as a way of beginning to identify possible adaptations that wintering birds have here in New Hampshire.

## References

- Ehrlich, Paul R., David S. Dobkin, and Darryl Wheye. (1988). Diet and Nutrition. Stanford Birds. Retrieved from [http://web.stanford.edu/group/stanfordbirds/text/essays/Diet\\_and\\_Nutrition.html](http://web.stanford.edu/group/stanfordbirds/text/essays/Diet_and_Nutrition.html).
- Meet Your Bird Seed. (2009). National Bird-feeding Society, LLC. Retrieved from <http://www.birdfeeding.org/best-backyard-bird-feeding-practices/bird-seed-and-other-bird-food/meet-your-bird-seed.html>.

## Analytical Writing Rubric

	<b>Excellent</b>	<b>Good</b>	<b>Fair</b>	<b>Needs Improvement</b>
<b>Thesis Statement</b>	<ul style="list-style-type: none"> <li>- Clearly stated thesis makes sophisticated, original claim</li> <li>- Presents arguable opinion</li> <li>- Consistently argued throughout paper</li> </ul>	<ul style="list-style-type: none"> <li>- Clearly stated thesis makes strong claim about topic</li> <li>- Could be more developed throughout paper</li> </ul>	<ul style="list-style-type: none"> <li>- Thesis undeveloped and/or does not take position</li> <li>- Needs more specificity</li> <li>- Not consistently integrated or argued throughout paper</li> </ul>	<ul style="list-style-type: none"> <li>- Thesis unclear or absent</li> <li>- Does not delve beneath the surface of the topic</li> <li>- Thesis not argued</li> </ul>
<b>Evidence</b>	<ul style="list-style-type: none"> <li>- <i>Quantity</i>: Quotes help prove each point clearly to support thesis</li> <li>- <i>Quality</i>: Chosen evidence strongly supports thesis and indicates close reading of material</li> <li>- <i>Usage</i>: Direct quotes used as evidence, framed with clear context and integrated in proportion to author's own writing</li> </ul>	<ul style="list-style-type: none"> <li>- <i>Quantity</i>: Quotes help prove most points to support thesis</li> <li>- <i>Quality</i>: Chosen evidence supports thesis</li> <li>- <i>Usage</i>: Direct quotes used as evidence, but context could be more specific and/or integrated more smoothly</li> </ul>	<ul style="list-style-type: none"> <li>- <i>Quantity</i>: Some evidence presented to prove thesis</li> <li>- <i>Quality</i>: Chosen evidence connects with thesis, but could show more careful consideration of material</li> <li>- <i>Usage</i>: Context for evidence is unclear, and/or quoted material is not integrated in proportion to author's own writing</li> </ul>	<ul style="list-style-type: none"> <li>- <i>Quantity</i>: Quotes/evidence not included to prove thesis</li> <li>- <i>Quality</i>: Choice of evidence does not show careful consideration of material</li> <li>- <i>Usage</i>: No context given for evidence, and/or quotes outweigh author's own writing</li> </ul>
<b>Analysis</b>	<ul style="list-style-type: none"> <li>- Each quotation or paraphrase fully explained and connected to argument</li> <li>- Original, sophisticated deconstruction and discussion of the evidence supports argument and provides new insight</li> </ul>	<ul style="list-style-type: none"> <li>- Clear connection between evidence and argument</li> <li>- Discussion of the evidence is clear and thorough</li> </ul>	<ul style="list-style-type: none"> <li>- Connection between evidence and argument sometimes clear, but not fully developed</li> <li>- Evidence often used for summary rather than analysis</li> </ul>	<ul style="list-style-type: none"> <li>- No connection between evidence and argument</li> <li>- Paper as a whole is a summary of topic, rather than analysis of central thesis</li> </ul>

<b>Organization</b>	<ul style="list-style-type: none"> <li>- Engaging introduction clearly sets up paper's thesis and direction</li> <li>- Clear and logical organization</li> <li>- Topic sentences engage reader, detail what each paragraph will contain, and show larger connection to thesis</li> <li>- Transitions between paragraphs and ideas smoothly connect information</li> <li>- Conclusion reiterates paper's main points and ties them together with new insight</li> <li>- Original, compelling title</li> </ul>	<ul style="list-style-type: none"> <li>- Introduction clearly leads into thesis</li> <li>- Paper mostly well organized</li> <li>- Topic sentences detail what each paragraph will contain</li> <li>- Transitions present, but could better demonstrate connection between ideas</li> <li>- Conclusion summarizes main points, but may not fully tie them together</li> <li>- Original or compelling title</li> </ul>	<ul style="list-style-type: none"> <li>- Introduction not attention grabbing and/or unclear</li> <li>- Some sections lack organization</li> <li>- Topic sentences sometimes vague</li> <li>- Some choppy/abrupt transitions</li> <li>- Conclusion does not fully revisit main points or pull them together into new understanding</li> <li>- Uninteresting or unoriginal title</li> </ul>	<ul style="list-style-type: none"> <li>- Introduction absent or vague; thesis does not follow</li> <li>- Paper lacks organization</li> <li>- No topic sentences or organization within paragraphs</li> <li>- Needs transitions between ideas</li> <li>- Conclusion missing or undeveloped</li> <li>- No title</li> </ul>
<b>Voice &amp; Audience</b>	<ul style="list-style-type: none"> <li>- <i>Voice</i>: Strong voice developed through precise, creative word choice and variety of sentence structures creates lively and interesting writing. Appropriate formality (register) used throughout paper</li> <li>- <i>Audience</i>: Strong lead/hook, interesting details, sense of purpose, and information actively engage reader. Style and information demonstrate audience awareness</li> </ul>	<ul style="list-style-type: none"> <li>- <i>Voice</i>: Solid and consistent voice developed through well considered wording and some variety in sentence structures</li> <li>- <i>Audience</i>: Writing informs reader while maintaining his/her interest</li> </ul>	<ul style="list-style-type: none"> <li>- <i>Voice</i>: Inconsistent or generalized voice results from some reliance on vague language, cliché, and/or repetitive sentence structures</li> <li>- <i>Audience</i>: Ambiguous and/or formulaic writing causes reader to lose interest at times. Writing leaves reader with many questions</li> </ul>	<ul style="list-style-type: none"> <li>- <i>Voice</i>: No discernible voice evident: vocabulary limited and repetitive, cliché used frequently, and/or sentences lack rhythm and energy</li> <li>- <i>Audience</i>: Writing significantly overlooks needs of reader. Efforts to engage and inform reader are unsuccessful and/or the author has no defined audience</li> </ul>

<b>Conventions</b>	- Few to no proofreading mistakes - Proper MLA format for paper set-up, in-text citations, and works cited page - Page requirement met	- Some proofreading mistakes - Proper MLA format for paper set-up, in-text citations, and works cited page are sometimes met	- Multiple proofreading mistakes - MLA format often incorrect - Page requirement not met	- Excessive proofreading mistakes hinder reader's understanding of paper - MLA requirements not met - Paper significantly under page requirement
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## Grammar Guide

### 1. Active Voice

The verb form in which the subject of the sentence performs or causes the action expressed by the verb. Contrast with Passive Voice. (*The active voice is considered to be more correct. It follows the order: Subject, Verb, Object.*)

Example: "A census taker once tried to test me. I ate his liver with some fava beans and a nice Chianti." (Hannibal Lecter in *The Silence of the Lambs*, 1991)

### 2. Adjective

The part of speech that modifies a noun or a pronoun.

Example: "Send this **pestilent, traitorous, cow-hearted, yeasty** codpiece to the brig."  
(Jack Sparrow in *Pirates of the Caribbean: At World's End*, 2007)

"All right, you **mutinous, disloyal, computerized** half-breed. We'll see about you deserting my ship." (Captain Kirk in *Star Trek*, 1966.)

### 3. Adverb

The part of speech that modifies a verb, adjective, or other adverb.

Example: "There I was, standing there in the church, and for the first time in my whole life I realized I **totally** and **utterly** loved one person." (Charles to Carrie in *Four Weddings and a Funeral*, 1994) (*Utterly and totally are modifying the verb loved.*)

### 4. Apostrophe

Singular but not ending in s: the boy's hat

Singular but ending in s: Keats's poem, the lass's pet sheep, the grass's color.

Plural but not ending in s: the children's playground, the women's movement

Plural ending in s: the boys' hats, the babies' bibs, the boys' soccer team, the girls' bathroom

### 5. Capitalization

You capitalize: the pronoun I, the first word in any sentence, titles of places (Chicago, Chicago Lake), geographical names (Red Sea, Deerfield State Forest).

Do not capitalize east, west, south, north when they indicate direction. Do capitalize them when they refer to regions. You need to travel south on I-95 to get to the South.

*Basic rule of thumb: if it's being used as part of a title or it specifies the subject, then capitalize.*

Ex. Every school has a principal. Ours is Principal Todd Allen. The school board voted against recess. The Oyster River School Board met last night. Maine has many rivers. I canoed on the Allagash River. The freshmen are very small. "I am small," said Freshman Joe Smith.

## 6. Colon

A colon informs the reader that what follows proves and explains, or lists elements of what is referred to before.

Example: "Mawage: Mawage is what bwings us togeder today." (*The Princess Bride*)

## 7. Comma

The comma is used to separate things to help clarify separation for the reader. A comma can create a whole new meaning. You can use two commas to separate a phrase within a sentence that's not absolutely necessary.

Example: "That's the last time, Bender. That's the last time you ever make me look bad in front of those kids, you hear me? I make \$31,000 a year and I have a home and I'm not about to throw it all away on some punk like you. But someday when you're outta here and you've forgotten all about this place and they've forgotten all about you, and you're wrapped up in your own pathetic life, I'm gonna be there. That's right." (Richard Vernon in *The Breakfast Club*)  
**Common Comma Error - Comma splice** – When you use a comma to separate two independent clauses without a conjunction. Ex. You're so lame, I can't believe you did that!

## 8. Conjunction

The part of speech that serves to connect words, phrases, clauses, or sentences – ie. *for, and, nor, but, or, yet, and so*.

Example: "I can't compete with you physically, **and** you're no match for my brains."  
(Vizzini in *The Princess Bride*, 1987)

## 9. Direct Object

A noun or pronoun in a sentence that receives the action.

Example: "All my life I had to fight. I had to fight my **daddy**. I had to fight my **uncles**. I had to fight my **brothers**." (Sophia in *The Color Purple*, 1985)

## 10. Independent Clause

A group of words made up of a subject and a predicate. An independent clause (unlike a dependent clause) can stand alone as a sentence. Also known as a main clause.

Example: "Don't ever argue with the big dog [independent clause], because the big dog is always right [dependent clause]." (Deputy Marshal Samuel Gerard in *The Fugitive*, 1993)

## 11. Indirect Object

A noun or pronoun that indicates to whom or for whom the action of a verb in a sentence is performed. An indirect object is often the recipient of the direct object.

Examples: "Show **me** the money." (Rod Tidwell to Jerry McGuire in *Jerry McGuire*, 1996)

"The Grandson: A book? (*So, in this sentence the money is the direct object, me is the indirect object.*)

Grandpa: That's right. When I was your age, television was called books! And this is a special book. It was the book my father used to read to me when I was sick, and I used to read it to

your father. And today I'm gonna read it to **you**. (*So, in this sentence it would be the direct object, receiving the action from Grandpa, you would be the indirect object, that is the recipient of the object.*)

The Grandson: Has it got any sports in it?

Grandpa: Are you kidding? Fencing, fighting, torture, revenge, giants, monsters, chases, escapes, true love, miracles..." (Grandpa to Grandson in *The Princess Bride*.)

(*Hint: To figure out the indirect object, ask yourself who or what is the recipient of the direct object in the sentence. Ex. Show the money to who? Me. Read what? It.*)

## 12. Noun

The part of speech that is used to name a person, place, thing, quality, or action and can function as the subject or object of a verb, the object of a preposition, or an appositive.

Example: "Waiter, there is too much **pepper** on my **paprikash**." (Harry Burns in *When Harry Met Sally*, 1989)

## 13. Parallel Structure

When you start using one type of part of speech or one tense, you need to remain consistent.

Example: "We have no Great War. No Great Depression. Our Great War's a spiritual war... our Great Depression is our lives. We've all been raised on television to believe that one day we'd all be millionaires, and movie gods, and rock stars. But we won't. And we're slowly learning that fact. And we're very, very pissed off. (*Fight Club*, 1999) (*The point of parallel structure is that there's power in repetition – political speakers especially use parallel structure...*)

Example: "Now there's another way you can tell you're a Republican. You have faith in free enterprise, faith in the resourcefulness of the American people, and faith in the U.S. economy. And to those critics who are so pessimistic about our economy, I say: 'Don't be economic girlie men!'" (Arnold Schwarzenegger, 2004 Republican National Convention Address.)

## 14. Passive Voice

A verb form in which the grammatical subject receives the verb's action. Contrast with active voice.

Example: "Any attempt by you to create a climate of fear and panic among the populace must be deemed by us an act of insurrection." (First Elder to Jor-El in *Superman*, 1978)

Another example, not to knock Superman: Passive voice: The speech was given by the President. Active voice: The President gave a speech. Note the change in order from Passive: Object, Verb, Subject to the Active: Subject, Verb, Object – the latter is clearer writing.

## 15. Point of View

Point of view, or person, is the speaker or role of narrator in the piece of writing.

**First Person** - I, We...

Example: Powerful the Force has become, the dark side I sense in it.

**Second Person** – You

Example: Once you start down the dark path, forever will it dominate your destiny, consume you it will. (*Very little literature is written in the second person, with the exception of Choose Your Own Adventure books! Ex. If you decide to accept Dracula's invitation to dinner, turn to page 4. If you decide to accept the Wolfman's invitation to dinner, turn to page 5.*)

**Third Person** – He, She, It, They...

Example: Stopped they must be; on this all depends. (Yoda from various Star Wars episodes.)

#### 16. Predicate

One of the two main parts of a sentence or clause, modifying the subject and including the verb, objects, or phrases governed by the verb. Every complete sentence has two main parts: the subject and the predicate. (*The predicate is basically everything that the subject does.*)

Example: "I don't ever remember feeling this awake."

(Thelma Dickinson in *Thelma and Louise*, 1991)

#### 17. Pronoun

A word that takes the place of a noun. (I, me, you, he, him, it, we, etc.)

Example: "A census taker once tried to test **me**. I ate **his** liver with some fava beans and a nice Chianti." (Hannibal Lecter in *The Silence of the Lambs*, 1991)

#### 18. Semicolon

It binds two sentences more closely than they would be if separated by a full stop/period. It often replaces a conjunction such as *and* or *but*. Writers might consider this appropriate where they are trying to indicate a close relationship between two sentences.

Example: "Years ago, you served my father in the Clone Wars; now he begs you to help him in his struggle against the Empire." (*Note that these could be two separate sentences with a period. But, the writer chooses to show that the sentences are linked by using a semicolon.*)

(Princess Leia to General Kenobi in *Star Wars*, 1977)

#### 19. Sentence

A word or (more commonly) a group of words that expresses a complete idea. Conventionally, a sentence includes a subject and a verb. It begins with a capital letter and ends with a mark of end punctuation. (*For a sentence to be complete it must at the very least have a subject and a verb!*)

Example: "You are my superior officer. You are also my friend. I have been and always shall be yours." (Spock to Kirk in *Star Trek II: The Wrath of Kahn*)

#### 20. Subject

The part of a sentence that indicates what or who does the action.

Example: "I don't ever remember feeling this awake." (Thelma Dickinson in *Thelma and Louise*, 1991)

## 21. Tense

The time of a verb's action or state of being, such as past, present, and future. When you pick a tense it should stay consistent!

Example: "Years ago, you served [past tense] my father in the Clone Wars; now he begs [present tense] you to help him in his struggle against the Empire." (Princess Leia to General Kenobi in *Star Wars*, 1977)

## 22. Verb

The part of speech that describes an action or occurrence or indicates a state of being.

Otho: "Don't **mind** her. She's just upset that someone **dropped** a house on her sister." (*Beetlejuice*)

***That's the basics. Here's some extra credit stuff when you want to impress people:***

**Dangling modifier** – when it's not clear what a phrase is modifying in a sentence

Example: Standing on the beach, the beautiful sunset could be seen. *Who's standing on the beach?*

**Infinitive** – a verb form preceded by to

Example: "These are the voyages of the starship Enterprise. Its 5-year mission: **to explore** strange new worlds, **to seek** out new life and new civilizations, **to boldly** go where no man has gone before." (Star Trek, 1966)

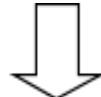
**Appositive** – a word or group of words that identifies the noun that it follows

Example: "We few, **we happy few**, we band of brothers." (King Henry V) or: Mrs. Smith, **our English teacher**, announced she was leaving for Fiji.

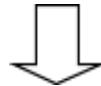
## *Sample Thesis Organizer*

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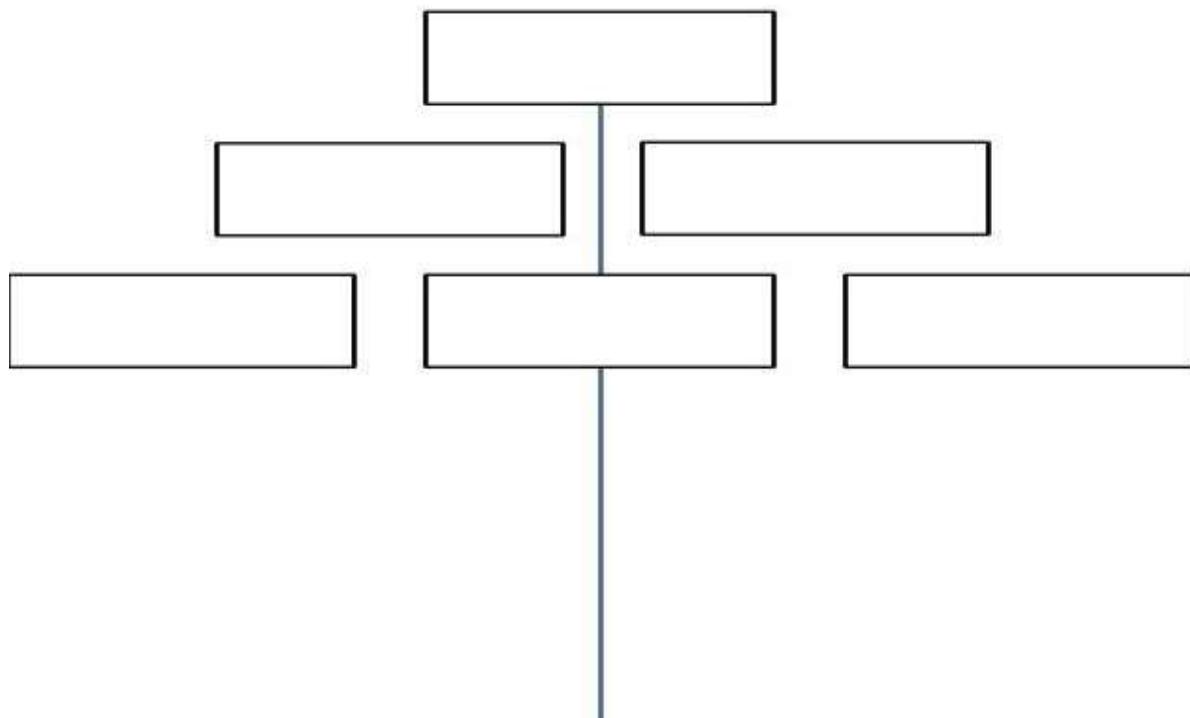
What question are you interested in exploring?



Take a moment to write down some thoughts about your question...



Try writing a thesis statement that answers your question.



What evidence supports your thesis? Try making a hierarchy of important proof. Once you have identified strong proof you should look for strong quotations to support your evidence.

1:

2:

3:

4:

5:

6:

## *Outline Template: Analytical Essay*

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### Introduction

- General intro sentence referring to the topic/theme - this helps to set-up the actual text you are using. Be sure to mention the name of your text (e.g. *Hamlet*).
- More specific sentence which hints at your thesis
- Transition to your topic and include possible “proof points” or ways in which you are going to use the text to prove this thesis.
- Thesis statement/Research question explanation

### Proof Point #1

- General sentence to intro your subtopic
- Proof point/Subtopic statement
- Lead-in for your quote which helps to establish context
- Quote from book, "actual quote from the text" (author pp #)
- Analysis which helps to explain why the quote proves this point
- Transitional phrase which helps to tie up your quote/proof point

### Proof Point #2 through 5 will follow the same set up as proof point #1

### Conclusion

- General sentence to reinforce your thesis
- General statements to summarize your proof points
- Final statement which helps to tie together your main points with new insight

## Research Note Taking Template

Type of Source: Scholarly Article      Magazine or News Article      Book/Chapter

Other (please describe):

**Directions for note taking:** As you read, use a highlighter to mark key passages that you feel apply to your research topic or sub-questions.

**Insert MLA formatted citation here: (feel free to copy and paste from source, and include article name, author, and publication information)**

Hint: You can select this style of citation format when you pull up an article from most online databases.

**What focus question does this article address?**

**Does this article present a position or point of view on the issue? If so, what is it?**

**Does this article present general information about the topic without presenting a specific viewpoint? If so, what is the general premise of the article?**

**Useful Factual Information:**

1.

2.

3.

**Details that specifically address your focus question:**

1.

2.

3.

**Your ideas and reflection of details listed above.**

**1.**

**2.**

**3.**

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## Note-Taking for Lecture and Reading

### Cornell Method

Suggested uses: Lecture/research note taking

- Systematically condensing and organizing notes in **2 columns**.
- Allows for recording and reviewing notes
- Highlights major concepts/vocabulary
- Simple, efficient
- Requires/encourages to reflect on the notes taken/lecture

**Example Cornell**

<b>Day 1/Class work</b>	<b>NOTE INTERACTING</b>
Page #	Today's Date
<u>Main ideas/concepts</u>	<u>Evidence/supporting details</u>
Key names/vocabulary Make <b>NOTE MAKING</b> connections	You physically draw a line vertically down your paper, leaving 2.5 inches on the left and 6 inches on the right. This allows you to take notes on the right-hand side of the page leaving space on the left to summarize the main point with a cue word or phrase.
Ask questions	When the instructor moves to a new topic, skip a line. It is also a great idea to use some organizational structure to your whole page. <ul style="list-style-type: none"> <li>• Use bullets</li> <li>• Use asterisks *, check marks, indentations</li> <li>• Underline important words</li> </ul>
Reviewing and studying	If you aren't able to completely write down an idea before the Instructor moves on to a new topic, fill it in after class.
Tools for memory/mnemonic devices	After class, test your knowledge of course material by covering up the right side of the page, reading the cue words, and trying to remember as much information as possible. Then check to see if you remembered correctly. Also write page and day summaries.
<b>Day 2 or HW:</b>	<b>NOTE REFLECTION</b>
Summary/ Answer Questions	Reflection:

\*\*Note-Taking: Create and Format/ Note-Making: Review, Revise, Exchange/ Note-Interacting: Link Learning, Learning Tool/ Note-Reflection: Reflect, Address Feedback

**Two-Column Method**

Suggested uses: Lecture/during reading notes

- Allows to easily identify important points, major concepts or ideas
- Prepares students to actively participate in class discussions
- Prepares students to begin a piece of writing
- Evaluates students understanding
- Immediate study guide to prepare for assessments (fold sheet in half to quiz yourself)

**Example Two-Column Method**

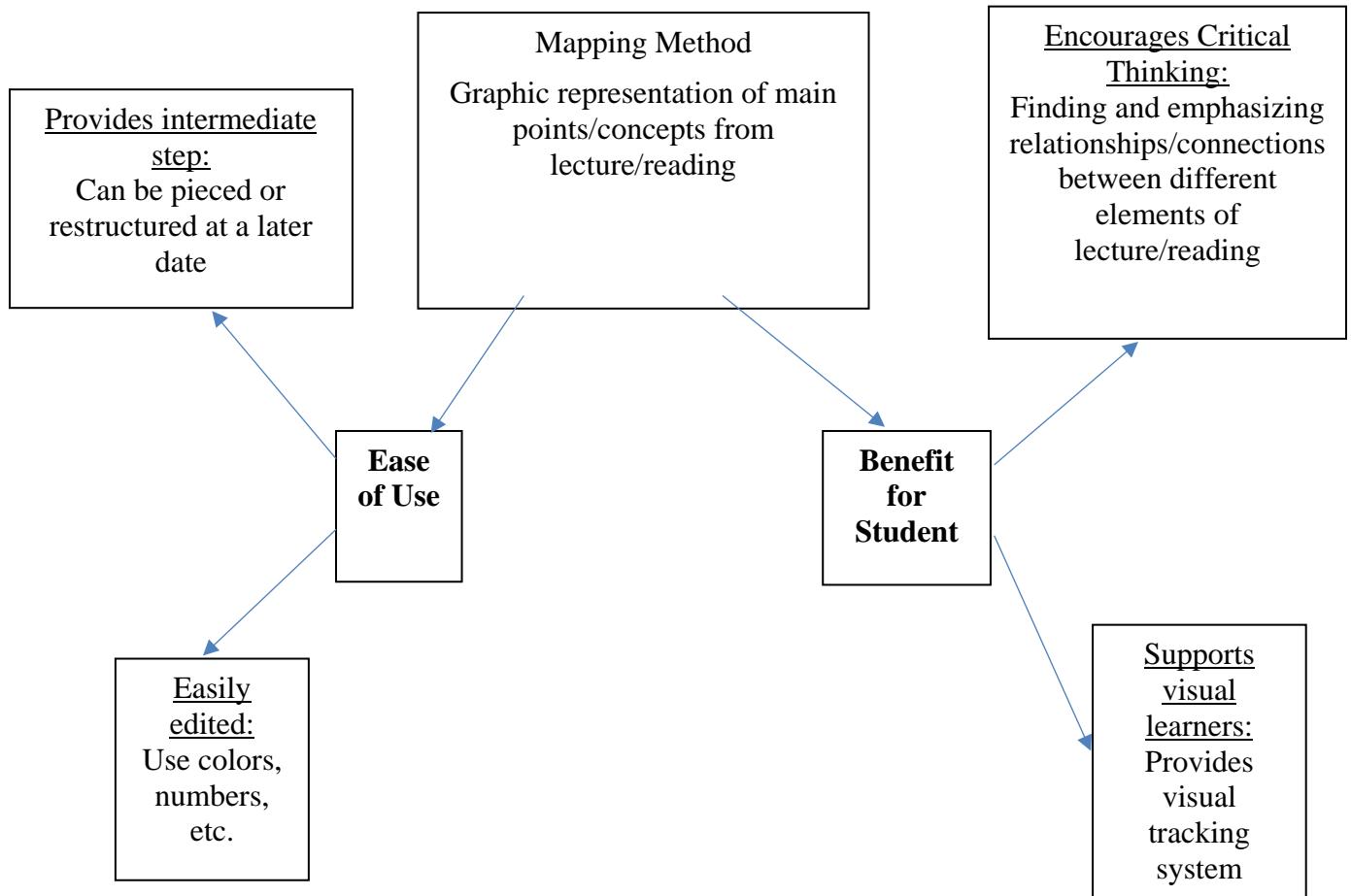
Main Idea/Topics	Supporting Details
<p>-What ideas are <u>most important to remember?</u></p> <p>-What new terms or concepts have been introduced?</p> <ul style="list-style-type: none"><li>● Abbreviate.</li><li>● Underline new vocabulary.</li><li>● Skip lines between new ideas.</li><li>● Draw lines between ideas or facts that connect to each other.</li><li>● Take notes using symbols and drawings, not just words.</li><li>● Don't worry about spelling as you take notes. You can check for proper spelling later.</li><li>● Use bullet points to list sub-points.</li><li>● Place a star by major concepts</li></ul> <p>● Place a question-mark by anything you do not understand</p> <p>● Question</p> <p>● Quote</p>	<p>-What questions does this information raise for you?</p> <p>-What other ideas, events or texts does this information remind you of?</p> <p>-Why do you think this information is important and/or relevant to your unit of study?</p> <p>-How does this information connect to your own lives?</p> <p>-What do you think of these ideas?</p> <p>-Describe one of the pictures/maps included in your article</p> <p>-Answer questions here</p> <p>-Reaction/analysis of a quote</p>

### Mapping Method

Suggested uses: Lecture/note taking after reading

- graphic representation of the main points/concepts of a lecture/reading
- visual tracking system
- Easy to edit (color code, number, mark up ...)
- Can be pieced or restructured at a later date
- Encourages participation
- Emphasizes relationships/connections of elements of lecture
- Encourages critical thinking

### Example Mapping Method



## Editing Marks and Explanations

When providing feedback on some of your papers, your English teacher may use the editing marks listed in the Editing Mark column. When you get your paper back from your teacher, please refer to the right column in order to fix your mistakes.

Editing Mark	Description of skill to learn
agr (agreement)	The subject must agree with the verb as singular or plural. <i>The car speeds. The cars sped.</i> The pronoun must agree with the noun it refers to as singular or plural. <i>The kitten was playful; she was batting at her toy. The kittens were playful; they were tackling each other.</i>
' (add apostrophe)	Use an apostrophe to show ownership. Be sure the apostrophe is in the correct place to indicate whether the owner is singular or plural: <i>the teacher's mug</i> (belongs to one teacher) <i>the teachers' room</i> (belongs to all of the teachers).
awk (awkward)	Read it out loud and listen for awkward or confusing wording. Revise for clarity.
blend	Blend quotations and direct statements from other writers you reference for a smooth flow of ideas. Do this by using quotation marks around their words while weaving them into your own words.
cap	Capitalize the first letter of an official title for a person or entity, a word used in place of a name in a direct address, and any proper nouns. (Capitalize Mom when the speaker is directly addressing her, but no caps when the speaker is referring to her. <i>Ex: When I came home I said, "Hi Mom!" vs. When I came home I greeted my mom.</i> )
cite	Use quotes around words that are not yours. Cite words and ideas that come from another source by putting the author's last name and the page number in parentheses in the text of your writing. Make sure you also list all of your sources in your bibliography. Use proper MLA formatting for writing your bibliography or works cited list.
? (clarify)	Writing may not be clear to the reader; work on clarifying and saying exactly what the reader needs to understand.
,(add a comma)	Comma rules: <ol style="list-style-type: none"><li data-bbox="612 1818 1365 1913">Use a comma <b>before conjunctions</b> when the conjunctions connect complete clauses in a compound sentence. <i>I love ice cream, but I am lactose intolerant.</i></li><li data-bbox="612 1924 1365 1993">Use commas to <b>set off an appositive</b>. An appositive is a noun or noun phrase which renames a noun or pronoun.</li></ol>

	<p><i>Mr. Allen, the school principal, has a sign on his office door.</i></p> <ul style="list-style-type: none"><li>c. Use a comma to set off words of a <b>direct address</b>. <i>Lucy, stop dancing like a maniac!</i></li><li>d. Use a comma to set off a long <b>introductory phrase</b> or clause. <i>Once my sister realized it was going to snow, she decided to wear boots instead of flip-flops.</i></li><li>e. Use a comma to set off <b>nonrestrictive clauses</b> and phrases from the rest of the sentence. A nonrestrictive clause relays information that is not essential to understanding the sentence. <i>My mother, who had lots of brothers, insisted that my sister stop screaming about the frog in her backpack.</i></li><li>f. Use a comma to separate words in a series of three or more. <i>I ate pizza, popcorn, and candy.</i></li></ul>
comma splice	Never join two independent clauses/sentences that are closely related with a comma. Use a comma and conjunction or a semi-colon instead. <i>They went swimming on Monday; they went boating on Tuesday. OR: They went swimming on Monday, but they went boating on Tuesday.</i>
...(ellipsis)	Use an ellipsis to replace words or lines left out of a quotation. Your teacher may suggest you shorten a quote and use ellipsis in place of unnecessary information.
Frag(fragment)	A fragment is an incomplete sentence. Incorporate the fragment into another sentence, or turn the fragment into a complete sentence by adding the missing noun or verb. <i>Sitting in class and writing.</i> (frag) <i>Sitting in class and writing is my favorite pastime.</i> (not a frag)
I think/I believe	Avoid writing <i>I think</i> or <i>I believe</i> in most expository or persuasive pieces. Just state your opinion and explain the supporting reasons.
num(number)	Write out number of ten and under as words. Write out any number that starts a sentence.
¶ (paragraph)	Insert new paragraph breaks in places the reader will need them—for example, when the topic shifts or when one speaker starts talking and another begins.
○ . (period)	Use a single period as end punctuation.
pronoun case	The object of a preposition always takes the objective case. <i>I gave it to him. To whom are you referring?</i> The verb <i>to be</i> always takes the subjective case. <i>I am she. It was he.</i>
proof!	Proofread before submitting to teacher. Pay attention for missing words, homonym misspellings, sentence structure and logical development.

antecedent	Avoid vague or unclear pronoun references by making sure the antecedent is clear. <i>After Ivanna fooled her sister, she fooled her mother.</i> To whom does <i>she</i> refer?
rep(repetition)	Listen for the same word idea repeated in close proximity. Substitute another word or phrase. If you're repeating an idea, edit out the repetition.
R.O. (run on sentence)	Read out loud and listen for run-on or convoluted sentences. Condense the sentence or split into two sentences. Hint: Often if you are out of breath, the sentence is too long. Too many phrases and clauses linked together with commas and conjunctions can lose a reader and the thread of the idea.
combine(combine sentence)	Listen for a series of brief, choppy sentences. Combine them using conjunctions and the appropriate punctuation.
<del>slang</del>	Do not use slang (such as <i>kids</i> ) in formal writing.
/	Use a slash to show a line break in a poem that is being written straight across the page rather than in its usual stanza form. When citing more than three lines of a poem, use slashes.
sp (means spelling)	Find the misspelled word and fix it. Be aware that the word may not be picked up by spell check if it is a homonym.
tense	Decide on one tense, past or present. Whenever possible, use present tense when discussing literature or events in literature.
title	Underline or italicize titles of books, plays, movies, magazines, or newspapers. Use quotation marks around short works like poems, short stories, essays, and articles. <i>To Kill a Mockingbird</i> (book) "The Legend of Sleepy Hollow" (story). Capitalize the initial letter in the first, last, and most important words in a title. Articles and prepositions are not usually capitalized unless they are the first or last in the title.
wordy	Read your work out loud and listen for too many/too fancy/too complicated words. Be as concise as you can!
<del>you</del>	Do not use <i>you</i> as a generalization. Use <i>you</i> only when directly addressing the reader, usually in how-to writing. <i>You</i> is not usually used in formal, expository essays.
<b>Common Spelling Errors (Homonyms)</b>	<b>Definitions</b>
accept except	To agree. <i>I accept your nomination.</i> Excluding. <i>Everyone can enter except the dogs.</i>
a lot(two words) allot(one word)	Quite a bit or quite a few. <i>We made a lot of errors in the game.</i> To give in portions. <i>I will allot one cookie for each child.</i>
everyday (one word) every day (two words)	Ordinary, regular. <i>I love everyday people.</i> Repeated day after day. <i>I brush my teeth twice every day.</i>
hear here	To listen. <i>I hear you.</i> In this place. <i>Put it here, on the table.</i>
hole	An empty place. <i>The dog dug a hole in the yard.</i>

whole	Entire, complete. <i>I ate the whole pizza.</i>
its it's	Shows ownership. <i>The lizard ate its mealworms.</i> Contraction of it and is. <i>It's such a beautiful day for a walk.</i>
know no	To have knowledge. <i>I know the answer.</i> A negative answer. <i>No, I won't go to the dance with you.</i>
principal	The most important or the head of a school. <i>Here's Principal Allen.</i>
principle	A rule or belief. <i>Stick to your principles!</i>
their there they're	Belonging to them. <i>These are their jerseys.</i> At that place. <i>My bike is over there.</i> Contraction of they are. <i>They're getting ready to go home.</i>
to too two	In the direction of. <i>I'm going to the mall.</i> Also or very. <i>I want some ice cream, too! That's too small for me.</i> The number 2. <i>I want two cupcakes for dessert.</i>
weather	Sun, snow, rain, and so on. <i>The game was cancelled due to the weather.</i>
whether	In one case or another. <i>Whether you like it or not, you must learn these!</i>
where wear	In a place. <i>Where is the game?</i> To be clothed in. <i>What will you wear to the dance?</i>
whose who's	Shows ownership. <i>Whose turn is it?</i> Contraction of who and is. <i>Who's having pesto for lunch?</i>
your you're	Shows ownership. <i>Put your shoes in the closet.</i> Contraction of you and are. <i>You're going to get an A on that test!</i>

Adapted from: Greenwood, Kathleen and Ruth Townsend Story. *Grammar Lessons You'll Love to Teach*. New York: Scholastic Publishing, 2006.