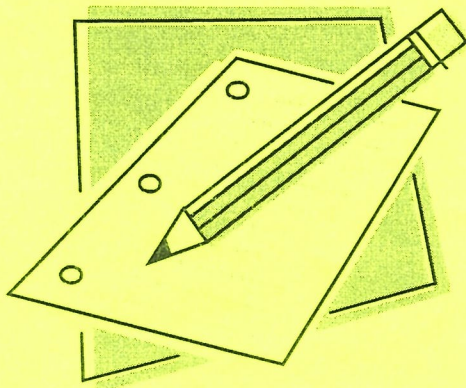


# Writing Tip Book



Andrew W. Mellon Middle School  
Thomas Jefferson Middle School

Mt. Lebanon School District

Revised 2011





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All formatting information is based on the MLA Handbook:

The Modern Language Association of America. *MLA Handbook for Writers of Research Papers*. 7<sup>th</sup> ed. New York: The Modern Language Association of America, 2009. Print.

# Notes



# Plagiarism and Academic Integrity

## What is plagiarism?

*Merriam Webster's Collegiate Dictionary* defines plagiarize as "to steal and pass off the ideas or words of another as one's own: use another's production without crediting the source."

Plagiarism can be avoided by adhering to the following three rules.

- 1. Do not** use exact words from a source without putting them inside quotation marks and giving credit to the source.
- 2. Do not** reword a passage without giving credit to the source.
- 3. Do not** summarize a passage without giving credit to the source.

## Academic Integrity

A high standard of honesty is expected of students in all phases of academic work at MLSD, including college admissions tests. Academic dishonesty is an offense against the integrity of the entire school community and a threat to the standards of the school and the standing of every student. Students are expected to refrain from acts of academic dishonesty and to report to a faculty member any knowledge they have of such acts of others.

In cases where academic dishonesty has been confirmed by the teacher, the student will receive zero points for the assignment with no option for a makeup assignment. For any subsequent offense, the student will receive zero points for the assignment and may receive additional disciplinary consequences such as detention, suspension, and/or course failure.

Specific examples of academic dishonesty that students must avoid include the following:

- ✗ Copying someone's work (homework, lab, writing assignment, etc.) and submitting it as one's own
- ✗ Allowing someone to copy one's work to submit as his/her own
- ✗ Obtaining help on assignments from others that exceeds proper limits
- ✗ Copying from someone during a quiz, test, or exam
- ✗ Allowing another student to copy answers
- ✗ Looking at notes or other sources during a quiz, test, or exam
- ✗ Using electronic devices to store test information
- ✗ Arranging to give or receive answers by signals
- ✗ Asking someone for a test answer or giving someone a test answer
- ✗ Passing test questions or answers from an earlier class to a later class
- ✗ Obtaining a copy of a test in advance
- ✗ Not reporting to school on a due date or exam date without a legitimate reason

# The Writing Process

## Prewriting

- ✓ List possible topics.
- ✓ Select one.
- ✓ List what you already know.
- ✓ Find out what you need to know.
- ✓ Consider your audience.
- ✓ Establish your purpose.
- ✓ Arrange your ideas in a logical order.

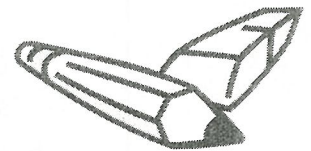


## Writing

- ✓ Write your first draft, focusing on content.

## Revising

- ✓ Carefully self-evaluate your writing.
- ✓ Does your topic sentence express the purpose of your paper?
- ✓ Do all of your supporting details (examples, reasons) relate to your topic sentence?
- ✓ Does your paper have an introduction, a body, and a conclusion?
- ✓ Are sentences complete?
- ✓ Do your sentences flow smoothly and show variety?
- ✓ Are your word choices varied and appropriate?
- ✓ Ask a reliable peer or adult to evaluate your writing.



## Editing

- ✓ Is the paper legible?
- ✓ Have you proofread for errors in mechanics, spelling, grammar, and usage?

## Presenting

- ✓ Share the writing with others.





# Self-Checklist for the Writing Process



## Prewriting:

- \_\_\_ 1. Gather information. Write down as many ideas as you can.
- \_\_\_ 2. Check to see that you are addressing your topic.
- \_\_\_ 3. Have you kept all of your materials and notes? Do you have complete sources, including works cited information and page numbers?
- \_\_\_ 4. For what audience are you writing? What do you know about them?

## Writing:

### Introduction

- \_\_\_ 1. Is your topic the right size. . . not too large for the length of the paper and not too small to be worth reading?
- \_\_\_ 2. What do you want to show or prove in the paper? Have you stated your purpose?

### Body

- \_\_\_ 1. Does every sentence contribute to the topic of your paper?
- \_\_\_ 2. Do the ideas follow a logical order?
- \_\_\_ 3. Do the ideas flow from one to another?
- \_\_\_ 4. Have you covered all of the points you want to make with supporting details, examples, stories, etc.?

### Conclusion:

- \_\_\_ 1. Does the conclusion make the paper worth reading, or is it disappointing to the reader?
- \_\_\_ 2. Does the conclusion follow logically from what you have discussed earlier?
- \_\_\_ 3. Does the conclusion really end your paper by wrapping up your work?
- \_\_\_ 4. The conclusion should not introduce new information.

## Revising:

- \_\_\_ 1. Will the introduction grab the reader's attention?
- \_\_\_ 2. Have you made smooth transitions from one idea to the next?
- \_\_\_ 3. Have you varied your sentence beginnings?
- \_\_\_ 4. Does each paragraph focus on one main idea?
- \_\_\_ 5. Is the paper understandable?
- \_\_\_ 6. Is the paper engaging throughout?
- \_\_\_ 7. Are the best, most specific words used throughout?

## Editing:

- \_\_\_ 1. Read through the paper through, out loud, one sentence at a time, checking for correct capitalization and punctuation.
- \_\_\_ 2. Read the paper backward, from the end to the beginning.

## Presenting:

- \_\_\_ 1. Include the full and proper heading and be sure the font size is clear and easy to read.
- \_\_\_ 2. Title your piece, double space it (without adding extra spaces between paragraphs), and leave two spaces between sentences and one after commas.

## WRITING

### PSSA INFORMATIONAL SCORING GUIDELINE

<b>4</b>	<b>FOCUS</b>	Sharp, distinct controlling point made about a single topic with evident awareness of task and audience.
	<b>CONTENT DEVELOPMENT</b>	Substantial, relevant, and illustrative content that demonstrates a clear understanding of the purpose. Thorough elaboration with effectively presented information consistently supported with well-chosen details.
	<b>ORGANIZATION</b>	Effective organizational strategies and structures, such as logical order and transitions, which develop a controlling idea.
	<b>STYLE</b>	Precise control of language, stylistic techniques, and sentence structures that creates a consistent and effective tone.
<b>3</b>	<b>FOCUS</b>	Clear controlling point made about a single topic with general awareness of task and audience.
	<b>CONTENT DEVELOPMENT</b>	Adequate, specific, and/or illustrative content that demonstrates an understanding of the purpose. Sufficient elaboration with clearly presented information supported with well-chosen details.
	<b>ORGANIZATION</b>	Organizational strategies and structures, such as logical order and transitions, which develop a controlling idea.
	<b>STYLE</b>	Appropriate control of language, stylistic techniques, and sentence structures that creates a consistent tone.
<b>2</b>	<b>FOCUS</b>	Vague evidence of a controlling point made about a single topic with an inconsistent awareness of task and audience.
	<b>CONTENT DEVELOPMENT</b>	Inadequate, vague content that demonstrates a weak understanding of the purpose. Underdeveloped and/or repetitive elaboration with inconsistently supported information. May be an extended list.
	<b>ORGANIZATION</b>	Inconsistent organizational strategies and structures, such as logical order and transitions, which ineffectively develop a controlling idea.
	<b>STYLE</b>	Limited control of language and sentence structures that creates interference with tone.
<b>1</b>	<b>FOCUS</b>	Little or no evidence of a controlling point made about a single topic with a minimal awareness of task and audience.
	<b>CONTENT DEVELOPMENT</b>	Minimal evidence of content that demonstrates a lack of understanding of the purpose. Superficial, undeveloped writing with little or no support. May be a bare list.
	<b>ORGANIZATION</b>	Little or no evidence of organizational strategies and structures, such as logical order and transitions, which inadequately develop a controlling idea.
	<b>STYLE</b>	Minimal control of language and sentence structures that creates an inconsistent tone.



## WRITING

### PSSA NARRATIVE SCORING GUIDELINE

<b>4</b>	<b>FOCUS</b>	■ Sharp, distinct controlling point or theme with evident awareness of the narrative.
	<b>CONTENT DEVELOPMENT</b>	■ Strong story line with illustrative details that addresses a complex idea or examines a complex experience. Thoroughly elaborated narrative sequence that employs narrative elements as appropriate.
	<b>ORGANIZATION</b>	■ Skillful narrative pattern with clear and consistent sequencing of events, employing a beginning, a middle, and an end. Minor interruptions to the sequence may occur.
	<b>STYLE</b>	■ Precise control of language, literary devices, and sentence structures that creates a consistent and effective point of view and tone.
<b>3</b>	<b>FOCUS</b>	■ Clear controlling point or theme with general awareness of the narrative.
	<b>CONTENT DEVELOPMENT</b>	■ Story line with details that addresses an idea or examines an experience. Sufficiently elaborated narrative sequence that employs narrative elements as appropriate.
	<b>ORGANIZATION</b>	■ Narrative pattern with generally consistent sequencing of events, employing a beginning, a middle, and an end. Interruptions to the sequence may occur.
	<b>STYLE</b>	■ Appropriate control of language, literary devices, and sentence structures that creates a consistent point of view and tone.
<b>2</b>	<b>FOCUS</b>	■ Vague evidence of a controlling point or theme with inconsistent awareness of the narrative.
	<b>CONTENT DEVELOPMENT</b>	■ Inconsistent story line that inadequately addresses an idea or examines an experience. Insufficiently elaborated narrative sequence that may employ narrative elements.
	<b>ORGANIZATION</b>	■ Narrative pattern with generally inconsistent sequencing of events that may employ a beginning, a middle, and an end. Interruptions to the sequence may interfere with meaning.
	<b>STYLE</b>	■ Limited control of language and sentence structures that creates interference with point of view and tone.
<b>1</b>	<b>FOCUS</b>	■ Little or no evidence of a controlling point or theme with minimal awareness of the narrative.
	<b>CONTENT DEVELOPMENT</b>	■ Insufficient story line that minimally addresses an idea or examines an experience. Unelaborated narrative that may employ narrative elements.
	<b>ORGANIZATION</b>	■ Narrative pattern with little or no sequencing of events. Interruptions to the sequence interfere with meaning.
	<b>STYLE</b>	■ Minimal control of language and sentence structures that creates an inconsistent point of view and tone.

# WRITING

## PSSA PERSUASIVE SCORING GUIDELINE

4	FOCUS	Sharp, distinct controlling point presented as a position and made convincing through a clear, thoughtful; and substantiated argument with evident awareness of task and audience.
	CONTENT DEVELOPMENT	Substantial, relevant, and illustrative content that demonstrates a clear understanding of the purpose. Thoroughly elaborated argument that includes a clear position consistently supported with precise and relevant evidence. Rhetorical (persuasive) strategies are evident.
	ORGANIZATION	Effective organizational strategies and structures, such as logical order and transitions, to develop a position supported with a purposeful presentation of content.
	STYLE	Precise control of language, stylistic techniques, and sentence structures that creates a consistent and effective tone.
3	FOCUS	Clear controlling point presented as a position and made convincing through a credible and substantiated argument with general awareness of task and audience.
	CONTENT DEVELOPMENT	Adequate, specific and/or illustrative content that demonstrates an understanding of the purpose. Sufficiently elaborated argument that includes a clear position supported with some relevant evidence. Rhetorical (persuasive) strategies may be evident.
	ORGANIZATION	Organizational strategies and structures, such as logical order and transitions, to develop a position supported with sufficient presentation of content.
	STYLE	Appropriate control of language, stylistic techniques, and sentence structures that creates a consistent tone.
2	FOCUS	Vague evidence of a controlling point presented as a position that may lack a credible and/or substantiated argument with an inconsistent awareness of task and audience.
	CONTENT DEVELOPMENT	Inadequate, vague content that demonstrates a weak understanding of the purpose. Insufficiently elaborated argument that includes an underdeveloped position supported with little evidence.
	ORGANIZATION	Inconsistent organizational strategies and structures, such as logical order and transitions, to develop a position with inadequate presentation of content.
	STYLE	Limited control of language and sentence structures that creates interference with tone.
1	FOCUS	Little or no evidence of a controlling point presented as a position that lacks a credible and/or substantiated argument with minimal awareness of task and audience.
	CONTENT DEVELOPMENT	Minimal evidence of content that demonstrates a lack of understanding of the purpose. Unelaborated argument that includes an undeveloped position supported with minimal or no evidence.
	ORGANIZATION	Little or no evidence of organizational strategies and structures, such as logical order and transitions, to develop a position with insufficient presentation of content.
	STYLE	Minimal control of language and sentence structures that creates an inconsistent tone.

## WRITING

### PSSA CONVENTIONS SCORING GUIDELINE

---

4

- Thorough control of sentence formation.
  - Few errors, if any, are present in grammar, usage, spelling, and punctuation, but the errors that are present do not interfere with meaning.
- 

3

- Adequate control of sentence formation.
  - Some errors may be present in grammar, usage, spelling, and punctuation, but few, if any, of the errors that are present may interfere with meaning.
- 

2

- Limited and/or inconsistent control of sentence formation. Some sentences may be awkward or fragmented.
  - Many errors may be present in grammar, usage, spelling, and punctuation, and some of those errors may interfere with meaning.
- 

1

- Minimal control of sentence formation. Many sentences are awkward and fragmented.
  - Many errors may be present in grammar, usage, spelling, and punctuation, and many of those errors may interfere with meaning.
-





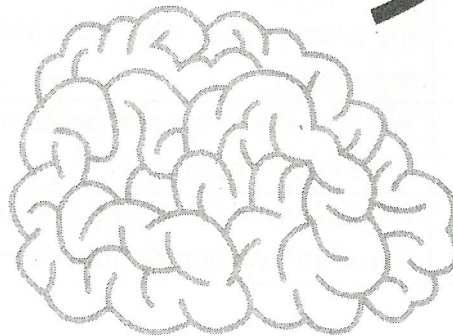
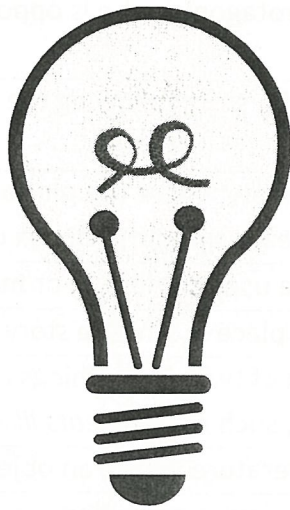
# Glossary for Reading, Writing, Speaking and Listening



Affix	A prefix or suffix
Alliteration	The repetition of initial consonant sounds
Climax	The turning point in a narrative; the moment when the conflict is at its most intense
Conflict	A struggle or clash between opposing characters, forces, or emotions
Dialogue	Conversation between people in a literary work
Diction	Choice and use of words in speech or writing
Figurative Language	Language that cannot be taken literally since it was written to create a special effect or feeling; examples are similes, metaphors, personification, etc.
First Person	The "first person" or "personal" point of view relates events as they are perceived by a single character; the main character "tells" the story and may offer opinions about the action and characters that differ from those of the author
Flashback	A device used in literature to present action that occurred before the beginning of the story; flashbacks are often introduced as the dreams or recollections of one or more characters
Foreshadowing	A device used in literature to create expectation or to set up an explanation of later developments
Hyperbole	An exaggeration or overstatement such as, <i>"I was so embarrassed I could have died!"</i>
Idiomatic Language	An expression peculiar to itself grammatically or that cannot be understood if taken literally, such as, <i>"Let's get on the ball!"</i>
Imagery	A word or group of words in a literary work which appeal to one or more of the senses: sight, taste, touch, hearing, and smell
Inference	The act of drawing a logical conclusion using information or evidence (when the information is not directly stated!)
Irony	The use of a word or phrase to mean the exact opposite of its literal or usual meaning; incongruity between the actual result of a sequence of events and the expected result
Limited View	The story is told in first person (character's own perspective) or third person (an onlooker's perspective), but the speaker is unable to know what is in any character's mind but his or her own
Metaphor	A figure of speech that expresses an idea through the image of another object, such as when Shakespeare describes the arrival of the character Juliet by saying, <i>"But soft, what light through yonder window breaks?"</i> ; Juliet is described as if she is the sun
	8

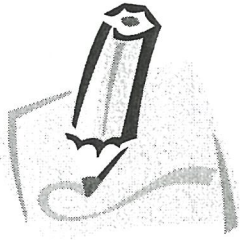
Mood	The prevailing emotions of a work or of the author in his or her creation of the work; the mood of a work is not always what might be expected based on its subject matter
Omniscient	The narrative perspective from which a literary work is presented to the reader from a “godlike” perspective, able to see actions and look into the minds of characters
Onomatopoeia	The use of words whose sounds express or suggest their meaning, such as <i>crunch</i> , <i>crackle</i> , and <i>meow</i>
Personification	An object or abstract idea given human qualities or human form, such as saying, “ <i>Flowers danced about the lawn</i> ”
Plot	The sequence in which the author arranges events in a story; the plot may have a protagonist who is opposed by an antagonist, creating conflict
Resolution	The portion of a story following the climax in which the conflict is resolved
Rising Action	The part of a story where the plot becomes increasingly complicated; rising action leads up to the climax or turning point
Satire	A literary tone used to ridicule or make fun of human vice or weakness
Setting	The time <i>and</i> place in which a story unfolds
Simile	A comparison of two unlike things in which a word of comparison ( <i>like</i> or <i>as</i> ) is used, such as, “ <i>She eats like a bird</i> ”
Symbolism	A device in literature where an object represents an idea
Theme	A topic of discussion or writing; a major idea broad enough to cover the entire scope of a literary work
Third Person	A perspective in literature, the “third person” point of view presents the events of the story from outside of any single character’s perception
Tone	The attitude of the author toward the audience and characters, such as serious or humorous
Voice	The fluency, rhythm, and liveliness in writing that make it unique to the writer; writing without voice is mechanical and flat

# Prewriting

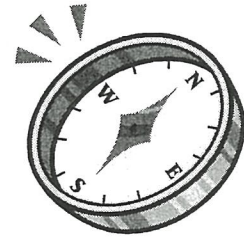




# Prewriting Action Plan



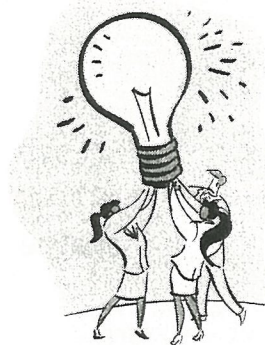
## ~EXPLORE AGAIN~



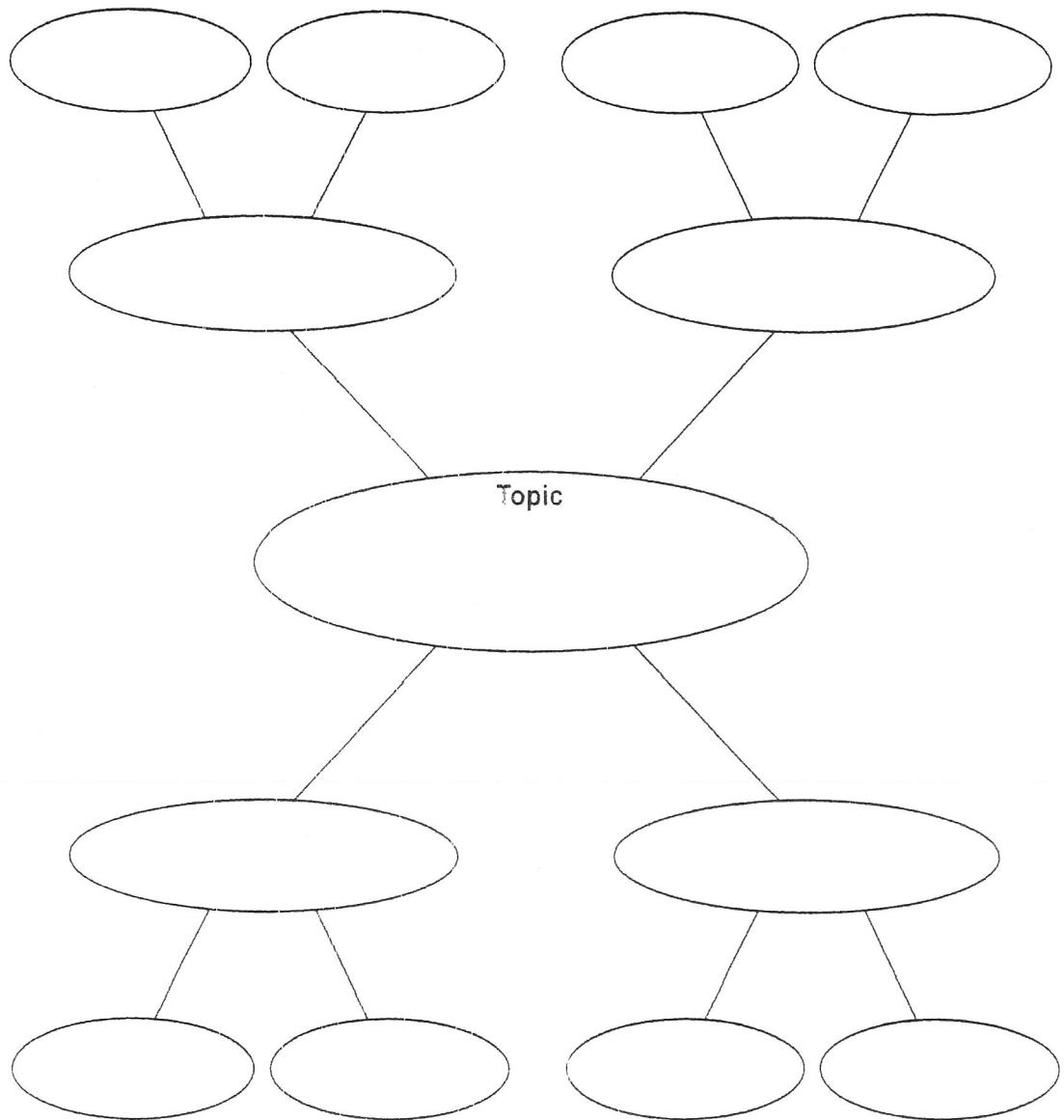
- ✓ Read
- ✓ Think
- ✓ Brainstorm
- ✓ Make lists
- ✓ Imagine
- ✓ Interview
- ✓ Make notes
- ✓ Organize
- ✓ Use webbing
- ✓ Plan
- ✓ Discuss
- ✓ Visualize
- ✓ Draw
- ✓ Choose and narrow your topic
- ✓ Find information

# Hints for Brainstorming

- List ideas individually or with a partner or small group.
- Record **all** ideas, regardless of whether they appear to be "good" or "bad."
- Generate as large a pool of ideas as possible.
- Assume that everything is possible and any idea could be valuable.
- Allow yourself to think what you might consider unthinkable.
- Recognize fixed ideas you have and challenge them.
- Look for new ways to view the problem rather than searching for solutions.
- Don't judge ideas until there are a variety of options from which to choose.
- Combine ideas to create new thoughts.

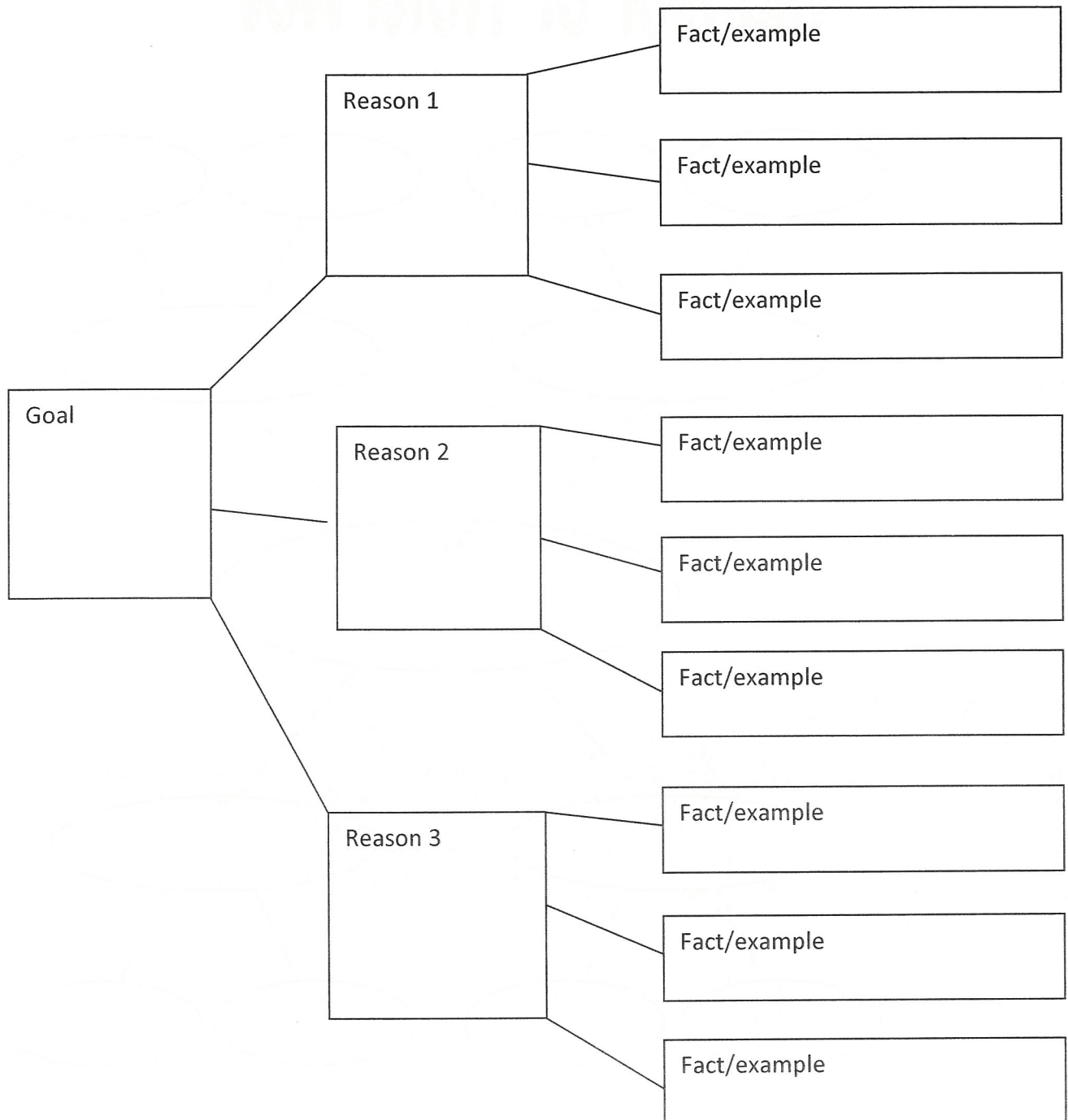


# Cluster or Word Web

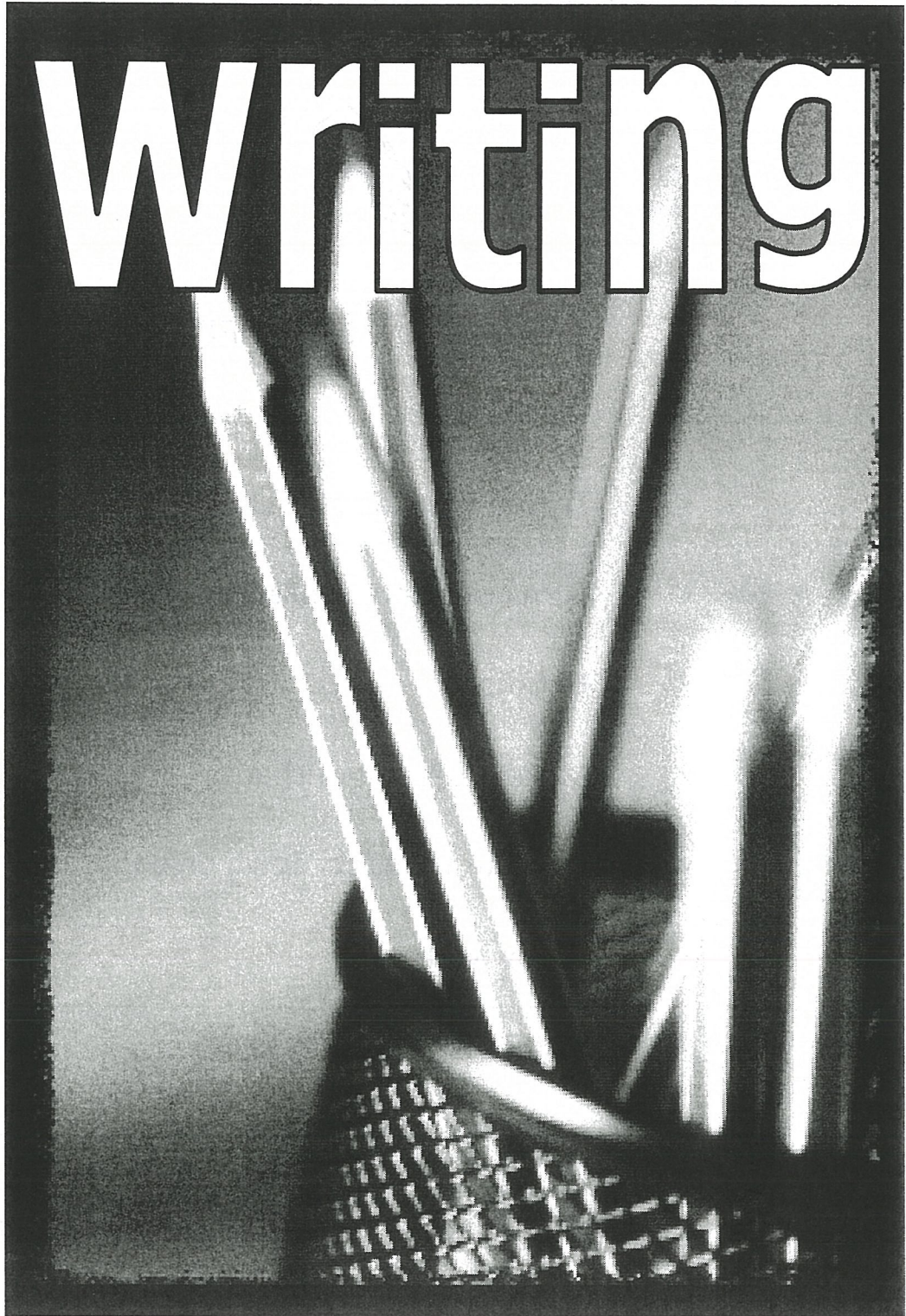




# Persuasion Map



# Writing



# Writing Action Plan



## *~CREATING A FIRST DRAFT~*

- ✓ Try out your ideas.
- ✓ Turn notes into sentences.
- ✓ Elaborate.
- ✓ Make order out of chaos.
- ✓ Put your thoughts down on paper.
- ✓ Follow your plan.
- ✓ Just write—do not correct.
- ✓ Ask your teacher/writing clinician for help.
- ✓ Make yourself write for a certain period of time.



# Three Modes/Types of Writing

Mode/Type	Purpose	Possible Forms	Example
<b>1</b> <b>Informational Writing</b>	<ul style="list-style-type: none"> <li>• to share knowledge or instructions</li> <li>• to explain ideas by summarizing, defining, comparing, and/or contrasting</li> </ul>	<ul style="list-style-type: none"> <li>• research reports</li> <li>• how-to instructions</li> <li>• directions</li> <li>• news articles</li> <li>• essays</li> <li>• business letters</li> </ul>	<p><i>Braille is a system of communication used by the blind. It was developed by Louis Braille, a blind French student, in 1824. The code consists of an alphabet using combinations of small raised dots. The dots are imprinted on paper and can be felt, and thus read, by running the fingers across the page.</i></p>
<b>2</b> <b>Narrative Writing</b>	<ul style="list-style-type: none"> <li>• to tell a real or imaginary story</li> <li>• to recreate a series of events</li> <li>• to show the reader through words what an experience, event, person, or place is like</li> </ul>	<ul style="list-style-type: none"> <li>• personal stories</li> <li>• fictional stories</li> <li>• poems</li> <li>• personal letters</li> </ul>	<p><i>In first grade I learned some of the harsh realities of life. I found out that circuses aren't all they're supposed to be. We were going to the circus for our class trip, and I was really excited about it because I had never been to one before. Our class worked for weeks on a circus train made of shoe boxes, and Carrie Kaske told me her mom had fainted once when she saw the lion trainer.</i></p>
<b>3</b> <b>Persuasive Writing</b>	<ul style="list-style-type: none"> <li>• to convince the reader to accept a belief, position, or opinion</li> <li>• to convince the reader to take a specific action</li> <li>• to use information to support a point</li> </ul>	<ul style="list-style-type: none"> <li>• single paragraph answers</li> <li>• multi-paragraph essays</li> <li>• editorials</li> <li>• letters to the editor</li> <li>• reviews</li> </ul>	<p><i>Capital punishment should be abolished for three major reasons. First, common sense tells me that two wrongs don't make a right. To kill someone convicted of murder contradicts the reasoning behind the law that taking another's life is wrong. The state is committing the same violent, dehumanizing act it is condemning. Also, . . .</i></p>



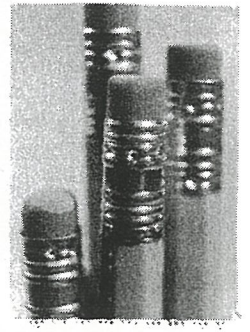
# Elements of Effective Informational, Narrative, and Persuasive Pieces

	Informational Essays	Persuasive Essays	Narrative Essays
Introduction	<ul style="list-style-type: none"> <li>Engage the reader with a hook/grabber/opener.</li> <li>Explain the connection between the opener and the thesis/purpose statement.</li> <li>Include a clear thesis/purpose statement which previews ideas/reasons.</li> </ul>	<ul style="list-style-type: none"> <li>Engage the reader with a hook/grabber/opener.</li> <li>Explain the connection between the opener and the thesis/position statement.</li> <li>Include a clear thesis/position statement which previews ideas/reasons.</li> </ul>	<ul style="list-style-type: none"> <li>Engage the reader with a hook/grabber/opener.</li> <li>Introduce the conflict early in the piece.</li> </ul>
Body	<ul style="list-style-type: none"> <li><u>Main Idea 1:</u> <ul style="list-style-type: none"> <li>Topic sentence</li> <li>Examples/details/facts/anecdotes</li> <li>Explanations – Why and how does it develop your idea?</li> <li>Clincher</li> </ul> </li> <li><u>Main Idea 2:</u> <ul style="list-style-type: none"> <li>Transition from reason 1 to reason 2 within Topic sentence</li> <li>See steps above.</li> </ul> </li> <li><u>Main Idea 3:</u> <ul style="list-style-type: none"> <li>Transition from reason 2 to reason 3 within Topic Sentence</li> <li>See steps above.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li><u>Reason 1:</u> <ul style="list-style-type: none"> <li>Topic sentence</li> <li>Examples/facts</li> <li>Explanations – Why and how do these facts support your position?</li> <li>Clincher</li> </ul> </li> <li><u>Reason 2:</u> <ul style="list-style-type: none"> <li>Transition from reason 1 to reason 2 within Topic sentence</li> <li>See steps above.</li> </ul> </li> <li><u>Reason 3:</u> <ul style="list-style-type: none"> <li>Transition from reason 2 to reason 3 within Topic Sentence</li> <li>See steps above.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Logically follow the plot, omitting unnecessary details.</li> <li>Make the climax the most detailed part.</li> <li>Begin new paragraphs when changes in time, place, action, or speaker occur.</li> </ul>
Conclusion	<ul style="list-style-type: none"> <li>Summarize the main ideas.</li> <li>Restate your thesis/purpose.</li> </ul>	<ul style="list-style-type: none"> <li>Include a concession statement.</li> <li>Summarize the main ideas.</li> <li>Restate your thesis/position.</li> <li>Call the reader to action.</li> </ul>	<ul style="list-style-type: none"> <li>Resolve the conflict.</li> <li>Leave the reader with a lasting vivid image.</li> <li>Try circling back to some element—a word, phrase, or image—from the opener.</li> </ul>
Throughout Each Piece	<p>Understand the prompt. Write for your intended audience. Use precise, interesting vocabulary. Vary your sentence beginnings, length, and styles. Proofread to polish your conventions.</p>		



# Breaking Down a Writing Prompt:

## How to Start Your Writing Piece



Before you jump into the first step of the writing process—brainstorming—you must first determine the tasks you need to address in your writing piece. To do this, analyze the writing prompt by breaking it down into its key parts. By doing so, you'll be ready to tackle any writing assignment.

### Analyzing the Prompt:

- Step One:** **READ** the question carefully. Then, read it again—don't skim!
- Step Two:** Underline **KEY WORDS** in the prompt that will help identify your purpose.
- Step Three:** Identify the **TASK**. What are you being asked to do?
- Step Four:** Identify the **AUDIENCE**. To whom are you writing?
- Step Five:** Identify the **FORMAT**. A persuasive piece? A letter? A story?

**Example Prompt:** Our principal is seeking student ideas to improve learning at the middle school with a recent \$100,000 donation. Selecting only one idea, write a letter to our principal that explains how your suggestion would benefit student achievement. Include at least two reasons why our principal should choose your idea and support each reason with specific details from your school experience.

<b>Key Words:</b>	principal, improve learning, one idea, letter, two reasons, specific details
<b>Task:</b>	provide one suggestion to improve student learning using the \$100,000 donation and support this suggestion with two reasons
<b>Audience:</b>	principal
<b>Format:</b>	letter

### The Writing Process:

Once you've analyzed the prompt, you're ready to start the writing process. For a quick review, look below. Check out the beginning of the *Tip Book* for an in-depth explanation of the process.

**Brainstorming:** As you list and organize your ideas, make sure to address all aspects of the prompt.

**Drafting:** Create your first draft. While you do so, be sure to cover the main points from your brainstorming and to use specific details to support your reasons. Don't forget the introductory and concluding paragraphs.

**Revision:** During revision, review your piece to make sure that you've answered all aspects of the prompt and supported your ideas with plenty of details. Also, don't forget a hook to engage the reader, transitions, and strong word choices. Here, pay close attention to style.

**Editing:** When you've polished the focus, content, organization, and style of your piece, turn your attention to conventions. Read your piece aloud to catch silly errors.

**Publishing:** Review your teacher's handout to be sure you submit all necessary materials. Consider submitting to the *Literary Magazine*.





## Create a Captivating Title

Titles that tell nothing about a piece frustrate the reader. Use one of the techniques below to create a title that relates to your topic but doesn't give too much away. If you get stuck, create your title after your piece is finished.

### AVOID THE OBVIOUS

If the paper's topic is scissors, do not use the title *Scissors*. Think of something that relates to the topic instead. What about *The Final Cut* or *Time for a Trim*?

### ADAPT SOME ASPECT OF YOUR MAIN POINT OR THESIS

Do not merely repeat the entire thesis or topic sentence, but share an idea from it. Say the thesis is, "Unless countries outlaw tiger hunting, these animals will be extinct by 2050." *Tiger Trouble*, *To Hunt or Not To Hunt*, or *Will the Tiger Disappear?* might all be appropriate titles.

### TRY BEING "PUN-Y"

Do not use puns in a serious academic piece! If humor is appropriate, however, try some. A story about cows could be titled *Udder Ridiculousness* or *Milking the Subject*.

### TEASE THE READER

Try a title like *What My Mother Never Told Me* or *When I Knew He Was Gone* to intrigue the reader into wanting to know more.

### FIND FIGURATIVE LANGUAGE IN YOUR PIECE

Are there interesting metaphors, similes, or descriptions in the piece? If the human body is described like a house, for example, entice and surprise readers of your science report with a title like *House Tour* or *Building the Human Body*.

### USE ALLITERATION

Rachel Carson's novel *Silent Spring* features an alliterative title; she uses words beginning with the same consonant sound. Just do not overdo it. *Silent Spring* sounds interesting and sophisticated; *Susie Suddenly Slips into the Silent Spring* sounds like a nursery rhyme title.

### BEGIN WITH THE ENDING

Often the last paragraph or sentence of a piece is especially strong. Perhaps a phrase or an idea from the conclusion can be turned into an intriguing title that does not give away the entire idea of the piece. *I Know This Much Is True*, by Wally Lamb, employs this technique, concluding with the title idea.

## Formatting Titles

These conventions make titles stand out from other words and give readers information about the work mentioned.

# Capitals

- ✓ Capitals set titles apart.
- ✓ The first and last words of a title are capitalized.
- ✓ All other important words should also be capitalized
- ✓ Do not capitalize small words such as *a*, *an*, *the*, *and*, *of*, and *to* unless they begin or end a title. However, *to* is capitalized when it is used before a verb.
- ✓ In a title *Is* is capitalized since it is a verb.
- ✓ Titles of students' papers are capitalized by the same guidelines. Underlining, bolding, special fonts, italics, and quotation marks are not used.

## examples

a student's title on the paper-	Hotel by the Railroad Etched in Stone Picking up the Pieces
---------------------------------	---

fiction book--*To Kill a Mocking Bird*

poem—"Ode on a Grecian Urn"

play--*Romeo and Juliet*

short story—"The Ransom of Red Chief"

nonfiction book--*A Night To Remember*

## Italics & Underlining

- ✓ Using italics or underlining shows readers that a work is full-length and complete in itself.
- ✓ Italics and underlining mean the same thing. Therefore, if using a computer, italicize the title. If handwriting a piece, underline the title. Do not use both.
- ✓ Works whose titles should be italicized include books, newspapers, magazines, poetry collections, plays, movies, and television series.

## examples

magazine--*Time*

television series—*American Idol*

novel--*Sense and Sensibility*

nonfiction book--*The Life of a Cell*

book of poems--*Collected Poems of Emily Dickinson*

movie—*The Birds*

book, movie--*The Lord of the Rings: The Two Towers*

## Quotation Marks

- ✓ Quotation marks indicate a short work or part of a larger work.
- ✓ Use quotation marks for short stories, poems, essays, articles in newspapers and magazines, chapter titles, and individual television episodes.

### examples

article in a magazine—"Treat Titles Right!"

episode of *Glee*—"Silly Love Songs"

poem—"A Narrow Fellow in the Grass"

short story—"Flowers for Algernon"

essay—"Self-Reliance"

## More Title Tips

- ✓ Titles are always singular. Even a title that seems plural takes a singular verb.

### examples

*The Birds* is a terrifying movie.

*The Merry Wives of Windsor* may be Shakespeare's silliest play.

- ✓ A possessive can sound awkward in front of titles that begin with *the*, *a*, or *an*. In those situations, eliminate the first word of the title.

### examples

Millions have read Twain's *Adventures of Huckleberry Finn*.

Arthur Conan Doyle's *Study in Scarlet* introduced the character Sherlock Holmes.





# Capitalizing Titles

Capitalize the first word, the last word, and all important words in titles and subtitles of books, magazines, newspapers, poems, short stories, plays, movies, television programs, works of art, and musical works.

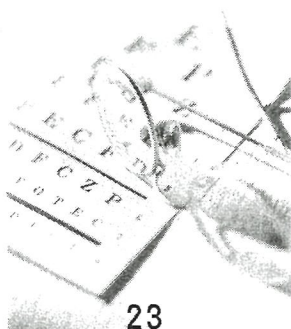
The rule is simple enough, but how do you know which words are considered important? You know what is important by knowing what is **unimportant**.

Unimportant words in a title are not capitalized and include the following:

- the articles (a, an, the),
- coordinating conjunctions (and, but, for, nor, or, so, yet), &
- prepositions with fewer than five letters  
(at, by, down, for, from, in, into, like, of, off, on, over, past, up, upon, to, with).

## Examples of Capitalization of Titles

TYPE OF WORK	EXAMPLES	
BOOKS	<i>The Horse and His Boy</i>	<i>Dust Tracks on a Road</i>
MAGAZINES	<i>Reader's Digest</i>	<i>Sports Illustrated for Kids</i>
NEWSPAPERS	<i>Detroit Free Press</i>	<i>Pittsburgh Post-Gazette</i>
POEMS	"The Sky Is So Big"	"For a Poet"
SHORT STORIES	"The Six Rows of Pompons"	"The Day the Sun Came Out"
PLAYS	<i>Once on This Island</i>	<i>A Chorus Line</i>
MOVIES	<i>Night at the Museum</i> <i>Phoenix</i>	<i>Harry Potter and the Order of the Phoenix</i>
TELEVISION PROGRAMS	<i>Raising Hope</i>	<i>Extreme Home Makeover</i>
WORKS OF ART	<i>Delfina and Dimas</i>	<i>Forever Free</i>
MUSICAL WORKS	<i>Peter and the Wolf</i>	"Oh, What a Beautiful Morning"



# The Do's and Don'ts of Topic Sentences

A topic sentence introduces a paragraph's main idea or purpose. In the meat of a paragraph, the writer attempts to support and/or prove the claim of the topic sentence with specific details and examples. The topic sentence focuses the paragraph's content, meaning all details must relate directly to the topic sentence.

## DO:



### The topic sentence should ...

- introduce ONE small idea.
- contain a powerful action verb.
- make a statement, not ask a question.
- be simple and clear. To engage your reader, create a hook *before* your topic sentence.

**TIP:** Watch out for the conjunctions *and*, *but*, and *or*. These may indicate you've introduced more than one claim.

**TIP:** Weak verbs lessen the effectiveness of your writing.

**TIP:** This is your opinion, not your reader's.

**TIP:** Your topic sentence does not have to be the paragraph's first sentence.

## DON'T:



### The topic sentence should NOT...

- contain the pronoun *you*.
- contain the word *because*.
- ★ begin with *there*.

**TIP:** Stick to third person point of view. "You" is informal and often inaccurate.

**TIP:** "because" suggests a reason, and reasons appear within the supporting details.

**TIP:** Starting with "there" is a weak sentence beginning and requires a weak linking verb like *is* or *was* to follow it.



# HOOK Your Reader

Authors work hard to grab a reader's attention.

This is commonly referred to as a **hook**. Here are a few tricks authors use for writing strong openers or hooks.

- **Dialogue** – Open with a statement by one character or conversation between two or more characters.  
*Example:* “What did I do to deserve this much misery?” wailed Barney the Unlucky Leprechaun, as he shivered under the private gray cloud that rained only on him.
- **Quotation** – Provide a quotation from a famous or notable person that ties into your piece's purpose.  
*Example:* Franklin D. Roosevelt stated, “Happiness lies in the joy of achievement and the thrill of creative effort.” Roosevelt may have not been speaking to middle school students, but his advice relates strongly to the work we do every day.
- **Sound Words** – Open with a list or collection of interesting sounds separated with commas. A sentence of explanation always follows these sounds.  
*Example:* Plip, plop, plip, plop. Barney the Unlucky Leprechaun stood beneath his private gray cloud feeling as damp and miserable as the sound of the raindrops that fell endlessly on him.
- **Teaser/Suspense** – Create a mood or unexpected scene that leads into your story or paper.  
*Example:* A shiver of fear rolled up and down her spine, and goosebumps erupted on her arms like an advanced case of chicken pox. Trembling, she approached the room and grabbed the icy knob just as an ear-shattering scream wailed from behind the door.
- **Startling Fact** – Research a fact about your topic that grabs the reader's attention with its uniqueness.  
*Example:* High in space, mostly unseen by the naked eye, some fifteen thousand man-made objects are circling the earth (Carmor 52).
- **Anecdote** – Share a brief story that connects to the topic and engages the reader.  
*Example:* I stood my ground on the gym floor, feet spread, arms out front, eyes alert, vainly hoping that the ball would fall into my hands. As I tried to watch each of the twelve volleyballs, a stray one whirled towards me with astonishing speed. My stomach turned into a magnet, the ball turned to metal, and POW! I recognize the value of physical fitness, but many current gym activities, like volleyball, do not appeal to all students. To help students enjoy gym and to increase the physical well-being of all students, the middle school should provide an alternative gym class.
- **Description** – Appeal to your readers' five senses and paint a picture in their minds with your words.  
*Example:* The too-bright light that blazed in through our bay window grabbed my attention as I wandered toward the kitchen for my breakfast. Curiously, I turned to the window and saw a miniature mountain range of powder resting lightly on the window sill. Eagerly, I rushed to the window, and a wintry snow scene greeted me. The perfect white lawns, piled nearly a foot high with snow, remained undisturbed and sparkled like millions of tiny diamonds in the morning sun. No footprint tracks of soggy grey road slush currently destroyed the peaceful scene.



# What Is a Thesis Statement?

A thesis statement is like an umbrella for your essay! It is the overarching argument that all parts of your essay seek to prove!



A thesis statement is the **CENTRAL ARGUMENT** of a **MULTI-PARAGRAPH** essay.

- ❖ It is the expression of an argument that answers “How,” but more importantly, “Why?”
- ❖ It is **ONE CLEARLY WORDED SENTENCE**.
- ❖ It should be specific, giving the reader a sneak preview of the reasons in your body paragraphs.
- ❖ Typically, it occurs at the end of the introduction. It may occur at the beginning of the introduction, but should be preceded by a “hook” or interesting opening.
- ❖ It should be reinforced **THROUGHOUT** your essay and restated in your conclusion.
- ❖ It should list your reasons (the main ideas in your body paragraphs) in the order of least to most important to have the greatest impact on your reader.

Therefore, if you are asked to give **THREE** reasons, you would include **THREE** body paragraphs in your essay, and your **THESIS STATEMENT** would contain your argument and your **THREE** reasons or ideas included.

**EXAMPLE PERSUASIVE PROMPT:** The Mt. Lebanon school board is considering adopting a new uniform policy. Write an essay that shares your opinion on this policy using **three** well-developed reasons to support your argument.

**WEAK THESIS:** The school board should definitely adopt school uniforms.

**Why WEAK?** It does include an argument, but does **NOT** include the writer’s three reasons!

**WEAK THESIS:** The school board should definitely adopt school uniforms because they make everyone equal in the school.

**Why WEAK?** It only includes one reason and needs to include three!

**WEAK THESIS:** Uniforms ensure equality, help families save money, and help schools identify visitors.

**Why WEAK?** It includes three reasons but does **NOT** include the writer’s argument.

**STRONGER THESIS:** Because school uniforms ensure equality, help families save money, and help schools identify visitors, the school board should mandate uniforms.

# Effective Introductions for Informational and Persuasive Writing



Start off strong!

The basic informational or persuasive introduction should include:

1. A strong hook
2. A transition or bridge sentence or sentences that allow for a smooth connection between the hook and the thesis statement
3. A **thesis or focus statement** as the last sentence of a paragraph. It is a powerful spot in any multi-paragraph piece for information.
  - A. For informational writing it is a general sentence about the topic developed in the piece.
  - B. For persuasive writing it clearly states the writer's *opinion* or *position*.

**Note:** Narrative writing typically does NOT include a thesis statement—the purpose of a narrative introduction is to set the scene and engage the reader in the story.

## Example of an Informational Opening Paragraph:

No one would have ever predicted that a simple wad of gum could turn into the greatest chewing rage. Now gum does more than simply sit on the tip of your tongue or become stuck between your teeth. Rather, gum has taken on a new role: entertainment. The creation of bubblegum has vastly improved the plain old fashioned stick of gum by giving the chewer a more amusing chewing experience, by increasing the variety of flavors, and by offering a range of packaging options.

## Example of a Persuasive Opening Paragraph:

I stood my ground on the gym floor, feet spread, arms out front, eyes alert, vainly hoping that the ball would fall into my hands. As I tried to watch each of the twelve volleyballs, a stray one whirled toward me with astonishing speed. My stomach turned into a magnet, the ball turned to metal, and POW! I recognize the value of physical fitness, but many current gym activities, like volleyball, do not appeal to all students. To help students enjoy gym and to increase the physical well-being of *all* students, the middle school should provide an alternative gym class.





# Effective Conclusions for Informational and Persuasive Writing



Finish with a bang!

The conclusion is your chance to have the last word on the subject of your writing piece. The conclusion allows you to wrap up the issues you have raised in your paper, summarize your thoughts, demonstrate the importance of your ideas, and leave your reader thinking.

1. **Informational writing** typically ends with ideas that address why or how the topic was important. The conclusion gives the reader ideas to take away or will help one see, think differently about, or appreciate the topic in some relevant way.

**Example (The Eiffel Tower):** This special landmark never fails to produce a lasting impression. Photographers often feature it in post cards and souvenirs, and people often connect its attraction with love and romance. However, to the French people the Eiffel tower is just a part of their everyday life. But to the world, this huge structure is universally known as the symbol of Paris.

2. **Persuasive Writing** typically concludes with the following:
  - ✓ a **restatement** of the main ideas
  - ✓ a **concession statement** that acknowledges the other side of the argument presented
  - ✓ a **call-to-action** for the reader to be moved in some way

**Example (How the \$1,000,000 donation should be used to improve the middle school):**

**Thesis:** To keep the most current information and resources at the middle school students' fingertips, the school board should use the \$1,000,000 donation to begin a program that adds new non-fiction and new fiction texts to the library each year.

**Topic Sentence #1:** Each year, the school board should use a portion of the \$1,000,000 donation to add newly released non-fiction books to the library's shelves.

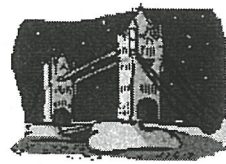
**Topic sentence #2:** In addition to the non-fiction text books, a portion of the donation should go to increasing the fiction collection each year as well.

**Conclusion:** With an overall expansion of the middle school's non-fiction and fiction collection, students grow as thinkers and readers, and by adding new materials to the shelves each year, students' knowledge expands along with the new discoveries and texts that are uncovered and published in our world (**restatement of main idea**). Although many uses of the \$1,000,000 could improve students' education, only through yearly updates to our library are students surrounded by the new knowledge and stories of our society and world (**concession statement**). The school board should not limit students' learning with a small library but rather expand students' minds by increasing the library's collection with the generous million dollar donation (**call-to-action**).

**NOTE:** Narrative conclusions (or resolutions), like introductions, do not include a set criteria like the other modes of writing. The resolution of a narrative should include some sense of resolution to the main conflict in the story. In addition, the resolution of a narrative may span multiple paragraphs depending on the piece.



# Transitional Expressions



A well-written paragraph must have coherence; that is, the sentences in a paragraph must be arranged clearly and logically so that the ideas flow smoothly from one sentence to the next.

Transitional words and phrases act like BRIDGES, linking one sentence or idea to another. In a multi-paragraph paper, transitions are needed to link one paragraph to another.

Transitional expressions can be divided into the following categories according to the kind of relationships you are trying to show between sentences or between paragraphs:

<b>To Illustrate or Explain an Idea</b>	For example, for instance, in other words, in particular, namely, specifically, such as, that is, thus, to illustrate
<b>To Add an Idea</b>	Additionally, again, also, and, as well as, besides, further, furthermore, in addition, last, likewise, more, moreover, next, similarly, too
<b>To Combine Sentences</b>	And, also, although, because, however, likewise, since, therefore, thus, yet
<b>To Show Order or Time</b>	After, afterward, at last, before, currently, during, earlier, first, second, third, finally, in the meantime, meanwhile, now, recently, simultaneously, subsequently
<b>To Develop a Story</b>	After, afterward, before, during, earlier, following, formerly, immediately, in addition, later, meanwhile, never, next, now, once, presently, soon, then, when, while
<b>To Indicate Similarities</b>	Accordingly, also, both, in the same way, like, likewise, similarly, still, similar
<b>To Indicate Differences</b>	Although, but, conversely, counter to, however, in contrast, in spite of, instead, nevertheless, nonetheless, on the contrary, on the other hand, otherwise, still, though, whereas, yet
<b>To Emphasize an Idea</b>	Above all, besides, certainly, consequently, especially, furthermore, hence, indeed, in fact, moreover, most importantly, of course, since, surely, therefore, thus
<b>To Summarize or Conclude</b>	All and all, altogether, as a result, as has been noted, clearly, consequently, finally, for that reason, in other words, in sum, obviously, on the whole, surely, therefore, thus

**Transitions to avoid:** well, after that, all of a sudden, and plus

# Stepping Up Your Style with Transitions



Although the listed transitions are all you need to connect ideas in some circumstances, you can improve your style by using **DEPENDENT CLAUSES** and **PHRASES** (like prepositional phrases) to combine ideas and make your writing flow.



## What is a dependent or subordinate clause?

A dependent clause does not express a complete thought and cannot stand alone.

It is dependent on another group of words (an independent clause) in order to express a complete thought and make sense.

The following words are often indicators of dependent clauses:

after	as though	so	whenever
although	because	so that	where
as	before	than	wherever
as if	how	though	while
as long as	if	unless	that
as much as	in order that	until	which
as soon as	since	when	who/whose
			whom



Some of these words can also introduce **phrases**, however, so always make sure the group of words contains a subject and its verb before calling it a clause!



## How do I use subordinate clauses as transitions?

**Example:** The Beatles were one of the most influential music groups of all time. Although they began in England, their pop melodies and mop tops soon spread “Beatlemania” throughout the world.

**NOTE:** The underlined clause above is **DEPENDENT**. Although it includes a subject and its verb (they + began), it also includes the word “although,” which makes it dependent on the second part of the sentence (the independent clause) in order to make sense.



## How do I use phrases as transitions?

**Example:** After selecting a topic, the writer must compose a powerful topic sentence to introduce this one idea.

**NOTE:** The underlined section above is a **PHRASE**. Although it looks like a clause, notice that it does not have a subject (only the verb “selecting”). However, it makes a smooth transition nevertheless!

# Characterization:



## Developing Characters in Narrative Writing

Through **characterization**, writers reveal the personality of the characters in their stories. Writers help characters come alive through the techniques of *direct characterization*. Below, check out examples of each.

**Direct Characterization:** With direct characterization, the writer simply informs the reader about the character's personality. Do not overuse this type of characterization.

Example: Despite the mile-long line, the patient boy waited without complaint. *Here, the writer reveals the boy's personality; he's patient.*

**Indirect Characterization:** With indirect characterization, the writer shows the character's personality through his or her speech, thoughts, actions, looks, and/or effect on others. These techniques are often more effective than direct characterization.

Speech: What does the character say? How does the character say it?  
Example: *"What's wrong with you!?" my sister shouted violently.*

Thoughts: What do we learn through the character's thoughts and feelings?  
Example: *Here we go, I thought nervously. You can do it. Just breathe.*

Action: How does the character act or behave? What does he or she do?  
Example: *Skipping excitedly, Jason pranced through the doorway with his fists raised in celebration.*

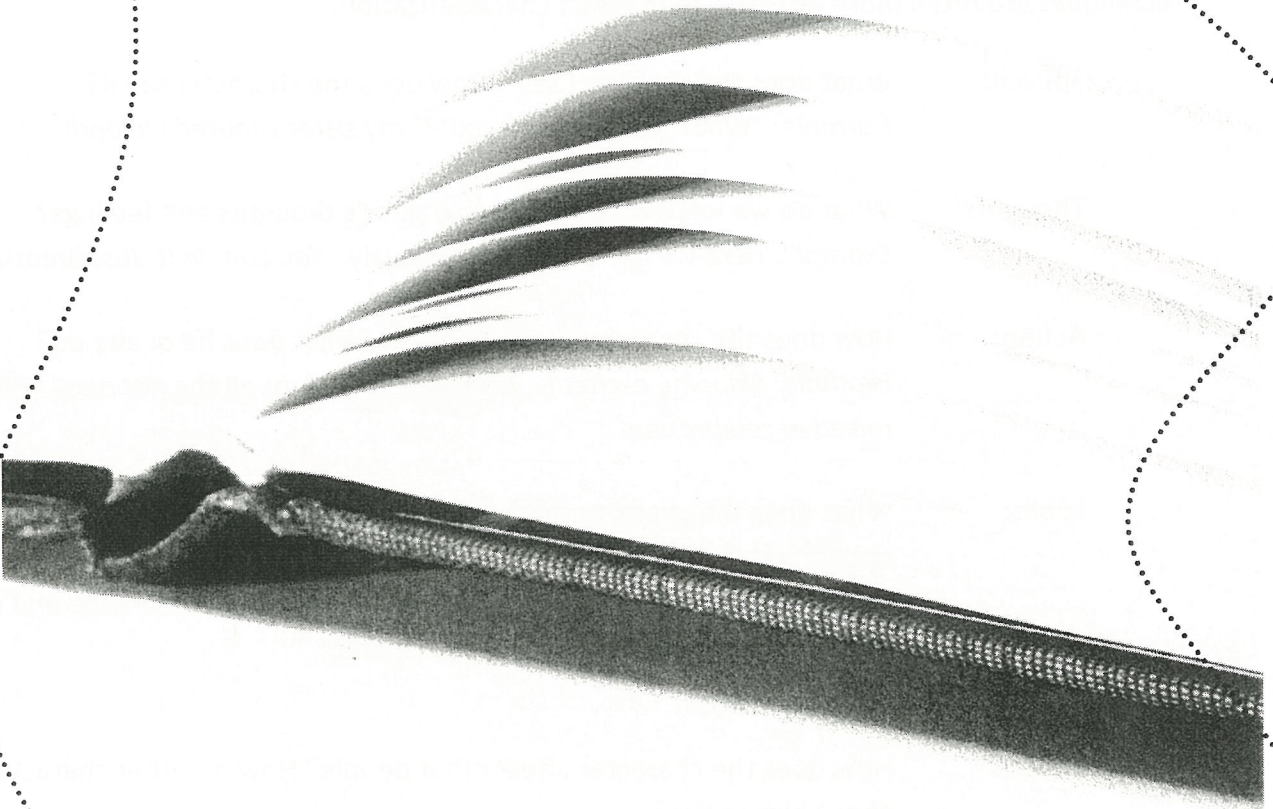
Looks: What does the character look like? What do we learn from his or her appearance?  
Example: *With clenched fists, Jeff stood tensely in the doorway, and the vein throbbed furiously in his beet-red forehead.*

Effect on Others: How does the character affect other people? How do other characters feel about him or her?

Example: *"Here we go again," I shouted. "Another stupid tantrum from my sister, the drama queen."*



# Analytical Writing



# What Is Analytical Writing?



Analytical writing is a type of writing that informs or persuades the reader about a particular idea in a piece of literature. It expresses an argument about the piece of literature and uses **EVIDENCE** to **PROVE** the point that it makes.

You might be asked to answer analytical prompts in a process piece or in “on demand” writing like class or standardized tests.



## Format for Writing a Processed Analytical Paragraph

The following format will generally work for either a one-paragraph piece or as the body paragraphs in a multi-paragraph piece. In a multi-paragraph piece, you would also need an introduction that includes a strong thesis statement and a conclusion.

- An **introductory sentence** or “**hook**” that engages the reader
- A **topic sentence** with an explanation of your argument
- A sentence or two that introduces or gives **context for your citation** (what is happening around the time of the citation, who is involved, etc.)
- A **citation** from the text that supports your argument
- An **explanation** of how this citation relates to your argument (generally 2-3 sentences)
- A **concluding sentence** that reinforces your argument and leaves an impression on the reader

## Including **CONTEXT** before Citations

When you are writing an analytical paragraph, it’s extremely important to give your reader enough relevant background information about your citation so your reader can follow the purpose of your citation. This background information is called **CONTEXT**. Typically, the context for your citation...

- is written in 1-2 sentences
- introduces the citation by explaining what has happened **directly before** the cited passage and who is involved in the citation (if necessary)
- is **NOT** a summary of the action in the book—write only what is necessary for the reader to know to understand the citation



**Example:** At lunch Leo asks Kevin about the causes of his invisibility, but he realizes he already knows the answer to his own question. “I knew exactly what I had done. I had linked myself to an unpopular person. That was my crime” (132).

# Choosing a Meaningful Citation

When drafting your paragraph or essay, use citations that are meaningful and help you to prove your point. Consider the following characteristics:

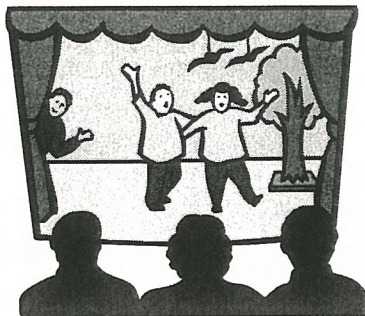
A passage that

- reveals something about a character, conflict, or setting
- offers important information about the plot of the text
- connects to your own life, culture, history, or current events
- connects to other books, stories, or poems you have read
- teaches a lesson, leaves a lasting impression, or makes you want to share it



## Explaining Citations

When you are explaining your citations, AVOID using “this citation shows” or “this shows” and instead, jump right into your analysis of the citation. Try the following words and phrases to get you started:



Instead of *SHOWS*, write:

states  
distinguishes  
proves  
demonstrates  
displays  
illustrates  
exhibits  
presents  
indicates  
reveals



# Formatting Your Citations



In analysis, it is very important to correctly FORMAT each citation or passage that you use directly from the text. Here are some steps to help you along.

## Punctuating a Citation without Dialogue

**STEP ONE:** Copy the citation EXACTLY from the book, but leave off the end punctuation mark. For example (from the novel *Crossing Jordan* by Adrian Fogelin):

He held out his right hand. Mrs. Lewis hesitated before taking it. After a quick handshake, they stood facing each other, not knowing what to do next

**STEP TWO:** Next, add quotation marks to the beginning and end of the citation.

“He held out his right hand. Mrs. Lewis hesitated before taking it. After a quick handshake, they stood facing each other, not knowing what to do next”

**STEP THREE:** After the end quotation marks, add parentheses with the page number(s) to indicate where you found the citation.

“He held out his right hand. Mrs. Lewis hesitated before taking it. After a quick handshake, they stood facing each other, not knowing what to do next” (104)

**STEP FOUR:** Finally, add a period after the parentheses.

“He held out his right hand. Mrs. Lewis hesitated before taking it. After a quick handshake, they stood facing each other, not knowing what to do next” (104).

## Punctuating a Citation with Dialogue

The only difference in punctuation a citation with dialogue is that you use single quotations ( ‘ ’ ) instead of double quotations ( “ ” ) for the dialogue portion. You still need to use double quotations to indicate that it is a citation. For example:

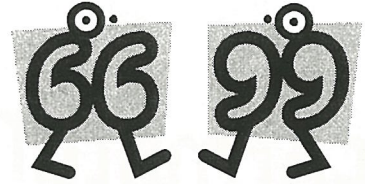
“‘I owe you my baby’s life.’ He held out his right hand” (104).

OR

“And even though I thought she did, I said, ‘She’s fine, Lou Anne. Perfect,’ because I didn’t want Lou to feel bad anymore” (105).



# Final Tips for Citations



- ★ When introducing quotations, be sure to use a comma to separate your introductory context and the citation.

Example: Nana Grace explains, “She went to school every day afraid. Afraid to use the little girls’ room. Afraid of fights on the playground” (111).

- ★ When citing poetry, use slash marks (/) to indicate line breaks.

Example: “His bald head the brightest/spot in the room./He’s thin as a broomstick, gangling tall,/ his eyes cloudy” (99).

~Hesse, Karen. *Witness*

- ★ If there is a question mark or exclamation point at the end of your citation, keep the original punctuation INSIDE your quotation marks and use a period OUTSIDE your last parentheses.

Example: As she listens to Nana Grace sing a soothing tune, Lou Anne asks, “What’s that song about crossing Jordan mean?” (103).

or

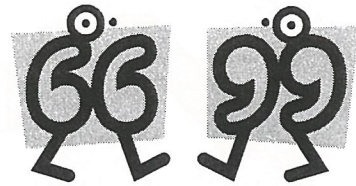
Dorothea in Mary Shelley’s *Frankenstein* responds to her sister, “What a wonderful little almanac you are, Celia!” (7).

- ★ If you want to use the beginning and ending of a large passage (but don’t necessarily need the entire thing), you may use an ellipsis (...) to indicate that you are skipping a section.

Example: In reflecting on her talent show fiasco, the narrator realizes, “In the years that followed, I failed her so many times, each time asserting my own will, my right to fall short of expectations...for unlike my mother, I did not believe I could be anything I wanted to be” (100).

~Tan, Amy. “Two Kinds” from *The Joy Luck Club*

# Final Tips for Citations



- ★ If your citation goes onto a second page, include both page numbers separated by a comma.

Example: After the narrator finishes her doomed recital, she stands to a quiet, shocked room. “And now I realized how many people were in the audience, the whole world it seemed” (98-9).

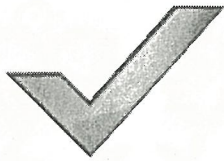
- ★ Set off longer quotations as a block. For quotations of four lines or more, start a new line, indent the entire quotation ten spaces from the left margin, continue to double space, and do not use quotation marks.

## example

There is no question that Franklin found the Iroquois League impressive. On March 20, 1750, he wrote to James Parker, his friend and fellow printer:

It would be a strange thing if Six Nations. . .should be capable of forming a scheme for such a union, and be able to execute it in such a manner as that it has subsisted ages and appears indissoluble; and yet that a like union would be impracticable for ten or a dozen English colonies, to whom is more necessary and must be more advantageous, and who cannot be supposed to want an equal understanding of their interests. (444)



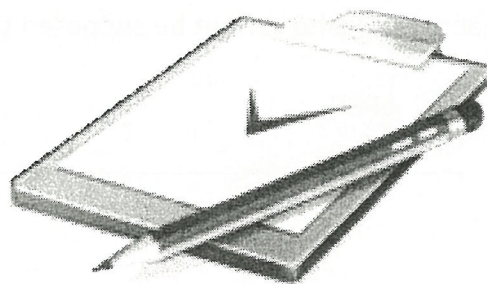


# Analytical Style Checklist

Follow the guidelines below to ensure you have the proper style for a formal analytical paragraph/essay.

Be sure to

- ✓ **Introduce** with a “hook” and **conclude** with a “bang.”
- ✓ **Avoid** first person (I, me, my mine, ours, we, us) and second person (you , yours) pronouns.
- ✓ **Avoid** “I believe,” “In my opinion,” “I think,” etc.
- ✓ **Avoid** informal language (like “pretty awesome”) and contractions (like “isn’t”).
- ✓ **Use present tense** to write about literature (but do not change a citation’s tense).
- ✓ **Use vivid language and strong verbs** (rather than “shows,” “gets,” and linking verbs like “is” and “was”).
- ✓ **Vary** your sentence patterns, lengths, and beginnings.



# Example Analytical Paragraph

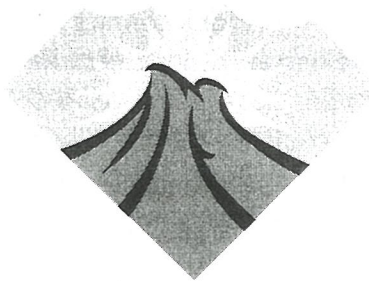


## Prompt Question:

Use one word to describe the woman in the poem “Loo-Wit” by Wendy Rose. Support your answer with evidence from the text.

## Sample Response:

When an old woman has been disturbed after centuries of sleep, she may be a force to reckon with, as shown in the poem “Loo-Wit” by Wendy Rose (*INTRO/HOOK SENTENCE*). Mount St. Helens, the personified “ole woman” in the poem, proves that she is **defiant** despite her age and former restful state (*TOPIC SENTENCE THAT ANSWERS PROMPT*). After humans disturb her sleep, she rises from her bed, “no longer car[ing] what others think,” and “with one free hand/she finds her weapons/and raises them high...and sings” (469) (*CONTEXT + CITATION*). This defiant action demonstrates that Mount St. Helens, the old woman, still has spirit left in her as she spews her ashes to the ground below her. In “singing,” Wendy Rose personifies the woman not as dangerous or destructive, as volcanoes are typically considered, but rather as a woman who remembers her former self and defiantly stands up to the forces around her (*EXPLANATION*). The woman in “Loo Wit” by Wendy Rose truly is a “lady of fire,” one who used to doze peacefully on her bed with a blanket on her shoulder but has now found the strength to sing her fiery, **defiant** song to the world (*CONCLUDING SENTENCE*).



## Answering “ON DEMAND” Analytical Prompts/Open-Ended Questions

Because “ON DEMAND” writing situations are timed, you do not need to include all of the elements expected in a process piece. However, you need to still make sure you provide a clear answer and give support for that answer. Follow the ASSI format in general for these types of tasks.



**A**

answer:

Answer the prompt clearly and directly. Include the title of piece and the author if possible and avoid using “I think” or other “dead” phrases in your answer.

**S**

upport:

Give a reason for your answer supported with details, an example, elaboration, and citations or passages from the text.

**S**

upport:

Give another reason for your answer supported with details, an example, elaboration, and citations or passages from the text.

**I**

nsight:

Provide your own thought that helps to “dig deeper” into the text and conclude your answer.

### Example Prompt:

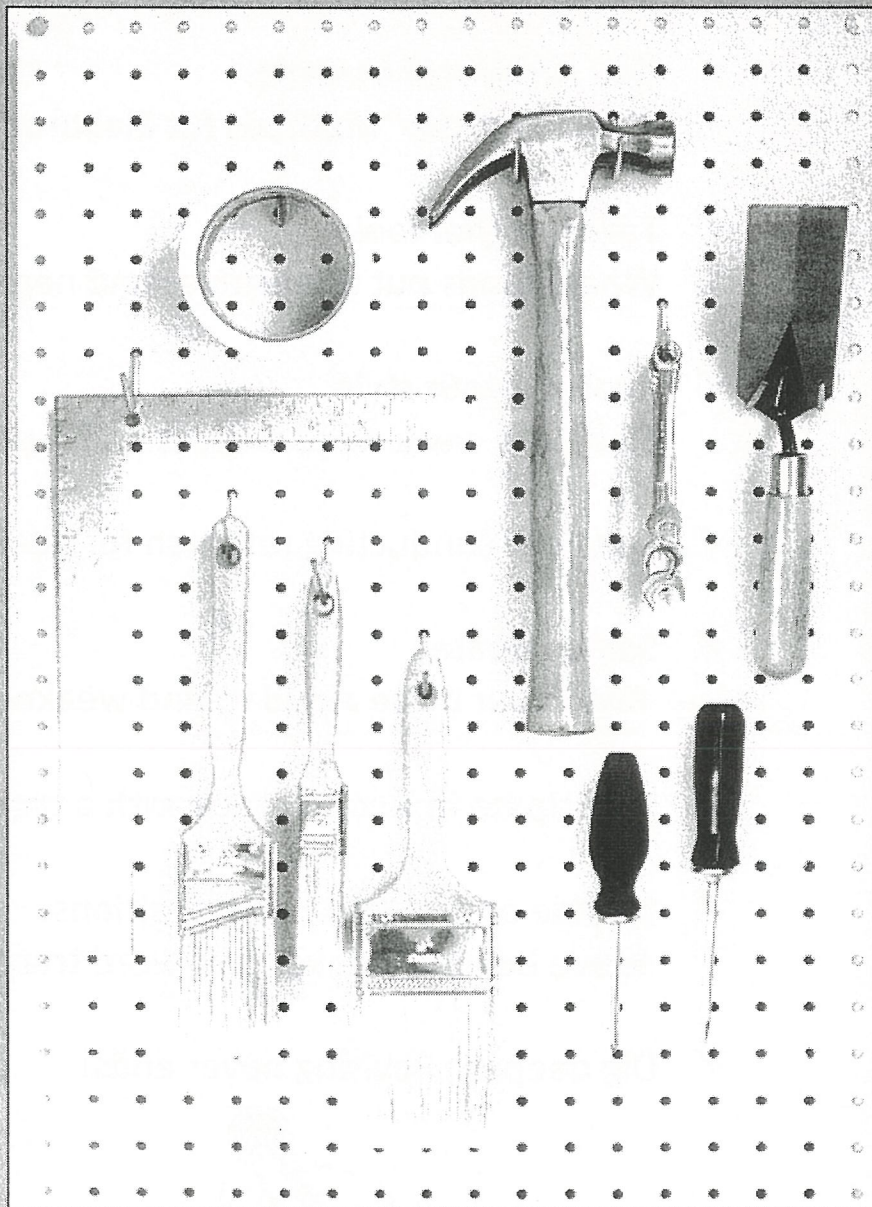
In “The Dark Brown Lace-Ups,” what is the climax or turning point that causes the narrator to resolve her conflict? Support your answer with evidence from the text.

### Example “ASSI” Response:

In “The Dark Brown Lace-Ups,” the narrator’s conflict is resolved by her father’s advice (**ANSWER**). The story concerns itself with the narrator’s hatred of her “stiff prisons,” the “army boots” that cause her external problem with her class mates (**SUPPORT with a reason and citations**). The narrator is so consumed with her conflict that she even wonders quite humorously if she will be forever relegated to never “noticing faces again,” if her gaze would be forever focused on her feet” (**SUPPORT with a reason and citations**). When her father asks her if she really wants to be so much like the other girls, the narrator realizes that she has lost her self-esteem and that the shoes are only a symbol of any problem that can be weathered and conquered in time” (**INSIGHT**).



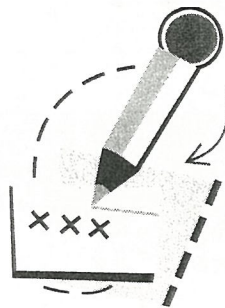
# Revising



# Revising Action Plan

~ THINKING AGAIN ~

- ✓ Cross out unnecessary information.
- ✓ Reorganize – order your ideas more effectively.
- ✓ Add additional content.  
Check out the “Methods for Elaboration” page for ideas.
- ✓ Take another look.  
What stands out as positives and negatives?
- ✓ Improve your style.  
Eliminate weak word choices and repetitive style issues.
- ✓ Consider conducting research for additional information.
- ✓ Self-evaluate.  
Read your piece aloud to find weaknesses.
- ✓ Participate in a conference with a teacher, peer, or adult.
- ✓ Include and/or improve transitions.  
Move beyond weaker one-word transitions.
- ✓ Dig deeper. Revising never ends!







# Peer and Adult Conference Guidelines



## PROCEDURE

- ❖ Sit so that the author and reader can see each other's faces and talk to each other.
- ❖ The author should have a pencil and hold it ready to write.
- ❖ Read through the assignment, conference sheet, and scoring guide together.
- ❖ The author should read his or her entire paper before any discussion begins.
- ❖ Keep in mind the **P, Q, S** model of conferencing.
  - Praise: Respond first with positive comments.
  - Question: Ask questions about anything that might be confusing.
  - Suggest: Offer constructive suggestions, being as specific as possible.
- ❖ Ask the author whether he or she wants any comments written on the paper; perhaps the author will want to write comments himself or herself.
- ❖ Focus on a few areas of revision to avoid overwhelming the author.
- ❖ Some good questions to consider:
  - What do you think is the strongest part of your paper? The weakest?
  - Is there anything you'd like me to pay attention to?
  - What do you plan to do next?
  - Can you tell me more about...?
  - Can you help me understand...?
  - What would happen if...?
- ❖ Recommend a second conference, if necessary.
- ❖ Do not say or write anything you would not want to hear or read about your own paper.

## EFFECTIVE CONFERENCES

- ❖ The author and reader are both serious about improving the quality of the paper.
- ❖ Both respect each other and are honest about the work they are discussing.
- ❖ Both ask for clarification and elaboration of ideas when necessary so that they both understand everything being shared.
- ❖ Both truly listen to each other.



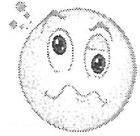
## Complete Sentences

What's It Called?	What Is It? What Does It Do?	What Does It Look Like?
<b>Subject</b> (noun, pronoun)	A subject tells who or what the sentence is about. It names the person or thing being talked about. It answers who or what.	<u>Shannon</u> walked to the store. <u>She</u> bought ice cream.
<b>Predicate</b> (verb)	A predicate tells what is being said about the subject (what the subject does or did or what the subject is or was.)	Shannon <u>walked</u> to the store. She <u>bought</u> ice cream.
<b>Complete Thought</b>	In order for a sentence to be complete, it must have a subject, a predicate, and express a <i>complete thought</i> .	Shannon walked to the store. <i>We know who the sentence is about and what she did—a complete thought.</i>

## Types of Sentences

What's It Called?	What Is It? What Does It Do?	What Does It Look Like?
<b>Simple Sentence</b>	A simple sentence has one independent clause. This means it has one subject and one verb, although either or both could be compound.	Americans eat a lot of bananas.  Both Bill Clinton and George Bush served as President.  My daughter toasts and butters her bagel.
<b>Compound Sentence (FANBOYS)</b>	A compound sentence consists of two or more independent clauses and no dependent clauses. It can be joined with a comma and a conjunction (for, and, nor, but, or, yet, so) or a semi-colon.	Americans eat a lot of bananas, and they eat a lot of grapes.  My daughter toasts and butters her bagel; my son does not.
<b>Complex Sentence (AAAWWUBBIS)</b>	A complex sentence contains one independent clause (the main clause) and at least one dependent clause. Subordinating conjunctions link the ideas within the sentence (as, although, after, while, when, unless, because, before, if, since).	Americans consume a lot of bananas because they are easy to eat.  Although my daughter toasts and butters her bagel, my son does not.

# Fragments



**Definition:** A fragment is a group of words standing alone which does not express a complete thought. Fragments are only part of a sentence.

**The Test:** Read the words, “I believe that. . .” or “It is a fact that. . .” BEFORE any group of words that might be a fragment. If the sentence makes sense, it is probably a complete thought. If it sounds confusing or incomplete, it is probably a fragment.

**The Fix:** Add the words that are needed (the subject or the verb) so that the fragment becomes a complete thought, or connect the fragment to a sentence.

Fragment	Complete Sentence
Only to face a cobweb-covered porch.	I turned, only to face a cobweb-covered porch.
After we arrived at school this morning.	We found out we had a 10 a.m. start after we arrived at school this morning.
Slipping on the muddy hillside.	While I chased my puppy through the woods, I kept slipping on the muddy hillside.

# Run-Ons



**Definition:** A run-on is two or more sentences (or independent clauses) punctuated like one sentence. The two independent groups of words are often, incorrectly, joined by a comma.

**The Test:** Not every long sentence is a run-on! That said, try reading it out loud. If it contains idea after idea, strung together by commas, it is likely a run-on.

**The Fix:** Separate the two independent groups of words with a period, a semi-colon, or a comma and conjunction together.

Run-On	Complete Sentence
The students laughed wildly at Tina’s joke, the teacher stared solemnly at the scene.	<p>The students laughed wildly at Tina’s joke. The teacher stared solemnly at the scene.</p> <p>The students laughed wildly at Tina’s joke; the teacher stared solemnly at the scene.</p> <p>The students laughed wildly at Tina’s joke, but the teacher stared solemnly at the scene.</p>

# AAAWWUBBIS



<b>As</b>	<b>Although</b>	<b>After</b>	<b>While</b>
<b>When</b>	<b>Unless</b>	<b>Because</b>	<b>Before</b>
<b>If</b>	<b>Since</b>		

**AAAWWUBBIS** words start a dependent phrase or clause. When they are combined with an independent clause, they make a **COMPLEX SENTENCE**. **AAAWWUBBIS** phrases or clauses used at the beginning of a sentence **MUST** be followed by a comma and an independent clause, or it is considered a fragment.

**AAAWWUBBIS** phrases or clauses used at the beginning of a sentence help to vary the sentence beginnings and types in one's writing.

## Examples:

As I finished dinner, dessert was served.

Before I did my homework, I watched a movie.

Since we were late, I felt rushed.

*NOTE: Do not use a comma if the **AAAWWUBBIS** phrase or clause comes later in the sentence.*

## Examples:

Dessert was served as I finished dinner.

I watched a movie before I did my homework.

I felt rushed since we were late.



# Sentence Variety:

## Tips for Varying Your Sentence Structures

### Try starting a sentence with a . . .

Paying close attention to sentence structures allows a writer to develop his or her own sense of style. Beyond this, it helps a writer to avoid repetition and keep the reader engaged.

<b>Prepositional Phrase</b>	<i>On the front porch</i> , the family gathered and watched the beautiful sunset in the distance.
<b>Infinitive Phrase</b>	<i>To watch the sunset</i> , the family gathered on the front porch.
<b>Subordinate Clause</b>	<i>While the sunset glowed in the distance</i> , the family gathered on the porch.
<b>Series of Adjectives</b>	<i>Golden and glowing</i> , the sun set in the distance, and the family gathered on the porch to watch.
<b>Adverb or Series of Adverbs</b>	<i>Serenely</i> , the family gathered on the porch to watch the glowing sunset.  <i>Quietly and peacefully</i> , the family gathered on the porch to watch the sunset.
<b>-ING word group</b> (participle phrase)	<i>Sitting on the front porch</i> , the family enjoyed the golden sunset.

### Try these tricks mid-sentence:

<b>Series of Adjectives</b>	The family, <i>quiet, serene, and relaxed</i> , enjoy the golden sunset on the front porch.
<b>Appositive</b> (An appositive is a noun or pronoun—often with modifiers—set beside another noun or pronoun to explain or identify it.)	The family, <i>the Smiths</i> , gathered on the front porch to watch the golden sunset.

### Try ending a sentence with a . . .

<b>Series of Adjectives</b>	The family gathered on the porch to watch the sunset, <i>golden and glowing</i> .
<b>-ING word group</b> (participle phrase)	On the front porch, the family quietly gathered, <i>watching the golden sunset</i> .



## How Do I Revise My Verbs?



Verbs play an important role in the revision process.  
Good strategies for revising verbs include the following:

### SUBSTITUTING

Substitute a vivid verb for a dull, general verb or for a form of **be** or **have** used as the main verb. Avoid helping verbs, as well. Check the verb banks for ideas.

Original:	The boy <b>looked</b> at the footprint.	(general verb)
Revised:	The boy <b>examined</b> the footprint.	
Original:	Katie <b>is</b> a graceful skater.	(be, linking verb)
Revised:	Katie <b>skates</b> gracefully.	
Original:	Katie <b>is</b> <b>gliding</b> across the ice.	(be, helping verb)
Revised:	Katie <b>glides</b> across the ice.	
Original:	The girl <b>had</b> a shaggy dog.	(have)
Revised:	The girl <b>owned</b> a shaggy dog.	

### CONDENSING AND COMBINING

Another way to revise is to condense a wordy sentence or to combine several short sentences, eliminating a form of **be** or **have** as a main verb.

Original:	There <b>are</b> many stray cats who <i>are roaming</i> our neighborhood.
Revised:	Many stray cats <b>roam</b> our neighborhood.
Original:	There <b>is</b> a little girl next door. She <b>has</b> fun teasing the timid cat.
Revised:	The little girl next door <b>delights</b> in teasing the timid cat.

### SUBSTITUTING PLUS CONDENSING AND COMBINING

Often, effective verb revision involves several processes at once. Weak, dull, general verbs should be replaced with precise, interesting words. In addition condensing sentences and combining sentences give writing impact.

Original: There **were** many students who **were running** around the track.

Revised: Many students **sprinted** around the track.

Original: There **are** two ways of getting an A in band. Students **can make** a report on a magazine article or *go* to a concert.

Revised: Two ways of earning an A in band **include** writing a report on a magazine article and attending a concert.

Revised: In order to achieve an A in band, students **can review** a magazine article or **attend** a concert.

### CHANGING NOUNS TO VERBS

Sometimes **be** or **have** can be eliminated as a main verb by replacing it with the verb form of a noun that appears somewhere in the sentence.

Original: The soccer players **have** a two-hour practice every day.

Revised: The soccer players **practice** two hours every day.

Original: Cora's voice **came out** as a wail in Jeff's ear.

Revised: Cora **wailed** in Jeff's ear.

### CHANGING FROM PASSIVE TO ACTIVE VOICE

In sentences written in active voice, the subject performs the action: **The dog bit the boy.** Here, the dog acts—he bit.

In passive voice, the subject receives the action expressed by the verb; the subject is acted upon: **The boy was bitten by the dog.**

Original: Research **will be presented** by Jared.

Revised: Jared **will present** research.

Original: The decision **was made** by the leaders.

Revised: The leaders **made** the decision.



# Verb Tense:

Don't Confuse Your Reader.  
Stay Consistent.

Verb tense tells readers when an event occurred—either in the past, the present, or the future. Don't confuse your readers by shifting back and forth between tenses. Make sure your verb tense stays consistent.

<b>Problem Paragraph:</b> In the paragraph below, the writer shifts back and forth between past and present tense. As a reader, it's unclear if events occurred in the past or if they are occurring in the present.	<b>Corrected Paragraph:</b> Now, the paragraph uses consistent past tense making it easy to understand.
<p>“When Alexander <b>was</b> in Babylon, he <b>grows</b> ill and dies. He <b>was</b> thirty-three years old and <b>ruled</b> for thirteen years. His supporters <b>wrap</b> his body in gold and <b>place</b> him in a glass coffin in the Royal Tombs of Alexandria, Egypt. After his death, Alexander <b>becomes</b> a romantic legend. Since then, scholars <b>write</b> more than eighty versions of his life in over twenty languages.”</p>	<p>“When Alexander <b>was</b> in Babylon, he <b>grew</b> ill and died. He <b>was</b> thirty-three years old and <b>ruled</b> for thirteen years. His supporters <b>wrapped</b> his body in gold and <b>placed</b> him in a glass coffin in the Royal Tombs of Alexandria, Egypt. After his death, Alexander <b>became</b> a romantic legend. Since then, scholars <b>have written</b> more than eighty versions of his life in over twenty languages.”</p>





## What Tense Do I Use?

1. **When summarizing the plot of a piece of FICTION, stick to PRESENT TENSE:**  
Example: In O. Henry's "The Gift of the Magi," the couple in the story **is** very poor. For Christmas, the young man **pawns** his sole valuable possession, a watch, to buy his wife a comb. Meanwhile, his wife **cuts** her hair and **sells** it in order to buy her husband a strap for his watch.
2. **When writing about actual, HISTORICAL EVENTS, stick to PAST TENSE:**  
Example: "When Alexander **was** in Babylon, he **grew** ill and died. He **was** thirty-three years old and **ruled** for thirteen years. His supporters **wrapped** his body in gold and **placed** him in a glass coffin in the Royal Tombs of Alexandria, Egypt. After his death, Alexander **became** a romantic legend. Since then, scholars **have written** more than eighty versions of his life in over twenty languages."

# Starting a New Paragraph in Narrative Writing

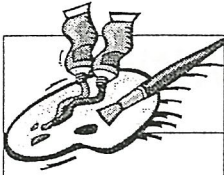
In narrative writing, writers begin a new paragraph if a change in **TIME**, **PLACE**, **ACTION**, or **SPEAKER** occurs. Remember, when you begin a new paragraph, indent the first line.

## Start a new paragraph:

<p>If there is a change in <b>TIME</b>.</p> <ul style="list-style-type: none"><li>★ ... The branch kept scratching against my window. Annoyed, I covered my head with my blankets and fell back to sleep.</li><li>★ The next morning, I looked out my window; there was not a single branch even close to my window. What could have made the noise?</li></ul> 	<p>If there is a change in <b>PLACE</b>.</p> <ul style="list-style-type: none"><li>★ ... Soon, we became tired of the playground. We had been swinging, building sand castles, and sliding down a giant, metal slide for hours, so we decided to leave.</li><li>★ We headed back into the woods, which is the path we took to get to the playground.</li></ul> 
<p>If there is a change in <b>ACTION</b>.</p> <ul style="list-style-type: none"><li>★ ... We were splashing around in the pool, and I repeatedly whacked my brother in the head with a green water noodle.</li><li>★ Suddenly, the splashing sounds stopped. We stood motionless for a moment as we watched our dog run out of our yard and across the street. She had broken off her chain.</li></ul> 	<p>If there is a change in <b>SPEAKER</b>.</p> <ul style="list-style-type: none"><li>★ "May I please go to the mall?" I pleaded.</li><li>★ "NO!" my mom shouted back at me. "You were late for curfew again, and you are grounded for a week. No mall!"</li></ul> 



# SHOW, Don't Tell!



	Tell	Show
<b>Showing a Character's Personality:</b>  Describe character traits	My friend was unique.	"Maldwyn had been my friend as long as I could remember...He had great advantages as a friend. Not only could he laugh more loudly than anyone else, he was so awkward that with him the simplest exercise, just walking up the street, was hilarious chaos." – <i>The Wind, the Cold Wind</i>
	The mean teacher told us about our assignment.	The teacher loudly rapped her fingers on the chalkboard to gather our attention. "Class," she rasped coldly, "your five page essay is due tomorrow. No exceptions!" She turned her back to us and stomped over to her desk.
<b>Showing a scene or a place:</b>  Provide details to describe a setting or scene or create a mood	The swamp was ugly.	The murky green water slimed over the tree - ranches and other debris it held, leaving a thick sludge on everything it touched.
	The cat ran up the tree.	To avoid the viciously barking dog, the cat dashed frantically across the yard and scurried up the tree, finding a safe hiding place among the dense green leaves.
	The computer beeped.	Amidst the silence of the nearly empty writing lab, a high-pitched beep echoed annoyingly in the ears of the several hard-at-work students.
<b>Showing a Problem or a Solution:</b>  Utilize facts, statistics, and examples to develop an idea	Air pollution is making people sick.	Air pollution negatively affects many areas of North America, sometimes so badly that breathing has become a health hazard. Experts recently reported that three out of five people may suffer lung damage from breathing ozone-polluted air (West, 90). In the worst areas, such as Los Angeles and Mexico City, people's lungs age prematurely, and some may even develop severe lesions, tissue damage, or cancer as a result (West, 92).
<b>Showing Why:</b>  Deliver important information and supporting statements	Thoreau never felt lonely when he was by himself at Walden because he felt at home with nature.	"Thoreau never felt lonely when he was by himself at Walden. All around him he heard the rustling and bustling of nature. Squirrels chattered; blue jays scolded. How could he feel lonely when he had for company the friendly stars which spangled in the midnight sky, the warm moon rising through the Walden pines to pave a path across the pond?" - <i>Thoreau of Walden Pond</i>



# Methods of Elaboration

Action Verbs	Definitions	Figurative Language
Adjectives and Adverbs	Descriptions	Quotations
Allusions	Dialogue	Reasons
Analogies	Examples/Explanations/Illustrations	Sensory Images
Anecdotes	Facts	

## 1. ACTION VERBS - words that depict action in the physical world

*Example:* Melanie **unfolded** herself from her seat in the back row and **rose** to her full six feet height. Taking her time, she **sauntered** up the aisle and **paused** to throw her silky, auburn hair over her shoulder before turning around to eye the class.

## 2. ADJECTIVES/ ADVERBS – describing words

*Adjective Examples:* The **abandoned** cottage crouched in the shadows of the **dense, overgrown, and forbidding** orchard.

The coffee was **black, bitter, and cold**.

That tune, **catchy and unidentifiable**, has haunted me all day.

*Adverb Examples:* Alex **skillfully** avoided the charging tackle and **triumphantly** crossed the goal line to score a much needed touchdown.

**With a steady hand**, Kim retraced the drawing in darker ink.

## 3. ALLUSIONS – a brief or slight mention of someone or something to emphasize your point

*Examples:* Once the raging fever subsided, Tommy lay as peacefully as **a babe in a manger**.

It's still vividly colored in my mind, like **Georgia O'Keeffe's American abstract paintings** (Erin Haifley).

## 4. ANALOGIES – a comparison between two things used to make a point or idea memorable: comparing **lips to a rose** or **school to prison**. They are often used in extended form in arguments. An argument based on analogy, for example, is as follows: **advertising cigarettes is like manslaughter**. Arguments by analogy are easily refuted since analogies can only hold so far.

5. **ANECDOTES**—a short narrative account of an amusing, unusual, revealing, or interesting event

*Example:* I remember those days when I would just sit down on the bed and watch as Daddy let black socks engulf his feet and squeeze his size-twelve feet into size-ten shoes, and I would be elated when he asked me to button his sleeves. When we walked out the door, he would always remind me, “Remember, we’re not poor, so don’t let anyone say that to you. We just have financial problems.”

6. **DEFINITIONS**—a definition of the term for explanation, for further description, to show the essential nature, to define boundaries, or to entertain.

*Examples:* He examined me quickly, checking twice in my ears. He gasped as he pulled out some scary-looking object—almost a perfect oval—and placed it on the table. He studied the “thing” as if he were a **carrion-eating bird**, a **vulture** swooping down on a freshly killed **waterbuck**, an **antelope with a reddish-brown coat**.

According to Webster’s Dictionary, **a government is the authority that serves the people and acts on their behalf**. How can the government know what the people want if the people do not vote? If we do not vote, the government may act on its own behalf instead of on the behalf of the people.

7. **DIALOGUE**— the use of quotations. It can be dialogue between people, internal dialogue, or even an example of what someone might say.

*Examples:* Lots of people gossip about others just to make themselves look good or to be the center of attention, but people don’t like liars. These “friends” might lie and say something like “**I hear she’s anorexic. That’s how she dropped all that weight.**” Or, others might say, “**Did you know that Allison cheated on the science test? I saw her myself. You know she couldn’t get those A’s without cheating!**” Rumors spread and rumors hurt (Camille Malone).

When losing gets us down in baseball, we try to remember what Greg Maddux said in *Sports Illustrated*: “**I always keep learning. Once you think you know it all, you stop getting better**” (Cameron Arnett).

8. **DESCRIPTION**—MORE information about your topic, usually with adjectives and/or adverbs

*Example:* He was an **83-year old, my-way-or-the-highway, beer-drinking, cigar-smoking, cowboy-hat-wearing** man who just so happened to be my grandfather.

9. **EXAMPLES/ EXPLANATIONS/ ILLUSTRATIONS** – key facts or statistics that support your ideas

*Example:* Out of all my friends in the seven continents of the world, he was my best friend. We were like Batman and Robin, the dynamic duo. **He helped me to be brave when I made a “69” on my report, and I was afraid that my mom would rip me into shreds like paper in a shredder (Brian Fontenot).**

10. **FACTS AND FIGURES**—specific facts and details to support your writing

*Example:* “Roll check!” screamed Ms. Fruitfly.  
We were going on a class trip to Moody Gardens, and I was bored with the subject. I mean, who cared about tropical fish or exotic butterflies, like the **monarch**? And raise your hand if you give a big old Texas-size hoot **that it’s commonly called the “milkweed butterfly” and that its wingspread can be up to four inches?** Definitely not me! As far as I was concerned, I was the most interesting specimen in my class. Everyone and everything else was boring (Merritt Drewery).

11. **FIGURATIVE LANGUAGE**—language that cannot be taken literally since it was written to create a special effect or feeling

*Examples:* **Simile**—a comparison of two unlike things in which a word of comparison (like or as) is used. **She eats like a bird.**

**Metaphor**—a comparison of two unlike things in which no words of comparison (like or as) are used. **The new student is a squirrel.**

**Hyperbole**—an exaggeration or overstatement. **Her smile was as wide as the ocean.**

**Personification**—giving an object or abstract idea human qualities or form. **The flowers danced about the lawn.**

12. **QUOTATIONS**—usually from a famous person in literature or history

*Example:* There I was perched precariously on a boulder, watching wildlife as it was meant to be. It was then I remembered Grandpa reading to me: **“Stop this day and night with me and you shall possess the.../good of earth and sun.../there are millions of suns left.”** He said that some man named Walt Whitman wrote it, but I never understood it until right now (Greg Poston).



13. **REASONS**—evidence or reasons that support your opinion or argument

*Example:* One of the main reasons that girls are different than boys is their appearance. Girls are very picky about their apparel and how they look. **It's a commonly known fact that girls carry the contents of a survival kit and everything including the kitchen sink in their purses** (Kyle Christian).

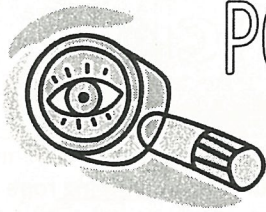
14. **SENSORY IMAGES**—descriptions that appeal to the senses. Imagery includes the “mental pictures” that readers experience with a passage of literature. Imagery is not limited to the visual; it also includes auditory (sound), tactile (touch), olfactory (smell), gustatory (taste), and kinesthetic sensation (movement).

<i>Examples:</i>	Visual:	a ginger cat, very tall and thin streaked glass, flashing with sunlight
	Auditory:	blaring melodious songs crackling splinters of glass and dried putty
	Tactile:	fuzzy coating on un-brushed teeth wet, hard packed sand
	Olfactory:	foul decaying flesh candles emitting heavy sweet vanilla into the moist air
	Gustatory:	a sour punch of flavor a fresh mint burst

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Smiley Face Voice Tricks		
Trick	Definition	Example
Magic 3	Three words or phrases in a series can create a poetic rhythm or at least add support for a point, especially when the three items have their own modifiers.	✚ I love <u>playing</u> hide-and-seek with my friends in our woods, <u>jumping</u> rope on the school playground, and <u>swinging</u> on the old tire at Grandma's.
Figurative Language	Non-literal comparisons—such as similes, metaphors, and personification—add “spice” to writing and can help paint a more vivid picture for the reader.	✚ My hair is <u>like peach fuzz</u> . ✚ When we first moved into the house on Orchid Street, I didn't like it. My room was <u>hot, cramped, and stuffy</u> as a train in the middle of the Sahara.
Specific Details for Effect	Instead of general, vague descriptions, specific sensory details help the reader visualize the person, place, thing, or idea.	✚ My boyfriend sits <u>in the second row from the left, in the third seat, in front of Claudia and behind Milton</u> .
Repetition for Effect	Writers often repeat specially chosen words or phrases to make a point, to stress certain ideas for the reader.	✚ Sometimes my room is my only sanctuary, <u>away from my whining little sister and her demands to play, away from my bg brother and his incessant teasing, and away from my parents with their well intentioned, but prying, questions</u> .
Expanded Moment	Instead of “speeding” past a moment, writers often emphasize it by “expanding” the actions.	✚ I sat in class, my stomach churning at the thought of having to walk into the cafeteria and face my so-called friends. The small black hands of the clock above Mr. Henry's head jerked relentlessly forward in lock step rhythm. I willed them to go slower, to stop, but they continued their march around the white face.
Humor	Professional writers know the value of laughter; even subtle humor can help turn a tedious paper into one that can engage the reader.	✚ There I was on the first day of school—the picture-perfect girl. My new outfit looked like something from my big sister's magazine, my hair—for once—was having a good day, and I was strutting in my new shoes. <u>Little did I know that I was trailing a three-yard piece of Charmin bhind me.</u> So much for using the bathroom before I left the house!
Hyphenated Modifiers	Sometimes a new way of saying something can make all the difference; hyphenated adjectives often cause the reader to “sit up and take notice.”	✚ My mother gave me her famous <u>you-better-get-to-your-room-now-and-make-it-shine-before-I-get-to-your-behind</u> look.
Full-Circle Ending	Sometimes students need a special ending, one that effectively “wraps up” the piece. One trick is to repeat a phrase from the beginning of the piece.	✚ Math class—it's like a foreign language, a mystery, a puzzle. On the first day, my luck, we do fractions. Invert and multiply; I've got it memorized, but when do I do it? The teacher talks in numbers, not words, except when she talks about “story” problems, about trains or planes leaving cities at some time and how fast they are going. What kind of story is that? Math class—it's like a foreign language.





# Point of View:

the perspective from which  
a story is told

## First Person POV

Explanation	Appropriate Genres	Primary Pronouns Used
In first person POV, the narrator is a character in the story. It is from this narrator's perspective that the reader learns about the events of the story. Stick to first person for narrative pieces; unless your teacher instructs you otherwise, do not write an essay in first person POV.	Memoirs Fictional stories Personal letters Poems	I Me My Mine We Us Our Ours

**Example:** The doorbell's unexpected clanging roused **me** from **my** sleep, and I peered over at the clock, annoyed **I** had been disturbed. 5:00 a.m. *Who on earth could be at **my** door this early?* Filled with curiosity, **I** stumbled tiredly down the steps, anxious to find out who beckoned **me** at this painful hour of the morning.

## Second Person POV

Explanation	Appropriate Genres	Primary Pronouns Used
Second person POV directly involves the reader through use of the pronoun "you." It is most appropriate for writing directions or instructions and is typically not appropriate for essays or stories. Unless specifically instructed by your teacher, eliminate it from your writing.	Instruction manuals Friendly letters	You Your Yours

**Example:** When making a grilled cheese, **you** should first gather **your** ingredients: two slices of white bread, two pieces of American cheese, butter, a frying pan, and a knife. To start, set the stove at medium heat. Once **you've** done so, slather butter on one side of each slice of bread...



## Third Person POV

Explanation	Appropriate Genres	Primary Pronouns Used
<p>There are three types of third person POV, each of which utilizes the third person pronouns listed to the right.</p> <p><i>Third person</i> – Straight third person POV presents events of the story from outside any single character’s perspective; the narrator CANNOT reveal the thoughts or feelings of characters.</p> <p><i>Limited</i> – Third person limited presents events of the story from the perspective of an onlooker; the narrator can only reveal the thoughts of ONE character and uses pronouns like “he” or “she” to express the character’s thoughts and actions.</p> <p><i>Omniscient</i> – In this POV, the narrator is “all knowing” and has access to the thoughts and feelings of all characters – and their actions and words, too. The narrator is unrestricted by time or place and knows all, sees all, and hears all.</p> <p>Third person is the most universal POV. It’s appropriate for all genres, from short stories to formal essays, and is the most preferred POV for writing in school.</p>	<p style="text-align: center;">Memoirs Fictional stories Non-fiction Informative essays Persuasive essays Analytical essays News articles Business letters Poems</p>	<p style="text-align: center;">He Him His She Her Hers It Its They Them Their</p>

### Example:

*Third person:* Sharma slept peacefully until the doorbell clanged loudly. Roused from her sleep, she peered over to the clock and noticed the time: 5:00 a.m. Tiredly, she stumbled down the steps toward the door.

*Limited:* Sharma slept peacefully until the doorbell clanged loudly. Roused from **her** sleep, **she** peered over to the clock and noticed the time: 5:00 a.m. Annoyed, **she thought**, *Who on earth could be at my door this early?* Filled with curiosity, **she** stumbled tiredly down the steps, anxious to find out who beckoned **her** at this painful hour of the morning.

*Omniscient:* Sharma slept peacefully until the doorbell clanged loudly. Roused from **her** sleep, **she** peered over to the clock and noticed the time: 5:00 a.m. Annoyed, **she thought**, *Who on earth could be at my door this early?* While Sharma stumbled down the steps to the door, Greg stood outside, trembling in fright. *I hope she believes me*, **he thought**. *I saw a ghost. I know it.*

# Clichés To Avoid

A cliché is a familiar expression that has been used so many times that it has lost its power. Avoid these overused phrases in your writing and instead use your own original language.



after all is said and done  
as luck would have it  
beat around the bush  
best foot forward  
better late than never  
bite the bullet  
blind as a bat  
blue as the ocean/sky  
break the ice  
busy as a bee  
calm before the storm  
cat out of the bag  
caught red-handed  
cute as a button  
dark and stormy night  
dead as a doornail  
diamond in the rough  
don't judge a book by its cover  
down in the dumps  
easier said than done  
free as a bird  
fun and games  
get the show on the road  
good time was had by all  
green as grass  
green with envy  
happily ever after  
happy as a clam  
hit the nail on the head  
hit the spot  
hold your horses  
in a nutshell  
last but not least  
let the cat out of the bag  
light as a feather  
like the back of his hand  
like the plague  
long lost love  
make a long story short  
my lips are sealed  
neat as a pin  
on the bandwagon  
one in a million

pain and suffering  
pale as a ghost  
party pooper  
peas in a pod  
pins and needles  
pulling my leg  
quick as a bunny  
quick as a flash  
quiet as a mouse  
raining cats and dogs  
read my lips  
rock and a hard place  
safe than sorry  
scared stiff  
scared to death  
set the record straight  
sigh of relief  
slept like a baby  
slow as a turtle  
stick in the mud  
straight and narrow  
stuff that dreams are made of  
sweat bullets  
takes one to know one  
ten foot pole  
same old story  
thin as a rail  
third time's a charm  
this day and age  
three strikes and you're out  
through the grapevine  
throw in the towel  
till the fat lady sings  
time stood still  
to the best of my knowledge  
tongue in check  
tough as nails  
white as a ghost  
white as snow  
whole nine yards  
work like a dog  
worst nightmare  
wrong side of the bed

# Words and Phrases To Avoid



a lot  
all of a sudden  
amazing  
a ton  
awesome  
bad  
began to  
big  
boring  
cute  
cool  
different  
do  
exciting  
fun  
funny  
get  
getting  
go  
going  
good  
got  
great  
happy  
I believe  
I think  
I feel  
I'm going to talk about  
in my opinion  
in this paper

interesting  
it all started when  
jump  
kind of  
little  
mad  
nice  
old  
okay  
once upon a time  
pretty  
really  
run  
sad  
said  
small  
so  
sorta  
sort of  
started to  
stuff  
the reason why is  
because  
there is  
there are  
thing  
ugly  
very  
walk  
well  
wonderful





## Adjectives To Describe a Person

abnormal  
active  
adventurous  
ailing  
ambitious  
appreciative  
argumentative  
arrogant  
assertive  
athletic  
attractive  
bashful  
boastful  
brave  
brilliant  
capable  
carefree  
careful  
careless  
caring  
cautious  
challenging  
changeable  
charming  
cheery  
chilly  
choosy  
clear  
clever  
clumsy  
colorless  
communicator  
competitive  
conceited

confident  
congenial  
considerate  
consistent  
content  
cooperative  
creative  
cruel  
curious  
dainty  
daring  
decisive  
dedicated  
determined  
disciplined  
dishonest  
doubtful  
dramatic  
easygoing  
efficient  
elastic  
elegant  
emotional  
energetic  
enthusiastic  
envious  
exhaustive  
expressive  
fearful  
feisty  
fiery  
flashy  
flexible  
forgiving

formal  
friendly  
funny  
generous  
goal-directed  
good-humored  
gracious  
happy  
hard-working  
helpful  
heroic  
honest  
hopeful  
horrible  
humble  
independent  
informal  
inspirational  
intellectual  
intelligent  
intensive  
irresponsible  
irritable  
jealous  
joyful  
kind  
kindhearted  
knowledgeable  
lazy  
likeable  
lovable  
loving  
loyal  
mean

messy  
methodical  
mighty  
moody  
motivated  
motivating  
muscular  
mysterious  
nervous  
normal  
oppressive  
optimistic  
organized  
original  
passive  
patient  
peaceful  
peculiar  
pleasant  
polite  
positive  
predictable  
prominent  
proud  
quiet  
radiant  
reckless  
relaxed  
reliable  
respectful  
responsible  
ridiculous  
rude  
saintly  
secure  
self-confident

self-controlled  
sensitive  
serene  
sheepish  
shy  
sickly  
sincere  
sneaky  
solemn  
sparkling  
spirited  
spiteful  
stern  
strange  
structured  
stubborn  
studious  
supportive  
suspicious  
talented  
talkative  
thick  
thoughtful  
timid  
tiresome  
trusting  
trustworthy  
truthful  
unbearable  
understanding  
unique  
unpleasant  
unselfish  
violent  
warm  
wise  
wrinkled



## Adverbs

aggressively  
angelically  
angrily  
athletically  
attentively  
attractively  
automatically  
awkwardly  
bashfully  
believably  
blindly  
bloodlessly  
boisterously  
breathlessly  
breathtakingly  
breezily  
broadly  
callously  
carefully  
certainly  
clumsily  
coldheartedly  
colorfully  
comfortably  
comfortingly  
commercially  
commonly  
compactly  
compassionately  
competently  
creatively  
critically  
curtly  
daintily  
dangerously

decently  
decidedly  
decisively  
delicately  
devotedly  
dramatically  
dreamily  
dutifully  
eagerly  
earnestly  
easily  
ecstatically  
eerily  
emotionally  
encouragingly  
evasively  
evenly  
eventually  
exactly  
exaggeratedly  
expectantly  
extremely  
firmly  
fitfully  
flawlessly  
fondly  
forgetfully  
forgivingly  
forlornly  
formally  
forwardly  
frankly  
frantically  
freakily  
freely

freshly  
fully  
fuzzily  
generally  
gladly  
gravely  
gruffly  
grumpily  
guardedly  
guiltily  
guiltlessly  
gushingly  
gustily  
haltingly  
handily  
handsomely  
haphazardly  
happily  
happily  
hatefully  
heroically  
hopefully  
humorlessly  
hungrily  
hurriedly  
hurtfully  
huskily  
hypocritically  
hysterically  
icily  
identically  
idly  
ill-humoredly  
importantly  
imposingly

incorrectly  
incredibly  
indecisively  
informally  
involuntarily  
ironically  
irrationally  
irregularly  
irrelevantly  
irresistibly  
irresponsibly  
irritably  
jealously  
jokingly  
joyfully  
joyously  
jubilantly  
judgmentally  
juicily  
jumpily  
justly  
kindly  
kingly  
knowingly  
lackadaisically  
lame  
largely  
longingly  
loudly  
lovely  
loyally  
madly  
magnificently  
majestically  
maliciously



melodiously  
menacingly  
mercilessly  
mightily  
mindfully  
mindlessly  
nastily  
naturally  
naughtily  
nauseously  
noticeably  
numbly  
obediently  
obligingly  
officially  
outrageously  
outspokenly  
outwardly  
overwhelmingly  
overzealously  
painfully  
painlessly  
pathetically  
patiently  
perfectly  
permissively  
perpetually  
perseveringly  
persistently  
persuasively  
physically  
plainly  
playfully  
pleadingly  
pointedly  
pointlessly

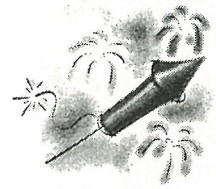
politically  
pompously  
powerfully  
practically  
promisingly  
proudly  
prudently  
prudishly  
purposefully  
purposely  
quickly  
quietly  
radiantly  
raggedly  
ramblingly  
randomly  
rapidly  
recklessly  
religiously  
respectably  
respectfully  
responsibly  
restfully  
restlessly  
revealingly  
rhythmically  
roughly  
routinely  
royally  
rudely  
sadly  
scarily  
securely  
self-assuredly  
self-critically  
self-importantly

tragically  
truthfully  
unappreciatively  
unassumingly  
unbelievably  
unbendingly  
unfavorably  
unfeelingly  
unforgivably  
unsteadily  
unsuccessfully  
unsurprisingly  
vigorously  
violently  
virtuously  
visibly  
visually  
vivaciously  
vividly  
vulnerably  
wantonly  
warily  
warmly  
warningly  
watchfully  
wistfully  
wordlessly  
worriedly  
worshipfully  
worthily  
wrathfully  
wretchedly  
wrongly  
yearningly  
yieldingly  
zealously  
zestfully

shortly  
sleepily  
sleeplessly  
slightly  
slimly  
slowly  
smoothly  
soothingly  
sophisticatedly  
sorely  
specifically  
starkly  
strangely  
stressfully  
strongly  
stupidly  
successfully  
surely  
surreptitiously  
sweetly  
swiftly  
tamely  
terribly  
terrifyingly  
tersely  
thankfully  
thinly  
thirstily  
thoroughly  
thoughtfully  
thoughtlessly  
threateningly  
thunderously  
tidily  
tonelessly  
toothily  
touchingly



# Vivid Verbs



absconded  
accelerated  
accepted  
accessed  
accommodated  
accomplished  
ached  
achieved  
acknowledged  
acquired  
acted  
activated  
adapted  
added  
addressed  
adjusted  
administered  
admitted  
advanced  
advised  
affected  
aided  
agonized  
agreed  
alleviated  
allocated  
allowed  
altered  
ameliorated  
amended  
amazed  
ambled  
ambushed  
analyzed  
annihilated

announced  
appeared  
appointed  
apportioned  
appraised  
apprised  
approached  
approved  
approximated  
arbitrated  
arranged  
arrived  
arose  
ascertained  
assembled  
assessed  
assigned  
assisted  
associated  
astonished  
attacked  
attained  
attested  
audited  
augmented  
authenticated  
authored  
authorized  
balanced  
barbecued  
barked  
barreled  
bashed  
basted  
bawled

beckoned  
became  
believed  
blared  
blazed  
blended  
blocked  
blurted  
boiled  
bolstered  
bolted  
bonded  
bonked  
booked  
boomed  
boosted  
bounced  
bounded  
brainstormed  
braked  
broadened  
broiled  
broke  
brushed  
budgeted  
built  
burned  
burst  
bustled  
cackled  
catalogued  
censored  
centralized  
certified

chaired  
changed  
charged  
charred  
charted  
checked  
cheered  
chimed  
chiseled  
chose  
choreographed  
circumnavigated  
circumstantiated  
clamored  
clamped  
clanked  
clarified  
classified  
climbed  
clung  
clutched  
cluttered  
coached  
collaborated  
collected  
colored  
combed  
combined  
comforted  
commissioned  
committed  
communicated  
compared  
compensated  
complained



completed  
complied  
composed  
computed  
conceptualized  
concluded  
conducted  
confirmed  
conjured  
connected  
consented  
considered  
consolidated  
constituted  
constructed  
consulted  
consumed  
contracted  
contrasted  
contributed  
controlled  
conversed  
converted  
convinced  
cooperated  
coordinated  
corrected  
correlated  
corresponded  
counseled  
counted  
crackled  
crammed  
cranked  
craved  
crawled

created  
criticized  
critiqued  
cross-examined  
crunched  
crushed  
cuddled  
cursed  
customized  
danced  
dared  
darted  
dashed  
debugged  
deciphered  
dedicated  
defrosted  
delegated  
deliberated  
delineated  
demonstrated  
dented  
departed  
deplored  
depressed  
derived  
descended  
designated  
designed  
desired  
despised  
destroyed  
detected  
determined  
developed  
devised

devoured  
diagnosed  
diced  
dictated  
digested  
dimmed  
dipped  
directed  
disappeared  
disapproved  
disbursed  
discerned  
disgusted  
disoriented  
dispatched  
displayed  
disposed  
dissected  
donated  
doubled  
dove  
drafted  
dragged  
dreamed  
drifted  
drilled  
drove  
earned  
eased  
echoed  
eclipsed  
edited  
educated  
electrified  
elevated  
elicited

eliminated  
emerged  
emitted  
empathized  
employed  
empowered  
enabled  
encountered  
encouraged  
endorsed  
enforced  
engaged  
engineered  
engulfed  
enhanced  
enjoyed  
enlightened  
enlisted  
enriched  
ensured  
enumerated  
enveloped  
envied  
envisioned  
erased  
escaped  
established  
estimated  
evaluated  
exaggerated  
examined  
excelled  
exclaimed  
executed  
exercised  
exerted



exhausted  
exhibited  
exited  
expanded  
expedited  
experimented  
explained  
explored  
extended  
extracted  
fabricated  
facilitated  
failed  
fainted  
familiarized  
fashioned  
feared  
fell  
fidgeted  
figured  
filled  
finalized  
financed  
finished  
flapped  
fled  
flew  
flicked  
flickered  
flipped  
flitted  
floated  
flocked  
floundered  
flung  
flushed

focused  
forced  
forecasted  
forged  
forgot  
formed  
formulated  
fostered  
found  
founded  
fried  
froze  
fulfilled  
fussed  
gained  
galloped  
gasp  
gathered  
gazed  
generated  
giggled  
glanced  
gleamed  
glided  
glimmered  
glistened  
glittered  
gloomed  
gnawed  
gobbled  
gossiped  
grabbed  
grasped  
grew  
grimaced  
grinned

gripped  
grunted  
guaranteed  
guarded  
guessed  
guided  
gulped  
gushed  
hallucinated  
halted  
hammered  
handled  
hastened  
hated  
headed  
helped  
hiked  
hired  
hobbled  
hoped  
hopped  
hovered  
hugged  
hummed  
hung  
hurled  
hurried  
hustled  
hypothesized  
identified  
ignored  
illustrated  
imagined  
immobilized  
implemented  
implied

implored  
impounded  
improved  
improvised  
inched  
included  
incorporated  
increased  
indexed  
indicated  
inferred  
influenced  
informed  
ingested  
inhaled  
initiated  
innovated  
inquired  
inserted  
inspected  
instituted  
instructed  
integrated  
interacted  
interceded  
interjected  
interpreted  
interviewed  
introduced  
invented  
investigated  
involved  
irrigated  
irritated  
issued  
jabbed

jabbered  
jammed  
jerked  
jested  
jettied  
jettisoned  
jingled  
jogged  
joined  
joked  
jolted  
jostled  
jotted  
journeyed  
judged  
jumbled  
jumped  
justified  
kayaked  
keeled  
kicked  
kindled  
knocked  
knuckled  
labored  
launched  
leaned  
leaped  
learned  
lectured  
led  
left  
licensed  
lifted  
lightened  
limped

linked  
loaded  
loathed  
located  
loomed  
loved  
lurched  
made  
maintained  
managed  
maneuvered  
manufactured  
marched  
marked  
marketed  
marveled  
mashed  
masked  
materialized  
meandered  
measured  
meditated  
melted  
memorialized  
memorized  
mentioned  
mesmerized  
minced  
minimized  
moaned  
mobilized  
modeled  
moderated  
modernized  
modified  
monitored

moseyed  
motivated  
mourned  
moved  
multiplied  
murmured  
mustered  
muttered  
nabbed  
nailed  
navigated  
neglected  
negotiated  
nibbled  
noddied  
noted  
noticed  
objected  
observed  
officiated  
opened  
operated  
orchestrated  
ordered  
organized  
originated  
ousted  
overcame  
overemphasized  
overflowed  
overhauled  
paced  
packed  
painted  
pampered  
panicked

paraded  
paralyzed  
participated  
passed  
peeled  
perambulated  
performed  
persisted  
persuaded  
pinpointed  
pioneered  
pitied  
planed  
planned  
plastered  
pleased  
plied  
plodded  
plopped  
plotted  
plunged  
poked  
polished  
pondered  
popped  
positioned  
poured  
pouted  
pranced  
predicted  
prepared  
prescribed  
presented  
pressed  
prevented  
prided

prioritized  
proceeded  
procured  
produced  
programmed  
projected  
promenaded  
promoted  
propelled  
proposed  
propped  
provided  
publicized  
published  
pumped  
punched  
punctured  
purchased  
pureed  
pursued  
pushed  
queried  
questioned  
quicken  
quit  
quivered  
quizzed  
raced  
raged  
raised  
rake  
rambled  
rampaged  
ran  
rated  
reached

reacted  
realized  
recognized  
recommended  
reconciled  
recorded  
recruited  
rectified  
reduced  
referred  
refined  
reflected  
reformed  
regained  
regarded  
regulated  
rehabilitated  
reinforced  
reiterated  
rejected  
rejoiced  
rejuvenated  
related  
relayed  
relieved  
relocated  
remedied  
remembered  
removed  
remolded  
reorganized  
repaired  
repeated  
repelled  
reported  
represented

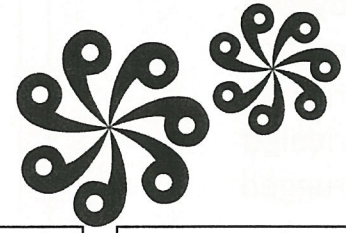
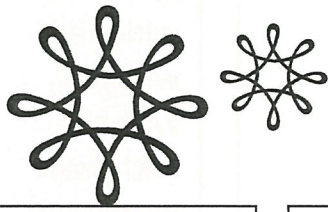
rescued  
researched  
reserved  
resolved  
responded  
restored  
restructured  
retired  
retrieved  
revamped  
revealed  
reveled  
reviewed  
revised  
revitalized  
rewired  
ricocheted  
ripped  
rippled  
roamed  
roasted  
rocked  
rocketed  
rolled  
rummaged  
rushed  
sacked  
sacrificed  
saddened  
sagged  
salivated  
sampled  
sanctioned  
satisfied  
sauntered  
savored

sawed  
scampered  
scattered  
scheduled  
scolded  
scooped  
scooted  
scorched  
scrambled  
scraped  
scratched  
screamed  
screeched  
screened  
scrubbed  
scrutinized  
scuffled  
scurried  
searched  
secured  
self-assessed  
self-corrected  
self-directed  
sensed  
served  
settled  
shaped  
shattered  
sheered  
shifted  
shimmied  
shivered  
shocked  
shook  
shot  
shouted



shoved	sparkled	strummed	whisked
shoveled	spearheaded	strutted	whistled
shredded	specified	studied	widened
shrieked	sped	submitted	wiggled
shriveled	spied	substantiated	wished
shrugged	split	suggested	withdrew
shrunk	spoke	summarized	witnessed
shuffled	spotted	supervised	wobbled
sifted	sprinted	supplemented	wondered
simmered	sprung	surveyed	wrote
situated	sputtered	sustained	Xeroxed
skipped	squeaked	synthesized	x-rayed
slammed	squealed	systematized	yanked
selected	squeezed	tabulated	yelled
sliced	squirmed	tailored	yellowed
slid	stabbed	tightened	yielded
slinked	taggered	traced	yodeled
slipped	stalked	trained	zipped
slithered	stampeded	transacted	zoomed
slurped	stapled	transcribed	
slurred	stared	transformed	
smacked	started	translated	
smeared	stated	transmitted	
smoothed	stepped	trimmed	
smuggled	stimulated	updated	
snapped	stormed	upgraded	
snared	strangled	utilized	
snorted	strayed	validated	
snuck	streamed	valued	
soared	streamlined	verified	
sobbed	strengthened	visualized	
sold	stretched	wailed	
solicited	strode	walked	
solved	strolled	wandered	
sought	structured	weeded	
sparkled	struggled	whined	

# Sensory Word Bank: Shapes, Colors, Appearances, Movements



adjacent  
amber  
amethyst  
angular  
aqua  
aquamarine  
aquiline  
arc  
ashen  
avocado  
azure  
baggy  
banded  
bistre  
black  
black  
blue  
brass  
breadth  
bright  
brilliant  
brindled  
bronze  
burgundy  
canary  
carmine  
carnelian  
cerise  
charcoal  
chartreuse  
clear  
cobalt  
concave

concentric  
cone  
contoured  
convex  
copper  
coral  
cordovan  
corkscrewed  
crescent  
crested  
crimson  
crowned  
crystalline  
cube  
cupped  
curly  
curved  
cyan  
dappled  
dark  
deep  
depressed  
depth  
diagonal  
disc  
domed  
erect  
eyed  
fanned  
flat  
flesh  
flushed  
frail

fuchsia  
garnet  
girth  
glassy  
globe  
gold  
gray  
green  
grizzly  
height  
helix  
hemisphere  
henna  
hexagon  
horizontal  
indigo  
iridescent  
ivory  
jade  
jet  
khaki  
lake  
magenta  
mahogany  
maize  
maroon  
mauve  
milky  
mind  
mustard  
narrow  
navy  
obsidian

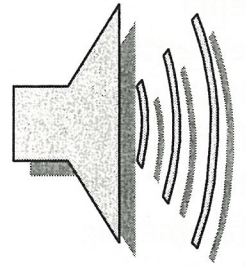
ocher  
octagon  
olive  
onyx  
opal  
orange  
orb  
orchid  
oval  
ovate  
paisley  
pale  
palmate  
parallel  
peach  
pearl  
pentagon  
purple  
pyramid  
rectangle  
red  
reticulated  
rolling  
rose  
round  
rounded  
ruby  
ruddy  
sable  
saffron  
salmon  
sapphire  
scarlet

sepia  
serpentine  
shallow  
shapely  
sharp  
shimmering  
short  
sienna  
sinuous  
silver  
slate  
smoky  
snowy  
solid  
sooty  
spherical  
spiked  
spiral  
spotted  
sunken  
swollen  
tan  
terrain  
tetrahedron  
thin  
thread  
tight  
topaz  
translucent  
transparent  
triangular  
turquoise  
twinkling

ultramarine  
umber  
veined  
vermillion  
vertical  
violet  
walnut  
waved  
wavy  
white  
wide  
width  
winding  
wine  
worm-like  
yellow



# Sensory Word Bank: Sound



bang  
bark  
bawl  
beat  
bellow  
blare  
boom  
bubble  
bump  
buzz  
cackle  
cacophony  
caw  
chatter  
cheep  
chime  
chirp  
clang  
clap  
clash  
clatter  
clink  
cluck  
coo  
cough  
crackle  
crash  
croak  
croon  
crow  
crunch  
deafening  
giggle  
grate  
growl  
grunt

gurgle  
hiss  
howl  
hum  
jangle  
melody  
mew  
moan  
moo  
mumble  
murmur  
oink  
patter  
peal  
peep  
pierce  
pitch  
pop  
quack  
quiet  
racket  
raucous  
rhythm  
ring  
rustle  
scratch  
scream  
screech  
shout  
sigh  
silent  
sing  
slam  
smash  
snap  
snarl

snicker  
snivel  
snore  
snort  
snuffle  
sob  
soothing  
splash  
squawk  
squeal  
stammer  
stutter  
swish  
switch  
tap  
tear  
thud  
thump  
trumpet  
tune  
twitter  
wail  
wheeze  
whimper  
whine  
whir  
whisper  
whistle  
whoop  
whiz  
yap  
yell  
yip



## Sensory Word Bank: Smell and Taste



acid  
acid  
alkaline  
aromatic  
berry  
biting  
bitter  
bland  
briny  
burnt  
buttery  
delicious  
dirty  
dry  
doggy  
earthy  
fetid  
fishy  
flowery  
fresh  
fruity  
gingery  
hearty  
inky  
juicy  
lemon  
lilac  
lime  
loamy  
medicinal  
mildewed  
minty

moldy  
musty  
nauseating  
nutty  
odorous  
peppery  
perfumed  
piney  
plastic  
pungent  
putrid  
redolent  
reeking  
rosy  
rotten  
salty  
savory  
scented  
sharp  
smoky  
sour  
spicy  
spoiled  
stale  
stinking  
sugary  
sweaty  
sweet  
tangy  
tart  
tasteless  
vinegary

# Sensory Word Bank: Touch

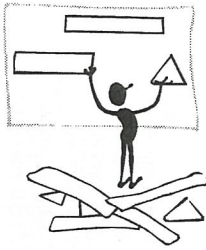


abrasive  
biting  
boil  
bubbly  
bumpy  
burned  
bushy  
chapped  
clammy  
coarse  
cold  
cool  
corduroy  
corrugated  
cottony  
creamy  
crisp  
curdled  
cushioned  
dampy  
dank  
dirty  
downy  
dry  
dull  
dusty  
engraved  
fiery  
fine  
fluffy  
fluted  
foamy  
frozen  
furry  
fuzzy  
glassy

glossy  
greasy  
grimy  
gripped  
gritty  
grooved  
hairy  
hard  
hot  
icy  
inlaid  
incinerate  
itching  
ivory  
keen  
knobbed  
lacy  
leathery  
matted  
metallic  
moist  
mushy  
numb  
oily  
picked  
pierce  
polished  
pressed  
prickly  
pulpy  
rainy  
rasping  
raw  
rocky  
rough  
rubbery

rutted  
sandy  
scaled  
scarred  
scorch  
scratch  
sculptured  
sear  
shaggy  
sharp  
sheen  
shiny  
silky  
slick  
slimy  
slippery  
smooth  
soapy  
soft  
sopping  
spiky  
splintery  
spongy  
steamy  
steely  
sticky  
stinging  
stubby  
tangled  
tickling  
tweedy  
velvety  
warm  
waxy  
wet  
wooly





## Instead of *Get*, Write...

accomplish  
achieve  
acquire  
act  
amble  
annoy  
approach  
arrive  
ask  
attain  
bag  
become  
beget  
borrow  
bribe  
bring  
build  
buy  
catch  
choose  
climb  
collect  
comprehend  
conceive  
cook  
draw  
drive  
drop  
dunk  
earn  
find  
finish  
fix

follow  
gain  
generate  
glean  
grab  
grasp  
grow  
hand  
help  
hire  
hit  
hook  
induce  
influence  
inform  
inherit  
jump  
kibitz  
kick  
knot  
leap  
learn  
live  
located  
make  
manage  
master  
obtain  
pick  
profit  
purchase  
pursue  
puzzle

raise  
reach  
reap  
receive  
regain  
remember  
remove  
rent  
retrieve  
return  
ring  
salvage  
saunter  
score  
secure  
see  
select  
seize  
serve  
shoot  
slip  
snare  
snatch  
steal  
strike  
succeed  
urge  
venture  
wake  
win

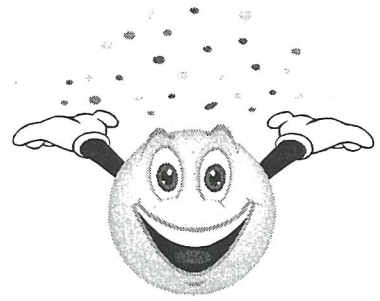
## Instead of *Good*, Write. . .



admirable  
beneficial  
best  
bounteous  
capital  
choice  
classy  
creative  
deluxe  
dignified  
excellent  
exceptional  
exciting  
fabulous  
favorable  
fine  
first-class  
first-rate  
godsend  
great  
healthy  
helpful  
honorable  
magnificent  
marvelous  
meaningful  
meritorious  
obedient  
original  
outstanding  
perfect  
plum  
prime  
prize

radical  
remarkable  
rich  
select  
shipshape  
snazzy  
spectacular  
splendid  
sterling  
stupendous  
super  
superior  
sweet  
terrific  
valuable  
virtuous  
well-behaved  
windfall  
wondrous  
worthwhile  
worthy

## Instead of *Nice*, Write...

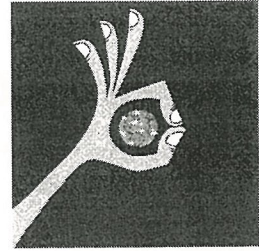


agreeable  
amiable  
appropriate  
caring  
considerate  
cool  
cordial  
empathetic  
encouraging  
endearing  
enjoyable  
fine  
friendly  
generous  
giving  
healthy  
helpful  
honest  
kind  
lovely  
loving  
loyal  
moral  
optimistic

outgoing  
perfect  
pleasant  
polite  
positive  
precise  
pure  
respectable  
sensitive  
simple  
sincere  
sociable  
subtle  
suitable  
sweet  
thoughtful  
understanding  
uplifting  
virtuous  
vital  
vivacious  
well-bred  
winning



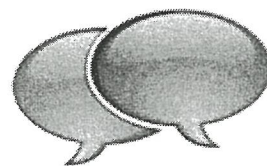
## Instead of *Okay*, Write. . .



acceptable  
appealing  
appeasing  
appropriate  
assuring  
average  
awful  
bland  
boring  
certainly  
couth  
entertaining  
exasperating  
excellent  
exciting  
exhausting  
generic

interesting  
joyful  
mediocre  
perfect  
pleasing  
radical  
satisfying  
sufficient  
suitable  
surprising  
tiring  
uneventful  
uninjured  
well

## Instead of *Said*, Write. . .



accused  
advised  
affirmed  
agreed  
alleged  
allowed  
announced  
answered  
apologized  
appealed  
appeased  
approved  
argued  
articulated  
asked  
asserted  
assured  
babbled  
baited  
barked  
bawled  
began  
begged  
believed  
bellowed  
berated  
beseeched  
besought  
babbled  
bleated  
blew up  
blubbered  
bragged  
brayed  
breathed

broke in  
bubbled  
cackled  
cajoled  
calculated  
called  
caroled  
cautioned  
chanted  
charged  
chatted  
chattered  
cheered  
chewed out  
chided  
chimed  
chirped  
choked  
chortled  
chuckled  
cited  
claimed  
coaxed  
comforted  
commanded  
commented  
complained  
complied  
confessed  
consented  
consoled  
contested  
continued  
contributed  
cooed

coughed  
countered  
cried  
criticized  
croaked  
crooned  
cross-examined  
cursed  
cussed  
debated  
decided  
deciphered  
declared  
defended  
demanded  
denied  
denounced  
described  
determined  
dictated  
disclaimed  
disclosed  
discussed  
drawled  
droned  
encouraged  
entreated  
enunciated  
equivocated  
erupted  
exaggerated  
exclaimed  
exhorted  
explained  
exploded

expostulated  
expressed  
extolled  
faltered  
feared  
frowned  
fumed  
gagged  
gasped  
giggled  
gloated  
goaded  
granted  
grieved  
grinned  
groaned  
growled  
grumbled  
grunted  
guessed  
guffawed  
gulped  
gushed  
hooted  
howled  
hummed  
imitated  
implied  
implored  
inferred  
informed  
inquired  
insinuated  
insisted  
interjected  
interposed  
interpreted  
interrogated

interrupted  
intimidated  
intoned  
jeered  
jested  
jostled  
judged  
lamented  
laughed  
lectured  
lied  
lisped  
magnified  
maintained  
marveled  
mentioned  
mimed  
mimicked  
moaned  
mocked  
mourned  
mumbled  
murmured  
mused  
muttered  
nagged  
nodded  
noted  
objected  
observed  
offered  
ordered  
panted  
perceived  
persisted  
persuaded  
pestered  
petitioned

piped up  
pleaded  
pondered  
pouted  
praised  
prayed  
preached  
predicted  
presented  
prevaricated  
proceeded  
proclaimed  
prodded  
professed  
projected  
promised  
prompted  
prophesied  
proposed  
protested  
purred  
pursued  
quavered  
questioned  
quibbled  
quipped  
quoted  
railed  
ranted  
rasped  
rated  
rationalized  
raved  
recalled  
recited  
recollected  
recounted  
refused



regretted  
reinforced  
reiterated  
rejected  
rejoined  
remarked  
remembered  
reminded  
remonstrated  
renounced  
repeated  
replied  
reported  
reprimanded  
requested  
resolved  
responded  
resumed  
retorted  
revealed  
roared  
rumbled  
sang  
scoffed  
scolded  
scorned  
scowled  
screamed  
screeched  
sermonized  
shared  
shouted  
shrieked  
shrilled  
shrugged  
sighed  
sizzled

slobbered  
slurred  
smiled  
smoldered  
snapped  
snarled  
sneered  
snickered  
snipped  
snorted  
sobbed  
soothed  
specified  
speculated  
spelled  
spoke  
spurted  
sputtered  
squawked  
squealed  
squeaked  
stammered  
stressed  
struggled  
stuttered  
suggested  
summoned  
surmised  
swore  
sympathized  
tantalized  
tattled  
taunted  
teased  
testified  
thanked  
thought

threatened  
thundered  
told  
urged  
uttered  
vaunted  
ventured  
voiced  
volunteered  
wailed  
warned  
wavered  
wept  
wheezed  
whimpered  
whined  
whispered  
whistled  
whooped  
wondered  
worried  
yawned  
yearned  
yelled  
yelped  
yowled



## Instead of *Thing(s)*, Write. . .

action  
advance  
advantage  
adventure  
agreement  
attribute  
behavior  
benefit  
characteristic  
choice  
concern  
conflict  
contribution  
correction  
detail  
difficulty  
effect  
event  
experience  
fact

feature  
feeling  
frustration  
idea  
impression  
improvement  
incident  
item  
matter  
movement  
occasion  
occurrence  
part  
performance  
period  
place  
point  
power  
problem  
program

project  
promise  
quality  
reason  
remedy  
resource  
response  
rule  
section  
situation  
skill  
success  
surprise  
talent  
theme  
thought  
trouble  
type

**Weak:** Our principal did two things to encourage the students to read more.

**Better:** Our principal started two projects to encourage the students to read more.

**Weak:** Of all of the things that we did on our Florida trip, I liked parasailing the best.

**Better:** Of all the adventures my family and I had in Florida, parasailing thrilled me the most.

# Use the Right Word

**Homographs**—words that are spelled the same but have different meanings and origins. They may or may not have the same pronunciation.

angle - to fish with rod, line, and hook  
angle - a point at which two straight lines meet

arms - limbs extending from shoulders to hands  
arms - weapons

August (aw gust) - the eighth month of the year  
august (aw gust ) - inspiring admiration

ball - a round object  
ball - a formal dance

bank - the edge of a stream or lake  
bank - a long mound or heap  
bank - a place where financial transactions are conducted

bear - to support or carry  
bear - a large animal

boil - to bring to a seething, bubbling state by heating  
boil - a local inflammation of the skin

buck - a male deer  
buck - a dollar (slang)

chop - to cut  
chop - the jaw of an animal

close (kloz) - to shut  
close (klos) - nearby

content (kon tent ) - pleased, satisfied  
content (kon tent) - that which is contained



count - a title of nobility

count - to number

cue - a signal

cue - a long, tapering stick used in a game of pool

date - the time of an event

date - a sweet fruit of the Eastern date palm

duck - a coarse cloth used for small sails and clothing

duck - to dip suddenly

duck - a broad-beaked, web-footed water bird

fan - a machine used to produce currents of air

fan - a devoted admirer (from fanatic)

flat - level

flat - a small apartment

fresh - new

fresh - disrespectful

grave - a burial site

grave - of great importance

hamper - a large covered basket or container

hamper - to hinder the movement of

haze - a light suspension of particles in the air

haze - to subject to pranks

invalid (in va lid) - a bedridden person

invalid (in val id) - not valid

jar - a container of glass or earthenware

jar - to cause to vibrate by sudden impact

kind - friendly, sympathetic

kind - a class or grouping

lark - to play or frolic

lark - a small bird

like - similar

like - to be pleased with

minute (min it) - sixty seconds

minute (mi nut) - very small

moor - a marshy wasteland

moor - to secure a ship by anchors or cables

nag - an old horse

nag - to scold

pitcher - a container for pouring liquids

pitcher - a baseball player

quack - the sound of a duck

quack - one who pretends to have skill in medicine

rash - hasty

rash - an eruption on the skin

ray - a narrow beam of light

ray - a flat fish

saw - past tense of see

saw - a hand tool for cutting

school - a group of fish

school - an institution for learning

sock - a short stocking

sock - to hit hard

spell - a period of time

spell - an enchantment

spell - to say or write the letters of a word

tear (ter) - a drop of fluid from the eye

tear (tar) - to rip apart

tire - to become weary

tire - a hoop of rubber placed around a wheel

wake - to rouse from sleep

wake - waves following a ship

wake - a watch held over the body of a deceased person prior to burial

wind (wind) - moving air

wind (wind) - to turn or twist around

yard - a measure of length equal to three feet

yard - an area surrounding a building

**Homophones**—words that have identical pronunciations but different spellings and meanings.

air - the atmosphere

heir - a successor to property or rank

allowed - permitted

aloud - with a loud voice

altar - a raised structure for worship

alter - to change

ate - past tense of eat

eight - a number

ball - a round object

bawl - to cry or shout

base - the bottom part

bass - the lowest pitched male singing voice

be - to exist

bee - a flying insect

blew - past tense of blow

blue - the color of the clear daytime sky

bough - a tree limb

bow - the forward part of a ship

bow - bending of the head or body in respect



brake - a device for slowing or stopping a vehicle  
brake - to slow or stop a vehicle  
break - to shatter or fracture

buy - to purchase  
by - close or near  
bye - short for goodbye

capital - money that is available for investment  
capitol - the building in which a state government meets

cell - the fundamental unit of life  
sell - to trade for money

cent - a hundredth part of a dollar  
scent - a smell  
sent - past tense of send

cereal - a food made from grains  
serial - a story presented in installments

chews - to bite and crush with teeth (third-person form)  
choose - to select

chord - a combination of tones sounded together  
cord - a thick string or thin rope

cite - to bring forth as proof  
sight - the ability to perceive with the eyes  
site - a place

coarse - rough  
course - the way covered

council - an assembly  
counsel - to give advice

dear - highly valued  
deer - an animal

dual - two  
duel - combat between two persons

earn - to gain something through work

urn - a container

fir - a type of evergreen tree

fur - the hair covering the body of some animals

flea - a tiny insect

flee - to run away

flew - past tense of fly

flu - the short form of influenza, a viral infection

flue - a duct in a chimney

forth - forward in place or time

fourth - next after third

foul - filthy

fowl - a domesticated bird (chickens, ducks, geese)

hair - a filament growing from the skin of an animal

hare - a rabbit

hangar - a building for storing airplanes

hanger - a device from which to hang something

heal - to restore to health

heel - the back part of the bottom of the foot

he'll - the contraction for *he will*

hear - to perceive with the ear

here - in this spot

heard - past tense of hear

herd - a group of animals

hi - a greeting

hie - to hurry

high - far up, tall

hoarse - harsh or husky sounding

horse - a large animal

hole - an opening  
whole - entire, complete

hour - sixty minutes  
our - belonging to us

knew - past tense of know  
new - not existing before

knight - a soldier of feudal times  
night - the time of darkness between daylight and sunset

know - to be aware of  
no - a negative reply

lead - a heavy metal  
led - past tense of lead, meaning "to guide"

lessen - to decrease  
lesson - something to be learned

loan - to lend, or something that is lent  
lone - solitary, single

made - past tense of make  
maid - a female domestic servant

main - of great importance  
Maine - a Northeastern state  
mane - the long hair on the neck of an animal

might - power, strength  
mite - a small insect

not - in no way  
knot - an intertwining of rope or string

oar - a wooden lever used to propel a boat  
or - a conjunction that introduces an alternative  
ore - a mineral deposit



one - the lowest cardinal number  
won - past tense of win

pail - a bucket  
pale - faint in color

patience - the ability to endure things clearly  
patients - people being treated for health problems

peace - calmness  
piece - a part

peal - to ring  
peel - to remove a covering

peer - an equal  
pier - a dock

pray - to worship  
prey - an animal hunted and killed for food

principal - most important in rank  
principle - a fundamental law or truth

rain - condensed moisture falling from clouds  
reign - the period during which a ruler maintains authority  
rein - a leather strap used to control a horse

read - past tense of read  
red - the color of blood

right - proper  
rite - a religious practice  
write - to set down in letters or words on paper

root - part of a plant that grows underground  
route - a course or way

sail - a sheet of canvas used to catch the wind to move a boat  
sale - an exchange of goods or services for money

sane - having a sound mind  
seine - an open net used for fishing

sea - an ocean  
see - to perceive with the eyes

sew - to mend  
so - in such manner  
sow - to plant

slay - to kill  
sleigh - a large sled, typically drawn by horses

soar - to fly high  
sore - painful

sole - the flat bottom part of the foot  
soul - the spiritual part of a human being

some - a part of  
sum - a total

son - a male child  
sun - the star around which the earth revolves

stake - a sharpened stick or post  
steak - a slice of beef

stationary - stable, not moving  
stationery - writing paper

steal - to rob  
steel - a strong metal made by mixing carbon and iron

straight - passing from one point directly to another  
strait - a narrow channel of water joining two bodies of water

symbol - something that represents something else  
cymbal - a musical instrument

tail - a flexible extension of an animal's spine  
tale - a story

team - a group of people working together for a common goal

teem - to be stocked to the point of overflowing

their - possessive pronoun meaning "of them"

there - in that place

they're - contraction for *they are*

to - preposition expressing motion toward

too - also

two - the sum of one and one

vain - conceited

vane - a device that shows the direction of the wind

vein - a blood vessel

waist - the part of the body below the ribs and above the hips

waste - to use foolishly

wait - to stay

weight - the amount of heaviness

ware - an article of merchandise

wear - to carry clothes on one's body

where - at what place

weak - feeble

week - seven successive days

weather - atmospheric conditions at a given place and time

whether - if

which - who or what one

witch - a woman who practices sorcery

who's - contraction for *who is*

whose - possessive pronoun meaning *of whom*

your - possessive form of *you*

you're - contraction for *you are*



## **Commonly Confused Words**—words that sound alike but have different meanings

accede - to agree

exceed - to go beyond the limit

accept - to receive

except - to leave out

access - a way of approach

excess - that which surpasses a limit

ad - an advertisement

add - to find the sum of

advice - an offered opinion

advise - to give advice to

affect - to act upon

effect - a result

alley - a passageway between buildings

alloy - a mixture of two or more metals

ally - to form an alliance

allot - to divide according to shares

a lot - many

allowed - permitted

aloud - with a loud voice

all ready - everything is set

already - before this

angel - a heavenly spirit

angle - a figure formed by two straight lines diverging from a common point

annual - yearly

annul - to void

ascent - the act of rising or climbing

assent - to agree

assistance - help

assistants - helpers

attendance - the act of being present

attendants - people who are present, usually to serve

band - a group of musicians

banned - prohibited

bare - without covering

bear - a large animal

bear - to endure

bell - an object that gives a clear, musical note when struck

belle - a beautiful woman

beside - at the side of

besides - in addition

between - in the middle of two

among - mixed with

bibliography - a list of articles or books about a subject

biography - an account of a person's life

bizarre - odd or strange

bazaar - a fair

board - a long plank of wood

bored - not interested

born - to have been brought forth

borne - carried

borough - a town

burro - a donkey

burrow - a hole in the ground dug by an animal

bough - a tree limb

bow - to bend the body as a sign of respect

bouillon - broth

bullion - uncoined gold or silver

brake - a device to stop a vehicle

break - to shatter

breath - air taken into the lungs

breathe - to inhale and exhale air

canvas - coarse cloth

canvass - to examine an area thoroughly

capital - money that is available for investment

capitol - the building in which a state government meets

casual - a relaxed, easy manner

causal - relating to a cause

chord - a combination of three or more musical tones

cord - thick string or rope

cite - to bring forth as proof

sight - the ability to perceive with the eyes

site - a place

close - to shut

clothes - wearing apparel

coarse - rough

course - the way covered

colonel - a military rank

kernel - the inner portion

coma - a deep sleep caused by sickness or by injury to the brain

comma - a punctuation mark

complement - something that completes another thing

compliment - a flattering comment



complementary – serving to fill out or complete  
complimentary – given free as a courtesy or favor

confidant - a person in whom one can confide  
confident - self-assured

conscience - knowledge or sense of what is right and wrong  
conscious - being aware of one's surroundings

council - an assembly  
counsel - to give advice

country - a nation  
county - a division of state

decent - proper  
descent - the act of coming down

desert - a dry wasteland  
desert - to leave or to abandon  
dessert - food served at the end of a meal

device - something built for a specific plan  
devise - to invent or scheme

doe - a female deer  
dough - moistened flour mixture

dual - two  
duel - combat between two people

elicit - to draw out  
illicit - unlawful

emerge - to rise out of  
immerse - to plunge into

emigrate - to leave one's country to settle in another  
immigrate - to come into another country to settle

eminent - high in rank  
imminent - threatening to occur immediately

envelop - to surround  
envelope - the cover of a letter

expand - to increase in size  
expend - to consume by use

faint - to pass out, a weakness, to swoon  
feint - a deceptive move

farther - to a greater distance  
further - in addition to

fewer - smaller in number  
less - not as much

flair - a talent or ability  
flare - to burn brightly

foreword - the introduction to a book  
forward - movement toward a place in front

formally - in a standard or conventional manner  
formerly - earlier in time

forth - forward in place or time  
fourth - next after third

hangar - a building for storing airplanes  
hanger - a device from which to hang something

hear - to perceive with the ear  
here - this place

heard - past tense of hear  
herd - a group of animals

hole - an opening  
whole - entire, complete

human - a person  
humane - kind, benevolent

idle - inactive

idol - an image of a god

illusion - an unreal image

allusion - an indirect hint or suggestion

in - within, inside of

into - motion toward a point inside

its - a possessive pronoun

it's - contraction for *it is*

knew - past tense of know

new - not existing before

know - to be aware of

no - not any

later - coming afterward

latter - the second of two

lay - to place or put down

lie - to be in a reclined position

lead - a heavy metal

led - past tense of lead meaning *to guide*

least - smallest

lest - for fear that

lessen - to decrease

lesson - something to be learned

lightening - to make less heavy

lightning - a flash of light caused by the discharge of atmospheric electricity

loose - not tight

lose - to be deprived of

meat - flesh used for food

meet - to encounter

mete - to give out by measure



medal - an award

meddle - to interfere without right

metal - a mineral substance characterized by malleability

mettle - strength of spirit, staying quality, stamina

moral - ethical, virtuous

morale - strong spirit in the face of emergency

of - belonging to, from

off - away

passed - having gone beyond

past - of a former time

patience - the ability to endure things calmly

patients - people being treated for health problems

pedal - a device used to transmit the power of the foot

peddle - to go from place to place selling things

personal - pertaining to a particular individual

personnel - people employed by a business or office

picture - a drawing

pitcher - a container for pouring liquids

pitcher - a baseball player

plain - vast, flat land

plane - short for airplane

plane - a tool for smoothing or shaping a wood surface

plane - having no elevations or depressions, flat

precede - to go before

proceed - to move onward

principal - most important in rank

principle - a fundamental law or truth

quiet - still, without noise

quit - to give up

quite - completely

rain - condensed moisture falling from clouds  
reign - the period during which a ruler maintains authority  
rein - a leather strap used to control a horse

road - track or way for travelers  
rode - past tense of ride

role - a part played by an actor  
roll - to turn over and over; to move on wheels  
roll - a list of names or related items

sole - the flat part of the foot  
sole - having no companion, solitary  
soul - the spiritual part of a human being

stake - a sharpened stick or post  
steak - a slice of beef

straight - passing from one point directly to another  
strait - a narrow channel of water joining two bodies of water

than - a conjunction that denotes comparison  
then - at that time

their - possessive pronoun meaning "of them"  
there - in that place  
they're - contraction for *they are*

threw - past tense of throw  
through - going in at one end and emerging from the other

to - preposition expressing motion toward  
too - also  
two - the sum of one and one

veracious - truthful  
voracious - extremely hungry

waist - the part of the human body below the ribs and above the hips  
waste - to expend uselessly

wait - to stay  
weight - the amount of heaviness

ware - an article of merchandise

were - past tense of the verb *be*

where - at what place

weather - atmospheric conditions at a given place and time

whether - in case; if it be the case that

which - who or what one

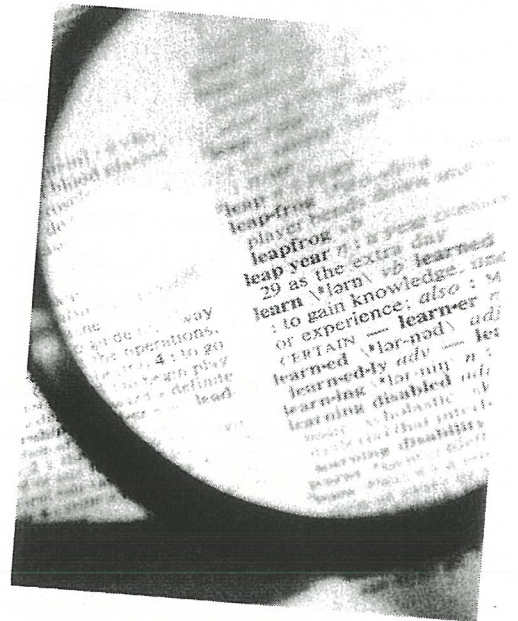
witch - a woman who practices sorcery

who's - contraction for *who is*

whose - possessive pronoun meaning of *whom*

your - possessive form of *you*

you're - contraction for *you are*





# Common Foreign Words and Phrases



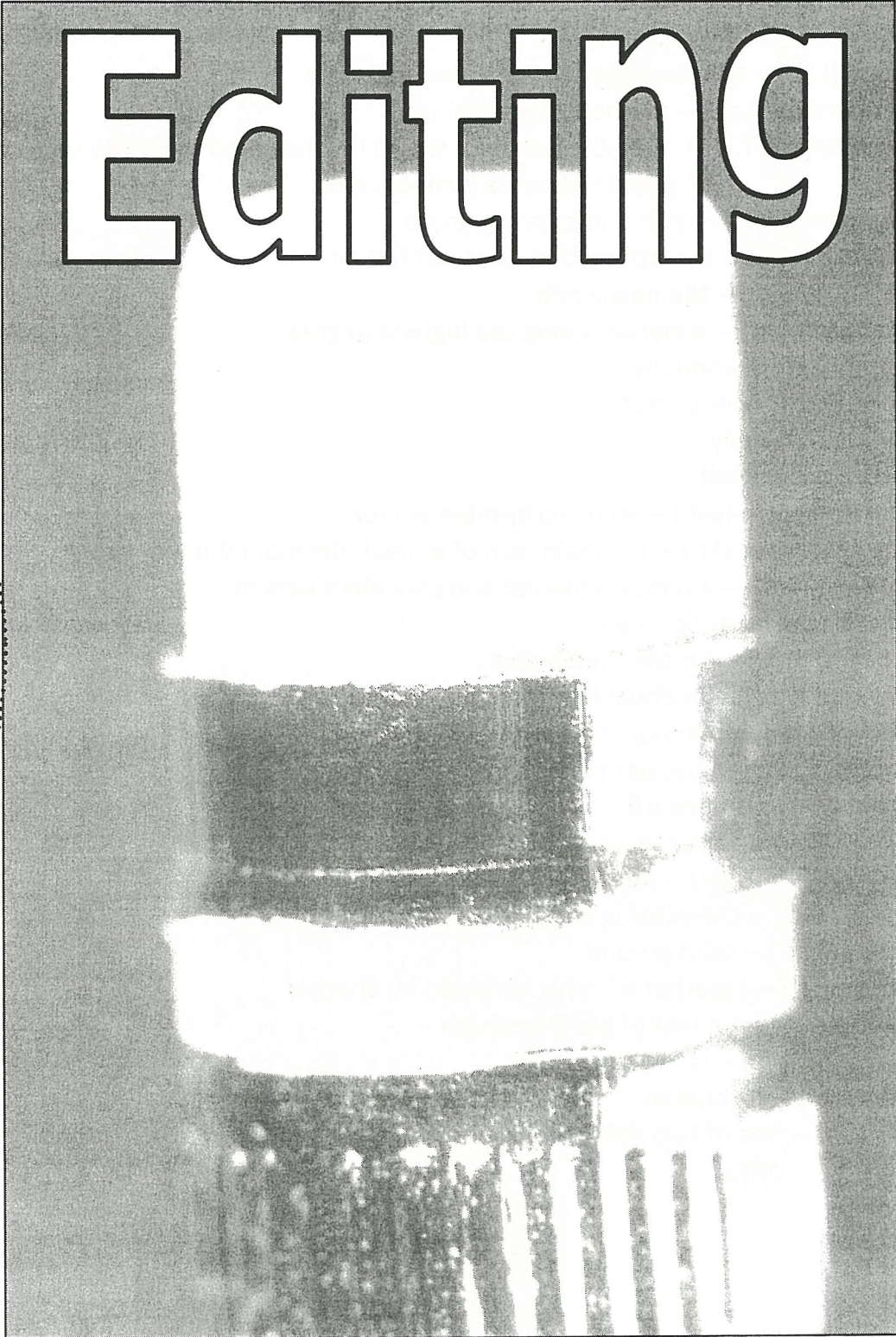
adios (Sp.)-- goodbye  
affaire d'amour (Fr.) -- a love affair  
agent provocateur (Fr.) -- an agitator  
Agnus Dei (Lat.) -- Lamb of God  
à la carte (Fr.) --each item on the menu has a separate price  
à la mode (Fr.) -- served with ice cream; also fashionable  
alfresco (It.)-- outdoors  
alter ego (Lat.) -- another side of oneself  
antebellum (Lat.)-- before the war, especially before the Civil War  
au contraire (Fr.) -- on the contrary  
au revoir (Fr.) --goodbye; until we meet again  
beau geste (Fr.) -- a good deed  
billet-doux (Fr.) -- love letters  
blitzkrieg (Gr.) -- a swift, sudden effort, usually in war  
bonjour (Fr.) -- good day  
bon vivant (Fr.) -- a person who has refined tastes  
bon voyage (Fr.) -- have a nice trip  
buenos dias (Sp.) -- good morning or good day  
buenos noches (Sp.) -- good night  
caramba (Sp.) -- oh my  
carte blanche (Sp.) -- unlimited authority  
caveat emptor (Lat.) -- let the buyer beware  
circa (Lat.) -- about  
corpus delicti (Lat.) -- the evidence connected with the crime  
coup de grâce (Fr.)-- a merciful ending blow  
coup d'état (Fr.) -- a political stroke often associated with the overthrow of a government  
cul-de-sac (Fr.) -- a dead-end  
cum laude (Lat.) -- with honor or praise  
de facto (Lat.) -- in fact  
de jure (Lat.) -- according to the law  
de novo (Lat.) -- from the beginning  
en masse (Fr.) -- in a large group  
esprit de corps (Fr.) -- group spirit  
et alia (Lat.) -- and others  
et cetera (Lat.) -- and others especially of the same kind; and so forth  
ex post facto (Lat.) -- formulated or operating retroactively  
fait accompli (Fr.) -- an established fact  
faux pas (Fr.) -- a social blunder

hors d'oeuvre (Fr.) -- appetizer  
in memoriam (Lat.) -- in the memory of  
ipso facto (Lat.)-- by the fact itself  
laissez faire (Fr.) -- noninterference, especially regarding trade  
magnum opus (Lat.)-- a masterpiece  
mea culpa (Lat.) -- acknowledgment of a personal fault  
modus operandi (Lat.) -- method of operating  
noblesse oblige (Fr.) -- honorable behavior which is considered to be the responsibility  
of people of noble birth or rank  
nom de plume (Fr.) -- a pen name; pseudonym  
non sequitor (Lat.) -- something that does not follow  
nouveau riche (Fr.) -- the newly rich  
par excellence (Fr.) -- superior; being the highest degree  
per annum (Lat.) -- annually  
per capita (Lat.) -- per person  
per diem (Lat.) --daily  
per se (Lat.) -- by itself  
personal non grata (Lat.) -- an unacceptable person  
pièce de résistance (Fr.) -- the main dish of a meal; the main thing or event  
prima donna (Lat.) -- a temperamental and conceited person  
prima facie (Lat.) -- at first sight  
pro tempore (Lat.) -- for the time being  
quid pro quo (Lat.) -- an equal exchange or substitution  
résumé(Fr.) -- a summary of achievements  
rigor mortis (Lat.) -- muscular stiffening that follows death  
sang-froid (Fr.)-- composure  
savoir-faire (Fr.) -- ability to say and do the right thing  
sholom aleichim (Heb.) -- peace be with you  
status quo (Lat.) -- the existing condition  
terra firma (Lat.) -- solid ground  
tête-a-tête (Fr.) -- together without intrusion by another  
tour de force (Fr.) -- a feat of great strength  
vaya con Dios (Sp.) -- farewell  
verboden (Gr.) -- forbidden  
vis-à-vis (Fr.) -- one of two things or persons that are opposite or corresponding to each  
other





# Editing

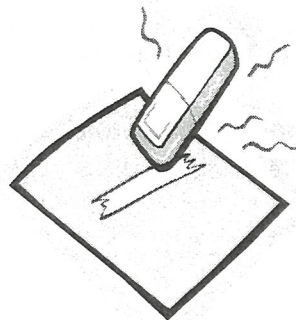




# Editing Action Plan

*~Taking a Closer Look~*

- ✓ Carefully read paper.
- ✓ Read sentence by sentence.
- ✓ Read aloud.
- ✓ Proofread.
- ✓ Review grading criteria.
- ✓ Check spelling and word choice.
- ✓ Consult dictionary and thesaurus.
- ✓ Correct punctuation.
- ✓ Correct capitalization.
- ✓ Make sentences complete.
- ✓ Keep verb tense consistent.
- ✓ Polish.



# Apostrophe



CONTRACTIONS	EXAMPLES
1. Show that one or more letters have been left out of a word to form a contraction.	do not = don't she would = she'd it is = it's
2. Show that one or more letters or numbers have been left out of numerals or words which are spelled out as if they were actually spoken.	class of '07 good evenin'

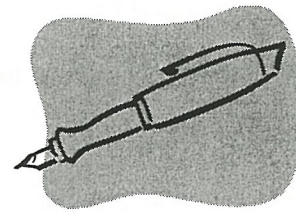
POSSESSION	EXAMPLES
1. Show possession of a singular noun, add an apostrophe and an s.  ➤ Even when the word ends in s, add an apostrophe and an s.	my father's opinion George's backpack  Mr. Furness's car
2. DO NOT use an apostrophe to form the possessive case of personal pronouns!	<b>Incorrect:</b> The dog chased it's tail. <b>Correct:</b> The dog chased its tail.
3. Show possession of plural nouns ending in s by adding just an apostrophe.	his bosses' offices
4. Show possession of plural nouns not ending in s by adding an apostrophe and an s.	children's book
5. When possession is shared by more than one noun, use the possessive form of the last noun in the series.	This is John and Jane's project.
6. To show how the possessive form of a compound noun, place the possessive ending after the last word.	His brother-in-law's Hamburgers are to die for.
7. To show possession of an indefinite pronoun, add an apostrophe and an s.	Claire filled everyone's ice tea.
8. Add an apostrophe s with an adjective which is part of an expression indicating time or amount	All students were elated at yesterday's news of a snow day.

9. REMEMBER! The word immediately before the apostrophe is the owner.	kid's guitar...kid is the owner kids' guitar...kids are the owners boss's office...boss is the owner bosses' office...bosses are the owners
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PLURAL	EXAMPLES
1. To form the plural of a letter, a number, a sign, or a word discussed as a word, add an apostrophe and an s.	A's and B's 8's You use too many <i>and's</i> in your writing.
2. DO NOT use an apostrophe to form the plural of a noun.	<b>Incorrect:</b> Bicycle's are not permitted on the turnpike. <b>Correct:</b> Bicycles are not permitted on the turnpike.

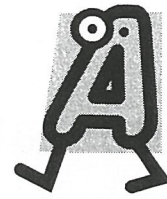


# Brackets



BRACKETS	EXAMPLES
<p>1. Brackets are used before and after material which a writer adds when quoting another writer.</p> <p>➤ The brackets indicate that the original words needed clarification.</p>	<p>"Sometimes I think [my writing] sounds like I walked out of the room and left the typewriter running." --Gene Fowler</p>
<p>2. Place brackets around material which has been added by someone other than the author or speaker.</p>	<p>"The astronomy club softball team put in, shall we say, a 'stellar' performance." [groans]</p>
<p>3. Place brackets around an editorial correction.</p>	<p>The Indians [Pirates] got the best of the Giles-Rincon trade.</p>
<p>4. Brackets should be placed around the letters <i>sic</i> (Latin for "as such"); the letters indicate that an error appearing in quoted material was created by the original speaker or writer.</p>	<p>"No parent should imagine it is appropriate to dessert [sic] a child."</p>

# Capitalization



Capitalize all proper nouns and all proper adjectives, adjectives derived from proper nouns. The chart below and the information which follows explain specific uses of capitalization.

---

Category	Examples
Bodies of water.....	Lake Erie, Ohio River
Brand names.....	Crest toothpaste, Ford Mustang
Cities, towns.....	El Paso, New York City
Continents.....	Australia, North America
Counties.....	Allegheny, Washington
Countries.....	France, Germany, Spain
Days of the week.....	Sunday, Monday
Historic periods or events.....	Middle Ages, World War II
Holidays.....	Fourth of July, Thanksgiving
Landforms.....	the Rocky Mountains
Months.....	June, September
Official documents.....	Declaration of Independence
Official state nicknames.....	the Aloha state, the Keystone state
Official titles.....	Doctor Jonas Salk, Senator Kennedy
Planets, heavenly bodies.....	Earth, Mars, the Milky Way
Political parties.....	Republican Party, Socialist Party
Public areas, parks.....	Yellowstone National Park
Sections of a country.....	the Northeast, the South
Special events.....	the Three Rivers Arts Festival
Streets, roads, highways.....	Cochran Road, Route 19

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# Capitalization

CAPITALIZATION	EXAMPLES
1. Capitalize the title of a person when the title comes before a name.	<b>Mayor</b> Ravenstahl visited our school yesterday.
2. Capitalize a word showing a family relationship when the word is used before or in place of a person's name.  ➤ Do NOT capitalize a word showing a family relationship when a possessive precedes the word.	We went to the movies with <b>Aunt</b> Jill. I look up to <b>Mom</b> and <b>Dad</b> .  We went to the movies with Jay's aunt. I look up to my mom and dad.
3. Capitalize the first word in every sentence and the first word in a full-sentence direct quotation.	<b>With</b> a heavy heart, Pluto turned to leave. Ross agreed, " <b>We</b> couldn't have a better night for catching water snakes."
4. Capitalize words which indicate particular sections of the country and are, therefore, proper nouns.  ➤ Words which simply indicate direction are not proper nouns and should not be capitalized.	Skiing is popular in the <b>North</b> .  Sparrows don't fly south because they are lazy.
5. Capitalize the first word in a sentence which is enclosed in parentheses if that sentence comes before or after another complete sentence.  ➤ Do NOT capitalize a sentence which is enclosed in parentheses and is located in the middle of another sentence.	Converted Republican Ronald Reagan won the 1984 election by a comfortable margin. ( <b>H</b> e won forty-nine of the fifty states.)  Converted Republican Ronald Reagan (he was an active member of the Democratic Party early in his career) won the 1984 election by a comfortable margin.

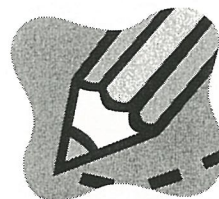


# Capitalization



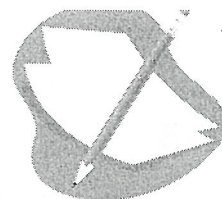
CAPITALIZATION	EXAMPLES
<p>6. Capitalize a complete sentence which follows a colon <b>only</b> if that sentence is a formal statement of a quotation, or if you want to emphasize that sentence.</p>	<p>It was Ralph Waldo Emerson who made the following comment:  <b>“What</b> you do speaks so loud that I cannot hear what you say.”          “All that mankind has done, thought, gained, or been: It is lying as in magic preservation in the pages of books.”          --Thomas Carlyle</p>
<p>7. Capitalize races, nationalities, languages, and religions.</p>	<p>Asian, Canadian, German, Catholic</p>
<p>8. Capitalize the first word of a title, the last word, and all important words in between.</p> <p>➤ Unimportant word which should NOT be capitalized include the following:</p> <ul style="list-style-type: none"> <li>-articles (<i>a, an, the</i>)</li> <li>-coordinating conjunctions/FANBOYS (<i>for, and, nor, but, or, yet, so</i>)</li> <li>-prepositions of fewer than five letters, such as <i>by, for, on, with</i>.</li> </ul>	<p>The Adventures of Tom Sawyer          The Night the Bed Fell</p>
<p>9. Capitalize the name of an organization, association, or team and its members.</p>	<p>the Red Cross, M.D., B.C., NFL, NAACP, PTA</p>
<p>10. Capitalize letters used to indicate form or shape.</p>	<p>U-turn, S-curve, T-shirt</p>

# Colon



COLON	EXAMPLES
1. Use a colon after the salutation of a business letter.	Dear Miss Adams: Dear Mayor Ravenstahl:
2. Use a colon between the parts of a number which indicates time.	8:32 a.m. 11:03 p.m.
3. Use a colon to emphasize a word, phrase, clause, or sentence which explains or adds impact to the main clause.	These seat coverings are the most durable: they are reinforced with double stitching.
<p>4. Use a colon to emphasize a list introduced formally by such words as <i>the following</i> or <i>as follows</i>.</p> <p>➤ A colon should NOT follow a verb or preposition.</p>	<p>You will want to pack the following items: hiking boots, extra socks, a flashlight, and rain gear.</p> <p><b>Incorrect</b> Josh loves: world cultures, math, and German.</p> <p><b>Correct</b> Josh loves the following: world cultures, math, and German.</p>
5. Use a colon to show volume and page, title and subtitle, and chapter and verse in literature.	<p><i>The Write Source: A Student Handbook</i></p> <p><i>Encyclopedia Americana</i> IV: 211</p>
6. Use a colon for a formal introduction to a sentence, a question, or a quotation.	It was John F. Kennedy who said these words: "Ask not what your country can do for you. Ask what you can do for your country."

# Comma



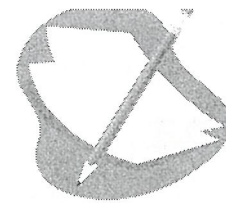
COMMA	EXAMPLES
<p>1. Use a comma between two independent clauses which are joined by the coordinating conjunctions/FANBOYS (<i>for, and, nor, but, or, yet, so</i>).</p> <p>➤ Do NOT confuse a sentence with a compound verb for a compound sentence. In a simple sentence with a compound verb and single subject, use no comma.</p>	<p>Brian washed the car, and Lily mowed the lawn.</p> <p>Brian washed the car and mowed the lawn.</p>
<p>2. Use commas to separate individual words, phrases, or clauses in a series. A series contains at least three items.</p> <p>➤ Do NOT use commas when the words in a series are connected with <i>and, nor, or or</i>.</p>	<p>I used a Rappala, a silver spoon, a nightcrawler harness, and a Swedish pimple to fish yesterday.</p> <p>I plan to catch bass or trout or sunfish.</p>
<p>3. Use commas to enclose an explanatory word or phrase inserted into a sentence.</p> <p>➤ An appositive, a specific kind of explanatory word or phrase, identifies or renames a preceding noun or pronoun.</p> <p>➤ Do NOT use commas with restrictive or necessary appositives.</p>	<p>Spawn, or fish eggs, are tremendous bait.</p> <p>My father, an expert angler, used spawn to catch brook trout.</p> <p>The word angleworm applies to an earthworm used for fishing.</p>
<p>4. Use commas to separate contrasted elements from the rest of the sentence and, often, to show word omission in certain grammatical constructions.</p>	<p>We need strong minds, not strong emotions, to solve our problems.</p> <p>Wise people learn from the mistakes of others; fools, from their own.</p>



# Comma

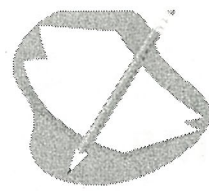
COMMA	EXAMPLES
<p>5. Use commas to separate coordinate adjectives, adjectives which equally modify the same noun.</p> <ul style="list-style-type: none"> <li>➤ No comma separates the last adjective from the noun.</li> <li>➤ In the example above, <b>most</b> and <b>small</b> are not separated by a comma because the two adjectives do not equally modify <b>panfish</b>. To determine whether adjectives modify equally, use the following two tests: <ul style="list-style-type: none"> <li>- Shift the order of the adjectives; if the sentence is clear, the adjectives modify equally. If <b>most</b> and <b>small</b> were shifted in the example above, the sentence would be unclear.</li> <li>- Another method is to insert <b>and</b> between the adjectives; if the sentence reads well, use a comma when <b>and</b> is omitted.</li> </ul> </li> <li>➤ If the first adjective modifies the second adjective and the noun, use a comma.</li> </ul>	<p>Trout gobble up the small, soft, round eggs.</p> <p>Most small panfish also eat spawn.</p> <p>Grandma Alice sat down on the soft, velvet cushion.</p>
<p>6. Use a comma to separate an adverb clause or a long modifying phrase from the independent clause which follows it.</p> <ul style="list-style-type: none"> <li>➤ A comma is usually omitted if the phrase or adverb clause follows the independent clause.</li> </ul>	<p>If you finish your work before dinner, we can visit Rita's for ice cream afterward.</p> <p>We can visit Rita's for ice cream if you finish your work before dinner.</p>
<p>7. Use a comma following an introductory phrase, such as a prepositional phrase, absolute, or participial phrase.</p>	<p>In the morning, I am always hungry.</p> <p>Head hanging in embarrassment, I admitted my mistake.</p> <p>Eyeing the last pancake, I politely asked if anyone else wanted it.</p>

# Comma



COMMA	EXAMPLES
<p>8. Use commas to enclose nonrestrictive phrases and clauses.</p> <ul style="list-style-type: none"> <li>➤ Nonrestrictive phrases or clauses are those which are not essential or necessary to the basic meaning of the sentence. The information could be left out of the sentence, and the meaning would be clear.</li> <li>➤ Restrictive phrases or clauses, those which are needed in the sentence because they restrict or limit the meaning of the sentence, are not set off with commas. The information is needed in the sentence.</li> </ul>	<p>Rozi, who is making funny faces, is my sister.</p> <p>Sinclair Lewis, a novelist, was the first American writer to win a Nobel prize for literature.</p> <p>The girl who is making funny faces is my sister.</p> <p>The novelist Sinclair Lewis was the first American writer to win a Nobel Prize for literature.</p>
<p>9. Use commas to set off items in an address and items in a date.</p> <ul style="list-style-type: none"> <li>➤ Do NOT use a comma to separate the state from the ZIP code.</li> <li>➤ If only the month and year are given, it is not necessary to separate them with a comma.</li> </ul>	<p>Democracy would be dead by Wednesday, July 4, 1984, according to George Orwell.</p> <p>They live at 2341 Pine Street, Willmar, Minnesota 56342, during the summer.</p> <p>Orwell wrote that in July 1949 with pen in cheek.</p>
<p>10. Use commas to set off the exact words of the speaker from the rest of the sentence.</p> <ul style="list-style-type: none"> <li>➤ Do NOT use a comma before an indirect quotation</li> </ul>	<p>"Didn't you know," she exclaimed, "that dirty socks can stunt your growth?"</p> <p>Uncle Bill said he would never again move my player piano.</p>

# Comma



COMMA	EXAMPLES
11. Use commas to set off a word, phrase, or clause that interrupts the movement of a sentence.	That is, however, only true for those who have birthdays in May.
12. Use commas to separate a series of numbers in order to distinguish hundreds, thousands, millions.	The company spent \$1, 320, 252 to prove that they wasted money.
13. Use commas to enclose a title of initials and names which follow a surname.	J. L. Vanderjaan, Ph.D., and G. S. Bruins, M. D., sat in their pajamas playing Old Maid.
14. Use commas to separate a noun of address from the rest of the sentence.	Ben, don't you know that it is dangerous to play with a kite in such awful weather?  Don't you know, Ben, that it is dangerous to play with a kite in such awful weather?
15. Use commas for clarity, emphasis, or avoiding confusion.  ➤ There should be no comma between the subject and its verb or the verb and its object.	Those who can, tell us what happened.  The man unloading the truck is my uncle.



# Dash



CREATE A DASH WITH TWO HYPHENS WITH NO SPACE BETWEEN, BEFORE, OR AFTER THEM.	EXAMPLES
<p>1. Use a dash to indicate a sudden break in thought.</p>	<p>"The sun—the bright sun, that brings back, not light alone, but now life and home, and freshness to man—burst upon the crowded city in clear and radiant glory." --Charles Dickens</p> <p>I invited Margie—she's the new girl in town—to the Winter Carnival.</p>
<p>2. Use a dash to mean <i>namely</i>, <i>that is</i>, and <i>in other words</i> before an explanation.</p>	<p>We visited three national parks—Grand Canyon, Yosemite, and Yellowstone. (namely)</p> <p>The newspaper deliverer is the best we've ever had—she always puts the paper inside the door on rainy days. (that is)</p> <p>The roses looked beautiful but were expensive and impractical—they lasted only two days before the petals began to fall. (in other words)</p>

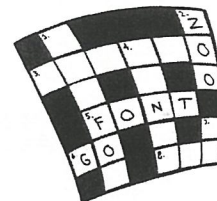
# Hyphen



HYPHEN	EXAMPLES
1. Use hyphens to make compound words.	great-great-grandfather, mother-in-law, three-year-old
2. Use hyphens to form new words beginning with the prefixes <b>self-</b> , <b>ex-</b> , <b>all-</b> , <b>great-</b> , and <b>half-</b> or new words ending with the suffix <b>-elect</b> .  ➤ Always consult an up-to-date-dictionary for new words and forms.	self-assurance, ex-champion, all-knowing, great-granddaughter, half-baked, president-elect
3. Use hyphens with all prefixes before proper nouns or proper adjectives.	mid-July, post-Depression, pre-Reformation, pro-American
4. Use hyphens between the elements of a fraction, but not between the numerator and denominator when one or both are already hyphenated.  ➤ Use hyphens when two or more words have a common element which is omitted in all but the last term.	four-tenths, five-sixteenths, (7/32) seven thirty-seconds  We have cedar posts in four-, six-, and eight-inch widths.
5. Use hyphens to join the words in compound numbers from twenty-one to ninety-nine and with fractions used as adjectives.  ➤ Do NOT use a hyphen if a fraction is used as a noun.	seventy-six trombones a two-thirds majority  Two thirds of the boys were absent.
6. Use a hyphen when a compound adjective precedes the noun it modifies.  ➤ Do NOT use a hyphen if the adjective comes after the noun.  ➤ Do NOT use a hyphen if one of the modifiers is an adverb ending in <b>-ly</b> .	a well-planned campaign an after-school job  Amy's shoes are mud caked.  a heavily laden camel a freshly painted house
7. Use a hyphen to join numbers which indicate the life span of an individual, the scores of a game, and the term of an event.	Alexander Pope lived from 1688-1744. The final score was 6-0. The party will be from 7:00-11:00 p.m. on Saturday.



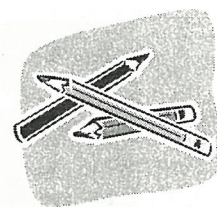
# Numerals vs. Words



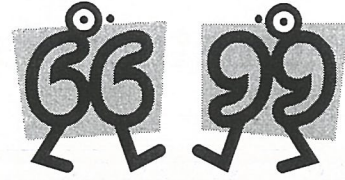
NUMERALS	EXAMPLES
1. Use numerals for numbers higher than one hundred.	101, 444, 6,032, etc.
2. Use numerals with abbreviations or symbols.	8 lbs. 4:20 p.m.
3. Use numerals in addresses.	465 Fifth Avenue
4. Use numerals in dates.	May 17, 2001
5. Use numerals in decimal fractions.	7.5
6. Use numerals in divisions.	page 7 year 3 of the study
WORDS	EXAMPLES
1. Use words to spell out numbers under one hundred.	three, seventeen, fifty-five, seventy-six
2. Use words instead of numerals to begin a sentence.	Eighteen sixty-five marked the end of the Civil War.
COMBINATION	EXAMPLES
1. For large numbers, use a combination of numerals and words.	4.5 million
CONSISTENCY	EXAMPLES
1. Express related numbers in the same style.	only 3 of 101 representatives exactly 4 automobiles and 129 trucks from 1 billion to 1.2



# Parentheses



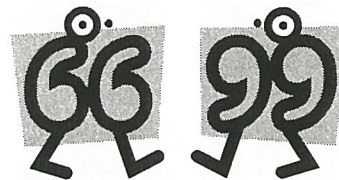
PARENTHESES	EXAMPLES
<p>Parentheses are used to enclose the explanatory or supplementary material which interrupts the normal sentence structure. Avoid excessive use of them by using phrases or clauses set off by commas.</p> <ul style="list-style-type: none"><li>➤ Punctuation is placed within the parentheses when it is intended to mark the material within the parentheses. Punctuation is placed outside the parentheses when it is intended to mark the entire sentence, of which the parenthetical material is only a part.</li><li>➤ The words enclosed by parentheses do not have to begin with a capital letter or end with a period—even though the words may compose a complete sentence.</li></ul>	<p>Abraham Lincoln began his political career as a state legislator from Springfield (Illinois). Lincoln later tried unsuccessfully to capture the Whig Party's presidential nomination (he eventually joined the Republican Party). Lincoln finally won years later (1846) after he considers quitting politics.</p>



# Punctuating Dialogue

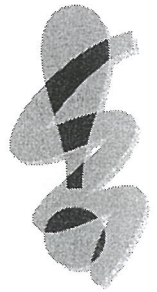
PUNCTUATING DIALOGUE	EXAMPLES
<p>1. Use quotation marks around the exact words a character says out loud.</p> <p>➤ Do NOT use quotation marks around direct thoughts</p> <p>➤ Do NOT use quotations marks around a paraphrasing or rewording of a direct quote.</p>	<p>"This is easy to do," insisted Miss Bea Haven.</p> <p>"I don't know. I have had problems with this assignment before. I'm nervous," one student admitted.</p> <p><i>I wonder what Jess would do if I tell her I changed my mind,</i> Serena thought to herself as she looked across the table at her friend.</p> <p>One student said that she had trouble with the assignment.</p>
<p>2. Begin a direct quotation with a capital letter.</p>	<p>"Should I capitalize this?" asked John.</p> <p>Jeff replied in earnest, "You certainly should."</p>
<p>3. If the tag, or attribution (he said/she said), comes first, follow it with a comma before the direct quotation and a period at the end of the sentence inside the quotation marks.</p>	<p>Melissa explained, "Make sure you put a comma there."</p>
<p>4. If the tag, or attribution (he said/she said) is at the end, end the quotation with a comma if the quotation is a sentence, a question mark if it is a question, or an exclamation point if it is a bold statement.</p>	<p>"I should put a comma here," agreed Andrew.</p> <p>"Are you sure?" Michelle asked.</p> <p>"I'm positive!" Andrew yelled.</p>

# Punctuating Dialogue



PUNCTUATING DIALOGUE	EXAMPLE
<p>5. When the tag or attribution (he said/she said) interrupts a quoted sentence, begin the second part with a small letter.</p> <p>➤ If the second part is its own sentence, begin it with a capital letter.</p>	<p>“Watch what happens,” Zoe shared, “when I interrupt my quotation.”</p> <p>“Now watch what happens,” Ron warned. “This time it is different.”</p>
<p>6. Begin a new paragraph each time the speaker changes.</p>	<p>David looked at the rules for punctuating dialogue and sighed, “There’s no way I’ll ever remember all of this.”</p> <p>“That’s why Miss Leonard gave us this resource sheet,” Charlene kidded him.</p> <p>“What would I do without your expertise, Charlene?” David answered.</p> <p>Charlene smiled.</p> <p>“Drown in a sea of confusion, I guess.”</p>



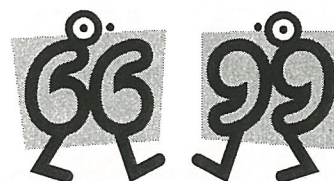


## Question Mark and Exclamation Point

QUESTION MARKS	EXAMPLES
1. A question mark is used at the end of a direct question.	<i>Are you sure you understand when to use a question mark?</i>
2. When two clauses within a sentence both ask a question, only one question mark is used.	<i>Do you think she would be insulted if I skipped her party this weekend and said, "You don't expect me to be in two places at once, do you?"</i>
3. A short question within parentheses is punctuated with a question mark.	<i>You may complete the project at home (is that possible?), but you will have to turn it in two days early.</i>
4. Only one question mark should punctuate a question.	Incorrect: <i>Why would you make a decision like that????</i> Correct: <i>Why would you make a decision like that?</i>

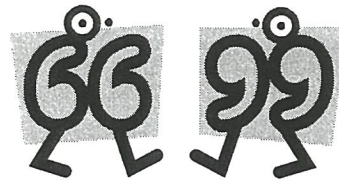
EXCLAMATION POINTS	EXAMPLES
1. The exclamation point is used to express strong feeling. It may be placed after a word, phrase, or sentence.	<i>Help! Mom! Help me! A dragon is chasing me!</i>
2. Use the exclamation point sparingly and never write more than one exclamation point.	Incorrect: <i>A mouse!!!! I can't stand rodents!!!!</i> Correct: <i>A mouse! I can't stand rodents!</i>

# Quotation Marks



QUOTATION MARKS	EXAMPLES
1. Quotation marks are placed before and after direct quotations. See "Punctuating Dialogue" for specifics.	See "Punctuating Dialogue" for examples.
2. Use quotation marks to indicate citations in a text. See "How To Cite Quoted Material" in the Research section for specifics.	See "How To Cite Quoted Material in MLA Format" in the Researching section for examples.
3. Quotation marks may be used to distinguish a word which is being discussed.	I am "firm," you are "stubborn," and he is "pigheaded."
4. Quotation marks may be used to indicate that a word is slang.	Some students may claim that Shakespeare's sonnets are "sweet."
5. Quotation marks may be used to point out that a word is being used in a special way.	In order to be popular, she works hard at being "cute."
6. Quotation marks are used to punctuate titles of songs, poems, short stories, lectures, courses, episodes of radio or television programs, chapters of books, unpublished works, and articles found in magazines, newspapers, or encyclopedias.	<p>"Popular" (song)                      "The Raven" (poem)                      "The Laughing Man" (short story)                      "President Threatens To Resign" (article)</p> <p><b>When you punctuate a title, capitalize the first word, the last word, and every word in between except articles, short prepositions, and short conjunctions.</b></p>

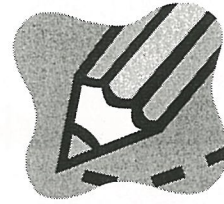
# Quotation Marks



QUOTATION MARKS	EXAMPLES
7. Periods and commas are always placed inside quotation marks.	"I don't know," said Albert. Henry works hard at appearing "cool."
8. An exclamation point or a question mark is placed inside quotation marks when it punctuates the quotation; it is placed outside when it punctuates the main sentence.	I was surprised when he asked, "Would you like a slice of pizza, too?" Did the teacher really say, "Finish this by tomorrow"?
9. Semicolons or colons are placed outside quotation marks.	I wrote about "Humpty Dumpty"; "Old Mother Hubbard" and the other nursery rhymes just weren't as interesting to me.



# Semicolon

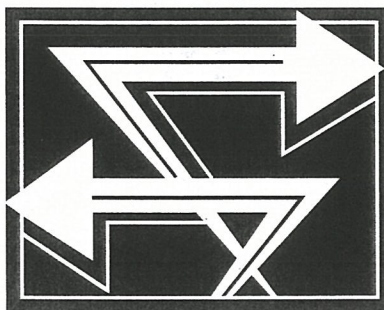


SEMICOLON	EXAMPLES
<p>1. A semicolon is used to join two or more independent clauses which are not connected with a coordinating conjunction. This means that each of the clauses could stand alone as separate sentences.</p> <p>➤ When the clauses are similar, short, or conversational in tone, it is acceptable to use commas.</p>	<p><i>I once had a '55 Chevy and a 283; that was the first V-8 I ever owned.</i></p> <p><i>I came, I saw, I conquered.</i></p>
<p>2. A semicolon is used to join two independent clauses within a compound sentence when the clauses are connected only by a conjunctive adverb. Common conjunctive adverbs include <i>as a result, besides, for example, furthermore, however, in addition, instead, meanwhile, moreover, nevertheless, similarly, then, therefore, and thus</i>.</p>	<p><i>Lori wrote a letter to Justin; however, he chose to call Bill and Joe.</i></p>
<p>3. A semicolon is used to separate groups of words or phrases which already contain commas.</p>	<p><i>The examinations will be held on Wednesday, June 26; Thursday June 27; and Friday, June 28.</i></p> <p>My desk was cluttered with the following: unopened, unpaid bills; empty, crushed soda cans; and crumpled, discarded drafts.</p>

## Underlining and *Italicizing*

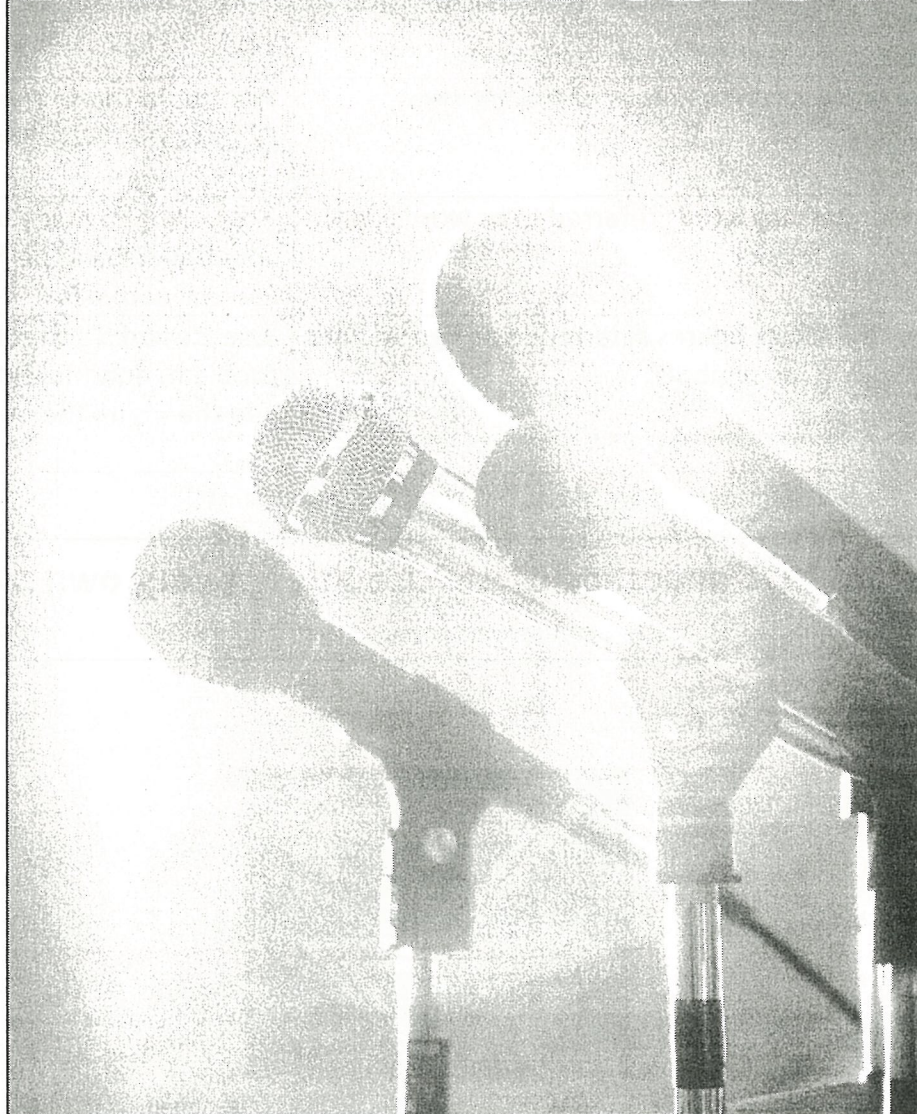
CONVENTIONS OF UNDERLINING AND ITALICIZING	EXAMPLES
<p>1. Underline or italicize the titles of books, plays, albums, CDs, TV shows, movies, works of art, newspapers, and magazines.</p> <p>➤ Do NOT both underline and italicize. Choose one or the other.</p>	<p><i>The Giver, Death of a Salesman, American Idol, National Treasure, The Persistence of Memory, USA Today, Teen People</i></p>
<p>2. Underline or italicize the names of specific ships, trains, and planes.</p>	<p><i>The Queen Mary, The Orient Express, Air Force One</i></p>
<p>3. Underline or italicize words referred to as words and letters referred to as letters.</p>	<p>Stop using so many <i>and</i>'s in your papers, and perhaps you will earn a <i>B</i>.</p>
<p>4. Underline or italicize figures referred to as figures and symbols referred to as symbols.</p>	<p>Use 2's and 5's to solve the problem; don't forget to add the = 's on the quiz.</p>

**Do NOT underline or italicize titles of your own pieces.**





# Presenting



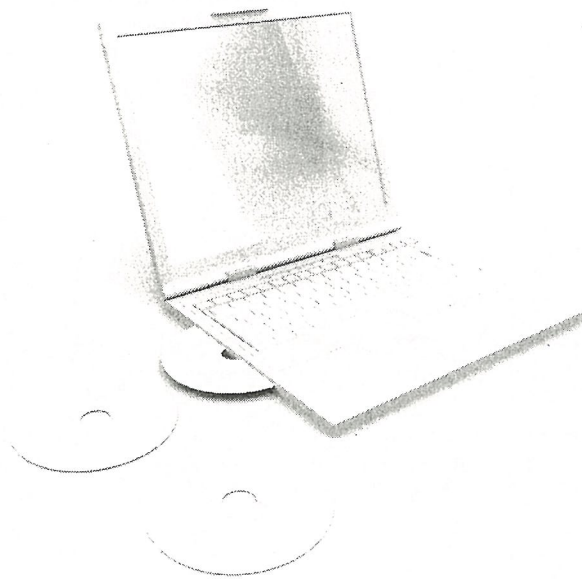


# Presenting Action Plan

## ~SHARING~

- ✓ Turn in paper to the teacher.
- ✓ Read aloud to class, family, or friends.
- ✓ Display the work.
- ✓ Submit to literary magazine or other publication.
- ✓ Enter a contest.
- ✓ Remember that the piece is never truly finished.

# Formatting and Computing



## Accessing Your N Drive from Home



Just follow these simple steps from your home PC (not yet Mac compatible):

1. Log in to Dashboard. Don't forget to use your own login – not your parents' login.
2. Click on the N Drive icon in the top right corner.
4. Type your school username and password again if prompted.

### Congratulations! You've accessed the N Drive. Now what? *You can...*

*...place a file from your home computer onto the N Drive, so you can access it from school. Do this:*

1. Click "Add Files"
2. Click "Browse," and find the file on your home computer
3. Click "Upload"
4. The file(s) should appear on the N Drive list.

*...work on a file that is already in your N Drive. **But be careful:** You CANNOT work on an N Drive file without first saving it to your home computer and then re-uploading it when you're finished.*

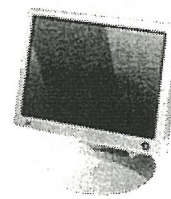
*Do this:*

1. Click the file that is in the N Drive once.
2. Click "Save," NOT "Open."
3. Save the file somewhere on your computer.
4. Work on the file and make the final save. You might want to save it under a new name by adding a number after the filename
5. Follow the instructions for "*...place a file*" above

\*Adapted from document created by Sherri Miller for MTLHS Writing Lab webpage



# Setting Up Your Document



Use MLA style formatting to set up all Word documents.

- New Document:** Open a new document in **Word**. Use **Times New Roman**, font **12**. Maintain **left alignment**. Change line spacing to **2.0** (double).
- Heading:** Type your **first and last name**. Enter.  
Type your **teacher's name**. Enter.  
Type your **class, period**. Enter.  
**Insert date**. Choose for date to **update** automatically.
- Saving:** Choose **File** and **Save As**.  
In the "**Save in**" window, choose **my computer**.  
Choose your **W or N drive**.  
Choose the appropriate **folder**.  
In the file name window, add the document name to your name. Use **all CAPS** for the document name.  
Example: Sam StudentHERO  
Choose **Save**.
- Title:** After date, enter.  
Change alignment to **Center**.  
Type your title. Enter.  
Change alignment back to **left**.

A diagram of a document page with a black border and a folded bottom-right corner. The text is arranged as follows:  
- Top left: Sam Student  
- Below that: Mrs. Mandel  
- Below that: English, 2  
- Below that: May 17, 2011  
- Centered below the date: Your Original Title

# Foreign Language Marks and Other Symbols

To produce these characters HOLD the **Alt** key and type the three digit number using the numeric keypad. (Do NOT use the numbers above the letters, and DO press the **Num Lock** key first!) Release the **Alt** key ONLY after typing the last of the three digits.

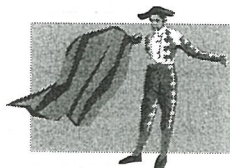
## German

129 - ü  
132 - ä  
142 - Ä  
148 - ö  
153 - Ö  
154 - Ü  
225 - ß



## Spanish

130 - é  
144 - É  
160 - á  
161 - í  
162 - ó  
163 - ú  
164 - ñ  
165 - Ñ  
168 - ¿  
173 - ¡



## French

128 - Ç  
130 - é  
131 - â  
133 - à  
135 - ç  
136 - ê  
137 - ë  
138 - è  
139 - ï  
140 - î  
144 - É  
147 - ô  
150 - û  
151 - ù  
174 - «  
175 - »



## Other

123 - {  
124 - |  
125 - }  
126 - ~  
134 - å  
141 - ì  
143 - Å  
145 - æ  
146 - Æ  
149 - ò  
152 - ÿ  
155 - ç  
156 - £  
157 - ¥  
159 - f  
166 - ª  
167 - °  
170 - ¬  
171 - ½  
172 - ¼  
227 - π  
230 - μ  
241 - ±  
248 - °  
249 - ·  
250 - ·  
253 - ²

# Friendly Letter Format

T7 (Heading)

Your Street Address	E1
---------------------	----

Your City, State Zip E1

Month Day, Year E7

Dear \_\_\_\_\_, E2 (Salutation)

T1

E2

T1

E2

T1

E2

T7

Sincerely, (Closing) E4

Signature (Sign Your Name)



# Business Letter Format

Your Street Address E1  
Your City, State Abbreviation Zip Code E1  
Month Day, Year E5

HEADING

Formal Name and Title of Person to Whom Letter Is Being Sent E1  
Name of Company to Whom Letter Is Being Sent E1  
Street Address of Company E1  
City, State Abbreviation Zip Code E2

INSIDE ADDRESS

Dear \_\_\_\_\_: E2

SALUTATION

Use a colon. Avoid "To whom it may concern."

. E2

. E2

BODY

Use formal language.

. E2

Sincerely, E4

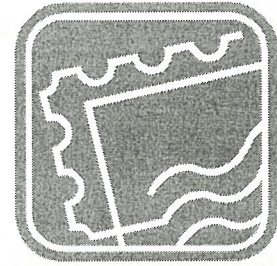
CLOSING

*Signature* (cursive signature in blue or black ink)

Typed Full First Name, Middle Initial, and Full Last Name

SIGNATURE

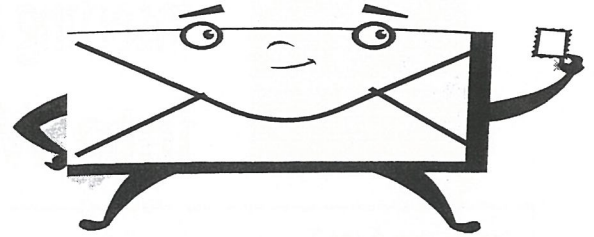
# Business Letter Editing:



## **Editing Checklist**

- \_\_\_\_\_ 1. Have full block letter formatting and spacing been used? (Refer to Business Letter Format.)
- \_\_\_\_\_ 2. Is the heading correct?
- \_\_\_\_\_ 3. Is the inside address correct?
- \_\_\_\_\_ 4. Is the state abbreviation correct?
- \_\_\_\_\_ 5. Is the salutation capitalized and does it end with a colon?
- \_\_\_\_\_ 6. Does each sentence begin with a capital letter?
- \_\_\_\_\_ 7. Have spelling mistakes been corrected?
- \_\_\_\_\_ 8. Are all proper nouns capitalized?
- \_\_\_\_\_ 9. Are all of the statements complete sentences?
- \_\_\_\_\_ 10. Have words that sound alike been checked? (*To, too, two; there, their, they're; your, you're; its, it's, etc.*)
- \_\_\_\_\_ 11. Has the opening "My name is..." been avoided?
- \_\_\_\_\_ 12. Is the tone appropriately formal and business-like?
- \_\_\_\_\_ 13. Is the information clear and concise?
- \_\_\_\_\_ 14. Are the closing and signature correct?

# HOW TO ADDRESS AN ENVELOPE



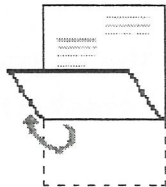
1. Open the envelope flap to make sure the envelope isn't upside-down.
2. In blue or black ink, print your name and address in the top left corner. Only PA should be abbreviated!
3. The address you place in the center must match the letter's inside address. Print each line a bit to the left of the envelope's center point.

Dennis Emlyn  
511 State Street  
Pittsburgh, PA 15288

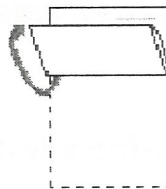
Ms. Joyce A. Rolya, Director  
Wildlife Foundation  
700 Anderson Road  
Purchase, NY 10577

## HOW TO FOLD A LETTER

1. Fold the bottom edge of the letter so that the paper is divided into thirds.



2. Next, fold up that bottom third once more to meet the top of the paper. Crease the edges firmly.



3. Finally, insert the letter into the envelope with the open end at the top.





# Inserting a Picture from the Internet into Word or PowerPoint

## Why the fuss?

While many computer users just copy and paste images from the Internet, that method can cause difficulties. Copied-and-pasted images are often large files that use more memory. Also, images may disappear from the Internet, and as a result, they will disappear from your document.

A better method exists, and it requires you to save the graphic first. Follow the easy steps below.

1. Right click on the picture you want to use in your document or PowerPoint. Now, click **Save Image As** or **Save Picture As**. (Some websites will allow you to copy and paste the image; others will not.)
2. In the box labeled **Save In**, find the folder in which you save your files. Use your first initial plus last name followed by something related to the picture for the filename (ex. Mkellymountains).
3. Click **Save**. Exit or minimize Internet Explorer.
4. To add your picture to a document, place your cursor where you want the picture to go.
5. Choose **Insert, Picture, From File**.
6. Now, **Look In** the folder where you save your files.
7. Go to **File Type**. Scroll down and select **All Files**. Then, find and open your graphic. Click on it and select **Insert**.
8. When moving your graphic, be careful not to distort the image. To avoid this, drag only the corners to enlarge it, or drag the entire graphic to its desired place.
9. Unless it's a copyright-friendly image, you must cite it. Clip art does not need to be cited.

# Microsoft PowerPoint Presentation Tips

## Fonts

- ✓ Size must be 40 or larger to be easily read on the monitor. Choose a font color that sharply contrasts with the background.
- ✓ Use only single color, not shaded fonts unless the background is a solid color.
- ✓ Do not use too fancy or crowded fonts.
- ✓ Do not use fonts that are all capital letters.
- ✓ Red fonts look fine on the small screen but cannot be read on the large screen.

## Text Tips

- ✓ Use formal English on all slides. (Direct quotes are exceptions.)
- ✓ Information on a slide should be consistent—all sentences or all phrases.
- ✓ Sentences should not all begin the same way on a slide.
- ✓ Organize information on a slide.
  - Related information should be on the same slide.
  - Order bulleted lists in a logical way.

## Backgrounds

- ✓ Choices which have pictures of ships, underwater plants, etc. should be used only if the scene relates to the information or topic.
- ✓ A busy background makes text hard to read.
- ✓ When continuing information on a second slide, use the same background, transition, font size, and color.

## Graphics

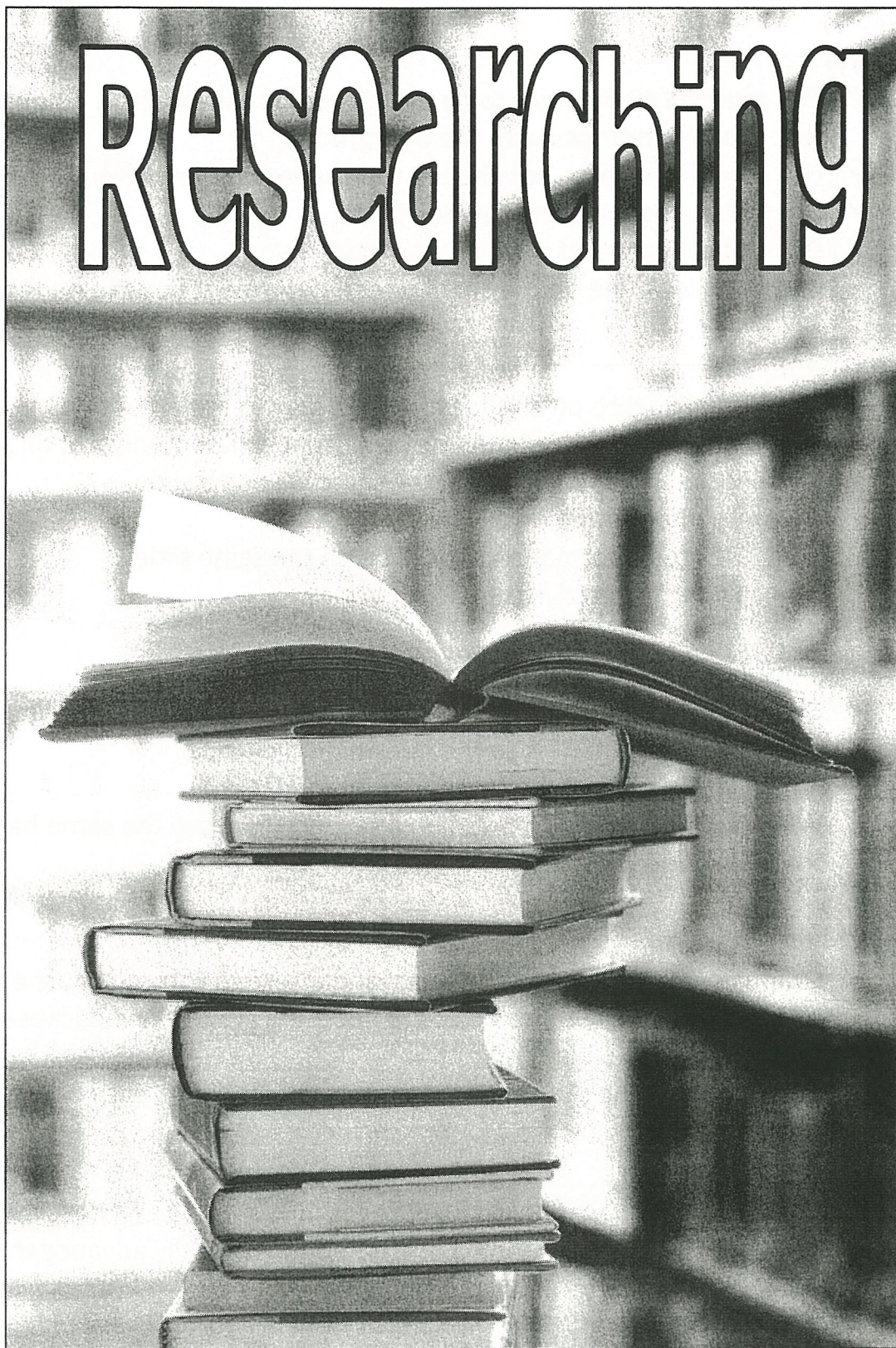
- ✓ Graphics (clip art, scanned images, and inserted pictures) must enhance the information given on the slide. Do not use a graphic just because it is humorous or likeable.
- ✓ Do not clutter the slide with the graphic(s). If using a busy background, do not use a graphic.

## Display Sequence and Transitions

- ✓ To allow elaboration during a presentation, manually advance through the slide show using the mouse or the space bar.
- ✓ Use “bouncing” transitions for words or very short phrases only.



# Researching





# Steps in Online Searching

These steps should not necessarily be performed in this exact order. You may need to return to some steps several times as you revise your strategies and adapt them to your search results.



## 1. Identify the Problem

- a. Can I state my search problem in a clear question?
- b. What type of information do I need? (overview, facts, point of view)
- c. How much information do I need? (research paper, essay, PowerPoint, speech, definition)

## 2. Select Appropriate Databases/Search Tools

- a. What are the available resources that might cover my subject?
- b. Does it contain the formats I need? (newspapers, magazines, encyclopedia)
- c. Which sources are easy for me to use?

## 3. Brainstorm Keywords

- a. What are my major concepts?
- b. What synonyms, broader or narrower terms, or related ideas could I use?
- c. How will I use keywords with Boolean operators (AND, OR, NOT)?
- d. Should I consider plurals or other forms of words?
- e. What proper names - people or places - would focus my search?
- f. Have I spelled words correctly?

## 4. Choose Subject vs. Keyword Search (Database vs. Search Engine)

- a. Do I have more than one concept to search?
- b. Am I browsing for a topic or looking for a way to narrow a broad topic?

## 5. Refine the Search

- a. Are my hits relevant?
- b. Should I try different combinations of keywords?
- c. Should I use broader or narrower terms?
- d. Should I ask the teacher-librarian for advice?
- e. Should I try another database?
- f. Is my topic "doable"? Should I consider another?

## 6. Evaluate the Search Offline; Examine the Printout; ask "What if?"

- a. How relevant were my hits?
- b. Which of the hits are the best? (most relevant, recent, credible, readable)
- c. Which of my strategies worked best? Should I try them in another database?
- d. Are there additional keyword clues in my printouts?
- e. Did I select the best possible databases?
- f. What is my next step?



## Internet Search Tips for Google and Other Search Engines

Search Tip	Purpose	Example
double quotations (" ")	to look for words in exactly the order in which you enter them	"human rights" "affirmative action" "e.e. cummings"
minus sign (-)	to exclude a word from your results	vikings –minnesota pumpkins –smashing
or	to look for either one word or another	vacation or Maui
:edu :org :gov	to limit your search to pages published by certain groups	recycling:org recycling:edu recycling:gov
: -com	to eliminate all commercial sites from your search results	"nile river" site: -com



## Website Evaluation Form for Non-Bookmarked Sites – 6<sup>th</sup> Grade

What is the URL of the site you are evaluating? \_\_\_\_\_

<b>Does this website have <u>credibility</u>?</b>	
1. Can you identify the author?	Yes / No
2. Is there a way to contact the author?	Yes / No
3. Is there a date stating when the site was updated?	Yes / No
<b>Does this website provide good <u>content</u>?</b>	
1. Do the titles on the pages tell you what the page is about?	Yes / No
2. Does the site tell you what <i>you</i> need to know?	Yes / No
<b>Does this web site have <u>clarity</u>?</b>	
1. Is the text free of spelling, punctuation, and grammatical errors?	Yes / No
2. Are the navigation buttons on all pages (back, forward, home)?	Yes / No
3. Can you understand the language used (reading level)?	Yes / No

**Summary:** Using your evaluations above to help you, write a three or four-sentence explanation of why you would or would not recommend this site to a friend.



## Website Evaluation Form for Non-Bookmarked Sites – 7<sup>th</sup> Grade

What is the URL of the site you are evaluating? \_\_\_\_\_

<b>Does this website have <u>credibility</u>?</b>	
1. Can you identify the author?	Yes / No
2. Is there a way to contact the author?	Yes / No
3. Is there a date stating when the site was updated?	Yes / No
4. Does the author provide you with information about his expertise	Yes / No
<b>Does this website provide good <u>content</u>?</b>	
1. Do the titles on the pages tell you what the page is about?	Yes / No
2. Does the site tell you what <i>you</i> need to know?	Yes / No
3. Is the information free of bias and opinions?	Yes / No
<b>Does this website have <u>clarity</u>?</b>	
1. Is the text free of spelling, punctuation, and grammatical errors?	Yes / No
2. Are the navigation buttons on all pages (back, forward, home)?	Yes / No
3. Can you understand the language used (reading level)?	Yes / No
4. Does the page provide hyperlinks to other sources?	Yes / No

**Summary:** Using your evaluations above to help you, write a three or four-sentence explanation of why you would or would not recommend this site to a friend.

## Website Evaluation Form for Non-Bookmarked Sites – 8<sup>th</sup> Grade

What is the URL of the site you are evaluating? \_\_\_\_\_

<b>Does this website have <u>credibility</u>?</b>	
1. Can you identify the author?	Yes / No
2. Is there a way to contact the author?	Yes / No
3. Is there a date stating when the site was updated?	Yes / No
4. Does the author provide you with information about his or her expertise?	Yes / No
5. Is the purpose of the site clearly stated (look for “about us,” “philosophy,” “background,” etc.)? Circle the purpose: entertain, inform, persuade	Yes / No
<b>Does this website provide good <u>content</u>?</b>	
1. Does the information on the pages go along with the titles?	Yes / No
2. Does the site tell you what you need to know?	Yes / No
3. Does the site provide you with information in addition to what you already know about the topic?	Yes / No
4. Is the information free of bias and opinions?	Yes / No
5. Does the information seem to be accurate (compared to other sites and sources)?	Yes / No
6. If there are ads on the site, is it easy to tell the difference between the ads and the content?	Yes / No / n/a
<b>Does this website have <u>clarity</u>?</b>	
1. Do the pages of this site load in a reasonable amount of time?	Yes / No
2. Is the site free of clutter? (Too many pictures, fonts, or backgrounds? Busy format?)	Yes / No
3. Is the text free of spelling, punctuation, and grammatical errors?	Yes / No
4. Is it easy to navigate the site (site map, search tool, and back, forward, & home buttons)?	Yes / No
5. Can you understand the language used (reading level)?	Yes / No
6. Does the page provide clearly labeled, active hyperlinks to other sources?	Yes / No

**Summary:** Using your evaluations above to help you, write a three or four-sentence explanation of why you would or would not recommend this site to a friend.



# How To Cite Quoted Material in MLA Format



When you want to include someone's words or ideas in your paper, you must indicate to your readers what resources you used, what you derived from each source, and where in the work you found the material. The purpose of a parenthetical reference is to document a source briefly, clearly and accurately. You may encounter the following five situations in your writing.

## 1. Author's name in text

When the author's last name is in the text, place the page number after the quotation mark but before the end punctuation mark.

### example

It may be true, as Robertson maintains, that "in the appreciation of medieval art, the attitude of the observer is of primary importance" (136).

## 2. Author's name in reference

When the author's name is NOT in the text, place the author's last name followed by the citation before the end punctuation mark.

### example

It may be true that "in the appreciation of medieval art the attitude of the observer is of primary importance" (Robertson 136).

## 3. Quoting Dialogue

Use single quotation marks to enclose a quotation within a quotation.

### example

Esther Forbes demonstrates Joseph Warren's strong allegiance to the cause of liberty as he reflects on James Otis's speech. "Joseph Warren's fair responsive face was affective. The torch Otis had been talking about seemed reflected in his eyes. 'We are lucky men,' he murmured, 'for we have a cause worth dying for. This hour is not given to every generation'" (179). The light of imagery of the torch is carried through within the physical description of Joseph Warren.



#### 4. Long Quotation

Set off longer quotations as a block. For quotations of four lines or more, start a new line, indent the entire quotation ten spaces from the left margin, continue to double space, and do not use quotation marks.

##### example

There is no question that Franklin found the Iroquois League impressive. On March 20, 1750, he wrote to James Parker, his friend and fellow printer:

It would be a strange thing if Six Nations. . .should be capable of forming a scheme for such a union, and be able to execute it in such a manner as that it has subsisted ages and appears indissoluble; and yet that a like union would be impracticable for ten or a dozen English colonies, to whom is more necessary and must be more advantageous, and who cannot be supposed to want an equal understanding of their interests. (444)

#### 5. Ellipsis Points and Brackets

Use ellipsis points (three spaced periods) to show you have omitted words from a quotation. You may want to alter a quotation to shorten it or make it fit grammatically into your text. If so, you must use ellipsis points for words deleted within a sentence or for any deletion that makes a partial sentence from the source appear to be a complete sentence. If you change or add any words in a citation, those words that are not from the original source must be placed in brackets.

##### example

Johansen explains, "The retention of internal [power] within the individual colonies. . . closely resembled the Iroquoian system" (71-72).



## Works Cited Examples



### MLA Bibliographic Format Citing a Book

Smith, Elizabeth, and David Wright. Rocks and Minerals. Chicago: Macmillan, 1995. Print.

### MLA Bibliographic Format Citing an Encyclopedia

Waldstreicher, David. "Franklin, Benjamin." World Book Encyclopedia. 2009. Print.

### MLA Bibliographic Format Citing a Database (Student Resource Center, Grolier Online, ABC-CLIO, Access PA)

Peck, William H. "Hatshepsut." Encyclopedia Americana. Grolier Online. Web. 13 May 2009.

### MLA Bibliographic Format Citing a Website

Kingship and Sacrifice." National Museum of Ireland. Web. 13 May 2009.

### MLA Bibliographic Format Citing a Magazine Article

Windhorst, Brian. "The Shaq & LeBron Show." Sports Illustrated for Kids November 2009: 34-36. Print.

### MLA Bibliographic Format Citing a Newspaper Article

Smydo, Joe. "15 City Schools on Chopping Block." Pittsburgh Post-Gazette 3 Nov. 2009: B1. Print.



## Other Works Cited Examples



<b>A book by two authors</b>	Smith, Elizabeth, and David Wright. <i>Rocks and Minerals</i> . Chicago: Macmillan, 1995. Print.
<b>A book by three authors</b>	Gissel, Edmond, James Callas, and John Jamison. <i>Finding a Voice</i> . New York: Crown, 1988. Print.
<b>A book by four or more authors</b>	Edens, William J., et al. <i>Important Battles of the Civil War</i> . New York: Oxford University Press, 1982. Print.
<b>A reference book with an editor</b>	Allen, Robert C., ed. <i>The Hopi Way</i> . New Haven: Yale University Press, 1987. Print.
<b>A government publication</b>	United States Dept. of Labor. Bureau of Statistics. <i>Dictionary of Occupational Titles</i> . 4 <sup>th</sup> ed. Washington: GPO, 1997.
<b>An interview in person</b>	Whitman, Christie. Personal interview. 20 August 2009.
<b>An interview by telephone</b>	Ford, Harrison. Telephone interview. 26 January 2007.
<b>An interview by E-mail</b>	Thompson, Barry. E-mail to Rai Peterson. 6 May 2008.
<b>A movie or video</b>	<i>The Last Emperor</i> . Video. Dir. Bernardo Bertolucci. With John Lone and Peter O'Toole. Columbia, 1987. DVD.
<b>A television show</b>	"The Hero's Adventure." <i>Moyers: Joseph Campbell and the Power of Myth</i> . Prod. Catherine Tatge. PBS. WNET, New York. 23 May 1988. Television.
<b>A picture from the web</b>	Lange, Dorothea. <i>The Migrant Mother</i> . 1936. Prints and Photographs Div., Lib. of Cong. <i>Dorothea Lange: Photographer of the People</i> . Web. 9 May 2009.
<b>A pamphlet with an author</b>	Laird, Jean E. <i>The Metrics Are Coming</i> . Burlington: National Research Bureau, 1976.
<b>A pamphlet with no author, publisher, or date</b>	<i>Pedestrian Safety</i> . (United States): n.p., n.d.  Adapted from Trimmer, Joseph F. <i>A Guide to MLA Documentation</i> . Boston: Houghton Mifflin Company, 1999. Print.



# Works Cited 101

A Works Cited list (sometimes called a bibliography) is a list that gives credit to sources of information that were used to complete your project.

## Getting Started:

- Type the full proper heading used in your English classes.
- Type **Works Cited** at the top center of the page. Use size 12 Times New Roman font. Do NOT use quotes around the words.
- Enter two times.
- Use your hand-written Works Cited sheets to create this document. Follow punctuation exactly!

## Alphabetical Order:

- The works cited sheets should be in alphabetical order by author's last name.
- If no author is listed, alphabetize by the first word in the title other than *A*, *An*, or *The*.

## Indenting:

- Indent the second line and any other remaining lines FIVE spaces from the left margin.

## Date Format:

- Use the proper format for dates (day/month/year).  
Example: 6 June 2009.

## Punctuation:

- Italicize titles of books, magazines, encyclopedias, websites, and original sources in databases.
- Use quotation marks for titles of articles or website headings.

## Spacing:

- Double space the entire list.

## TIP: How to Indent the Second Line:

Highlight the citation > right click > select "paragraph" > select "indent" > select "special" > select "hanging indent"

## Works Cited

- Armstrong, Lance. "We Have to Be Ruthless." *Newsweek*. 9 April 2007: 37. Print.
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- "Bushy Black Sea Slug." *EBSCO Animals*. Power Library. Web. 31 August 2007.
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- "Orlando Bloom." *UXL Newsmakers*. Student Resource Center. Web. 15 September 2007.
- Strangis, Joel. *Ansel Adams: American Artist with a Camera*. Berkeley Heights, NJ: Enslow, 2002. Print.
- Wilson, Malcolm. "Franklin, Benjamin." *The World Book Encyclopedia*. 2009. Print.

### Works Cited Page Hints and Tips

- \* The words "Works Cited" should be centered at the top of the page.
- \* Citations must appear in alphabetical order by the first word of each entry (do not include *a*, *an*, or *the* when alphabetizing).
- \* Citations that begin with numbers should appear in numerical order before words.
- \* The works cited page is double spaced both within and between citations.
- \* Punctuation must be exact; there is no room for error.
- \* The works cited page should be the last page of your paper.
- \* Any pictures or graphs that appear in your paper must also be cited if they are retrieved from another source.
- \* Begin the first line of an entry at the left margin, and indent each additional line of the citation five spaces or one tab.







