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PHS Writer's Handbook
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STYLE GUIDELINES

*These style guidelines apply to all PHS writing assignments—
not just research writing.*

Names of Persons

State a person's name fully and accurately the first time it is used in the text of a paper. In subsequent references to the person, give the last name only (assuming you refer only to one person with that last name in your paper).

Numbers

Spell out numbers that are written in one or two words (five thousand)(two hundred), and represent all other numbers by numerals (515). Use numerals for all numbers that precede a percent symbol or technical units of measurement. Never begin a sentence with a numeral. Always use numerals with abbreviations or symbols, in addresses, in decimal fractions, and in page references. Large numbers should be expressed by a combination of numerals and words (14 million). Always express related numbers in the same style.

Inclusive Numbers

In a range of numbers, give the second number in full for numbers through ninety-nine (82-93). For larger numbers, give only the last two digits of the second number (437-56), unless more are necessary for clarity (1,402-523). In a range of years, write both in full (439-1066) unless they are within the same century (1981-86).

Dates and Times of Day

Use the day-month-year style in writing dates (17 March 1950). *See **The Research Paper** section for the proper formatting of months and seasons in a works cited entry of a research paper.* Do not use a comma between a month and a year (May 2000). The abbreviation BC follows a year (29 BC), but AD precedes a year (AD 439). Use numerals to express most times of day (11:15 A.M.); spell out hours when followed by *o'clock* (four o'clock).

Capitalization & Punctuation of Titles of Works

Take the title of a work from the title page, not from the cover or the top or bottom of a page of the work. Do not reproduce any unusual characteristics, such as all capital or all lowercase letters. Rather, set all titles in title case: capitalize the first word, the last word, and all principal words (including those that follow hyphens in compound terms), even if your source doesn't follow this rule. **Do not capitalize** the following parts of speech (unless they are the first or last word of a title): **articles (a, an, the), prepositions (to, from, of), conjunctions (and, but, or),** or the *to* in infinitives.

Italicized Titles

Italicize (underline in handwritten form) the titles of works that are published independently, such as books, plays, long poems published as books, pamphlets, periodicals, films, radio and television programs, CDs, audiocassettes, videocassettes, web sites, ballets, operas, works of art, ships, aircraft, and spacecraft, Supreme Court cases and foreign words.

Titles in Quotation Marks

Use quotation marks to surround the titles of works published within larger works, such as articles, essays, short stories, short poems, chapters of books, individual episodes of television and radio programs, sections of a web site, songs, and unpublished works (e.g., lectures and speeches).

Quotations

Quotations, when used selectively, can be effective elements of writing. Use quotations only when the original passage is particularly vivid, unusual, controversial, or difficult to paraphrase accurately. The accuracy of quotations in research writing is extremely important. Construct a clear, grammatically correct sentence that introduces or incorporates a quotation with accuracy, or paraphrase the original passage and integrate fragments of quotations into your text.

Prose quotations that run *no more than four typed lines* are put in quotation marks and incorporated into the paragraph. If a prose quotation runs *more than four lines*, you must set it off from your text. Poetry quotations of *three lines or less* can be incorporated into your paragraph. To separate the quoted lines, use a slash with a space on each side. Verse quotations of *more than three lines* should be set off from your text.

Ellipsis

When you omit a word, a phrase, a sentence, or more from a quoted passage, you must use an ellipsis (or spaced periods) to indicate that your quotation does not completely reproduce the original.

PARTS OF SPEECH

The following is a brief overview of the parts of speech. Keep in mind that many words can be more than one part of speech.

Nouns

- A **noun** is a word that names a person, place, thing or idea. (example: city)
- A **proper noun** names a particular person, place, thing or idea. (example: Polson)
- A **common noun** names a class of people, places, things or ideas. (example: students)
- A **concrete noun** names something that can be perceived by the senses. (example: car)
- An **abstract noun** names an idea, a characteristic or a quality. (example: hope)
- A **collective** noun names a group.
- A **compound** noun is a noun made of two or more words. (example: Polson Pirates)

Pronouns

- A **pronoun** is a word that takes the place of a noun or a group of nouns.
- A **personal pronoun** takes the place of a specific person or thing and indicates the person speaking (first person), the person being addressed (second person), or the person or thing being considered (third person).
- A **possessive pronoun** takes the place of a possessive noun.

	Nominative	Singular Possessive	Objective	Nominative	Plural Possessive	Objective
1 st per.	I	my, mine	me	we	our, ours	us
2 nd per.	you	your, yours	you	you	your, yours	you
3 rd per.	he	his	him	they	their, theirs	them
	she	her, hers	her	they	their, theirs	them
	it	its	it	they	their, theirs	them

Personal pronouns in the nominative case have the same uses as nouns, as follows:

1. **Subject of a verb:** *I* went home
2. **Predicate nominative:** I am *he*.
3. **Direct address:** *You*, Fred, can give a demonstration.
4. **Exclamation:** Lucky *he*!
5. **Nominative absolute:** *He* being ill, we did not go.
6. **Appositive:** We, John and *I*, played ball.
7. **Complement of the infinitive *to be* not having a subject:** John was thought to be *I*.

Verbs

- A **verb** is a word that expresses action or a state of being.
- An **action verb** tells what something or someone does.
- A **transitive verb** expresses an action that is directed toward a thing or a person named in the sentence (i.e., it takes a direct object).
- An **intransitive verb** expresses an action or a state of being without any reference to an object.
- A **linking verb** serves as a link between two words in a sentence. (The noun or pronoun that is the subject of the sentence is joined with the word or words that identify or describe it.) The most commonly used linking verbs are forms of the verb **be**, **seen**, **become**, and **feel**.
- A **verb phrase** consists of the main verb in a sentence and all its auxiliary, or helping, verbs.

Adjectives

- An **adjective** is a word that describes or modifies a noun or pronoun.
- The words **a**, **an**, and **the** are the most frequently used adjectives.
- **A** and **an** are called **indefinite articles**, and they indicate that the noun they precede refers to a part of a general group. (**An** is used before nouns which begin with a vowel sound.) **The** is called a **definite article**, and its use indicates that the noun it precedes refers to a particular person, place, thing or idea.
- A **proper adjective** is formed from a proper noun and begins with a capital letter.

Adverbs

- An **adverb** is a word that modifies a verb, an adjective or another adverb. An adverb tells **how, when, where, why, how often, or how much**.
- The word **not** is considered an adverb. Other negative words (such as **nowhere, barely, never**) can also serve as adverbs.

Prepositions

- A **preposition** is a word or group of words that shows the relationship between its object (a noun or pronoun that follows the preposition) and another word in the sentence.
- A **compound preposition** is a preposition made of two or more words.

Conjunctions

- A **conjunction** is a word that joins words or groups of words.
- A **coordinating conjunction** joins words or groups of words that are equal parts of a sentence.
- **Correlative conjunctions** work in pairs to join equal parts of a sentence.
- A **subordinating conjunction** joins two clauses in a way that makes one idea dependent on the other.

Interjections

- An **interjection** is a word or phrase that expresses emotion or exclamation.

THE SENTENCE

Sentence

- A **sentence** is a group of words containing a subject and a predicate that expresses a complete thought, begins with a capital letter, and ends with terminal punctuation.

Subject

- The **simple subject** is the noun or pronoun that is the focus of the sentence.
- The **complete subject** contains the subject and all the words that modify it.
- The **compound subject** consists of two or more subjects that are joined by a conjunction and share the same verb.

Predicate

- The **simple predicate** is the part of the sentence that gives information about the subject or expresses the action done by the subject.
- The **complete predicate** contains the predicate and all the words that modify it or complete its meaning.
- A **compound predicate** consists of two or more verbs or verb phrases that are joined by a conjunction and share the same subject.

Complement

- A **complement** is a word or group of words that completes the meaning of a verb.

- A **direct object** is a word that answers the question **what?** Or **whom?** following an action verb.
- An **indirect object** is a word that answers the question **to whom?** **for whom?** **to what?** or **for what?** following an action verb.
- A **predicate nominative** is a noun or pronoun that follows a linking verb and renames or further identifies the subject.
- A **predicate adjective** is an adjective that follows a linking verb and further describes the subject.

Phrases

- A **phrase** is a group of related words in a sentence that lacks either a subject or a predicate or both.
- A **prepositional phrase** is a group of words that begins with a preposition and usually ends with a noun or a pronoun, called the **object of the preposition**.
- An **adjective phrase** is a prepositional phrase that modifies a noun or a pronoun.
- An **adverb phrase** is a prepositional phrase that modifies a verb, an adjective, or another adverb.
- An **appositive** is a noun or pronoun that is placed next to another noun or pronoun to identify or give additional information about it.
- An **appositive phrase** contains an appositive plus any words that modify it.
- A **verbal** is a form of a verb that acts as a noun, an adjective, or an adverb in a sentence. The three types of verbals are **participles**, **gerunds**, and **infinitives**.
- A **participle** is a form of a verb that acts as an adjective in a sentence.
- **Present participles** end in **-ing**.
- **Past participles** usually end in **-d** or **-ed**.
NOTE: When a participle is part of a verb phrase in the predicate of a sentence, it does not act as an adjective and should not be considered a verbal.
- A **participial phrase** contains a participle plus any of its complements and modifiers; the entire phrase acts as an adjective in the sentence.
- A **gerund** is a form of a verb ending in **-ing** that acts as a noun in a sentence.
- A **gerund phrase** contains a gerund plus any of its complements and modifiers; the entire phrase acts as a noun in the sentence.
- An **infinitive** is a form of a verb that is usually preceded by the word *to* and acts as a noun, an adjective, or an adverb in a sentence.
NOTE: When the word *to* is used before a verb, it is not a preposition but rather part of the infinitive form of the verb. Sometimes the word *to* is omitted from the infinitive in a sentence.
- An **infinitive phrase** contains an infinitive plus any of its complements and modifiers; the entire phrase acts as a noun, an adjective, or an adverb in the sentence.

Clauses

- A **clause** is a group of related words that contains a subject and a predicate and that is used as a sentence part.
- An **independent clause** can stand alone (contains a subject and a predicate, and is a complete thought).
- A **dependent clause** is an incomplete thought that cannot stand alone as a sentence.
- An **adjective clause** is a dependent clause that modifies a noun or a pronoun.
NOTE: An adjective clause usually follows the noun or pronoun it modifies and is usually introduced by a **relative pronoun** (who, whom, whose, which, that) or a **relative adverb** (where, when). If an adjective clause is **essential** to the

meaning of the sentence, it is not set off with commas. If an adjective clause is **nonessential** to the meaning of the sentence, it is set off with commas.

- An **adverb clause** is a dependent clause that modifies a verb, an adjective, or an adverb.
NOTE: An adverb clause at the beginning of a sentence is usually set off with a comma.
- A **noun clause** is a dependent clause that acts as a noun in a sentence.

Sentence Structure

- The structure of a sentence is classified as **simple, compound, complex, or compound-complex**, depending on the number and types of clauses it contains.
- A **simple sentence** contains just one independent clause and no dependent clauses.
NOTE: A simple sentence may have a compound subject, a compound predicate, and an unlimited number of modifiers.
- A **compound sentence** contains two or more independent clauses but no dependent clauses.
- A **complex sentence** contains just one independent clause and one or more dependent clauses.
- A **compound-complex sentence** contains two or more independent clauses and at least one dependent clause.

Types of Sentences

- Sentences are classified as **declarative, imperative, interrogative, or exclamatory**, depending on their purpose.
- A **declarative** sentence makes a statement and ends with a **period**.
- An **imperative** sentence gives a command or makes a request. An imperative sentence usually ends with a **period** (emphatic commands may end with an **exclamation point**). Sometimes the subject *you* of an imperative sentence is not stated, but rather is left understood.
- An **interrogative sentence** asks a question and ends with a question mark.
- An **exclamatory sentence** expresses strong emotion and ends with an **exclamation point**.

Sentence Errors

- A **sentence fragment** is a group of words (usually a phrase or a dependent clause) that has been mistakenly capitalized and punctuated as if it were a complete sentence. Usually – and especially if the purpose of your writing is serious, formal, technical, or academic – avoid sentence fragments.
- A **run-on sentence** is two or more independent clauses that run together without proper punctuation. When only a comma joins the sentences, the error is called a **comma splice**.

PUNCTUATION

End Marks

- Use a **period** at the end of a declarative sentence.

- Use a **question mark** at the end of an interrogative sentence. **Do not** use a question mark at the end of a declarative sentence containing an **indirect question**.
- Use an **exclamation point** at the end of an exclamatory sentence. (Use sparingly.)
- Use either a **period** or an **exclamation point** at the end of an imperative sentence, depending on whether the command is polite (use a period) or forceful (use an exclamation point).
- Most abbreviations are followed by a **period**.

Commas

1. **Introductory Elements**—Use a comma after **introductory adverb clauses**, participial phrases, **long prepositional phrases**, or elements that precede the main clause in a sentence.

Examples: Six days after the warranty expired, the car broke down.
 Gazing across the channel, Matt listened to the tide come in.
 Hidden in the gnarled brush, the thrush flung forth its soul in song.
 Yes, you should try to memorize these six rules.
 Fortunately, you have only five more to remember.

2. **Nonessential Phrases and Clauses** --- Use a comma to set off **nonessential infinitive and participial phrases**, and **nonessential clauses**.

3. **Interrupters**—Use commas around elements that interrupt the sense of the main clause and do not add essential information (these are sometimes call nonrestrictive modifiers). NOTE: commas around interrupters come in pairs. If you use one comma, you must have a second one.

Examples: The team, exhausted after the grueling game, filed onto the bus.
 The formula, which is on page 38, will solve all your problems.
 No one, note even the people on the front row, could see the film.

4. **Afterthoughts**—Use a comma before an element that comes after the main clause in a sentence and is nonrestrictive. The element may be helpful in expressing a certain idea; however, it is not an essential part of the sentence.

Examples: We foraged through the refrigerator, searching for artichokes.
 The wind beat against the lonely child, who was huddled beneath the awning.
 No one knew the correct answer, not even the professor.
 The dealer drew our attention to the latest models, glistening beneath the spotlight.

5. **Compound Sentences**—Use a comma before the **coordinating conjunction** (i.e. and, but, or) that separates the two independent clauses in a compound sentence. (Do not make the mistake of throwing in a comma before every coordinating conjunction. Make sure that the conjunction is **joining two independent clauses**.)

Examples: It is bad enough that the sidewalks are in such horrible condition, but it is even worse that the streets are full of potholes.
 A driver has to avoid broken beer bottles, or he is likely to have a flat tire.
 Dangerous chemical substances are polluting our water supplies, and debris is piling up outside our doors.

6. Items in a Series—Use commas between each item in a series of three or more (don't forget the comma before the conjunction joining the last two items in the series is optional).

Examples: Coke, Pepsi, and R.C. manufacture carbonated beverages.

The vandals had torn the screens from the window, shattered the glass, and entered the cabin.

Diedrich, Geoffrey, Humphrey, and Washington were the pseudonyms that he used.

7. Two or more Adjectives Preceding a Noun ---Use a comma to separate **two or more adjectives** preceding a noun.

NOTE: Sometimes the adjective closest to the noun should be considered part of the noun, **do not** use a comma before such an adjective. To determine if a comma is required, consider the following two conditions: (1) if the order of the adjectives can be changed and still make sense, use a comma; or (2) if the word *and* can be inserted between the adjectives and still make sense, use a comma.

8. Equal Modifiers—Use a comma between two modifiers of the same type that are modifying the same word. One test to see whether you have equal modifiers is to insert the word and between the modifiers. If this insertion can be made without altering the meaning of the sentence, the modifiers are considered equal. They should be separated with a comma.

Examples: The dull, mildewed walls were covered with antique carvings.

Let me never feel the fateful thrilling that devastates the lovelorn, dejected wooer's frame.

A white-shouldered, broad-browed maiden opened the gate.

Jay could not see that Daisy was a self-centered, egotistical socialite.

Other uses of comas

Using Commas with appositives

An appositive is a noun or noun substitute that renames a nearby noun or noun substitute. When an appositive is not essential to identify what it renames, it is set off with commas. An essential appositive, which gives necessary specific information about a noun, is not set off by commas.

NONRESTRICTIVE APPPOSITIVES (It is not essential.)

Example: Ms. Baker, *my high school chemistry teacher*, inspired my love of science.

[Ms. Baker's name identifies her; the appositive simply provides extra information.]

Beethoven's only opera, *Fidelio*, includes the famous "Prisoner's Chorus." [Beethoven wrote only one opera, so its name is not essential.]

RESTRICTIVE APPPOSITIVES (It is essential.)

Example: The editorial cartoonist Thomas Nast helped bring about the downfall of the Tweed ring in New York City. [The appositive identifies *The editorial cartoonist* as a specific cartoonist.]

Mozart's opera *The Marriage of Figaro* was considered revolutionary. [The appositive is restrictive because Mozart wrote more than one opera.]

8. Use commas to set off words in direct address (The question, Sam, is..).
9. Use commas to set off titles following a person's name (George Washington, President).
10. Use commas to set off parts of an address, a date, or a geographical term.
11. Use a comma after the salutation of an informal letter and after the closing of all letters (Dear Sally,).

Colons

- Use a colon **before a list** of things, especially following words such as *these, as follows, or the following*.
NOTE: Do not use a colon if the list immediately follows a verb or a preposition.
- Use a colon **before a statement that illustrates, explains, or restates** the preceding material.
NOTE: The first letter of an illustration, explanation, elaboration, or restatement that follows a colon should be in lowercase (e.g., "She had one dream: to play professional basketball").
However, capitalize the first letter of a rule or principle that follows a colon (e.g., "Students would do well to remember the tardy policy: They are to be in the classroom when the bell rings").
- Use a colon **before a long or formal quotation** (We began a series of workshops on nonviolence, and we repeatedly asked ourselves: "Are you able to accept blows without retaliation?" –Martin Luther King Jr.).
- Use a colon **between the hour and the minute** when writing time (4:49 p.m.).
- Use a colon **between the chapter and verse when referring to the Bible** (Deuteronomy 17:2-7).
- Use a colon **after the salutation of a business letter**. (Dear Sir or Madam:)

Semicolons

- Use a semicolon **between independent clauses that are not joined by a coordinating conjunction** (*and, but, or, nor, yet, so, or for*). (On Mother's Day, Good Souls conscientiously wear carnations; on St. Patrick's day, they faithfully don boutonnieres of shamrocks; on Columbus Day, they carefully pin on miniature Italian flags.)
NOTE: Even when independent clauses are joined by a coordinating conjunction, a semicolon (rather than a comma) may be needed before the coordinating conjunction—when the clauses already contain commas.
- Use a semicolon **between independent clauses that are joined by a conjunctive adverb** (such as *however, therefore, moreover, nevertheless, furthermore, meanwhile, and consequently*). (The circus comes as close to being the world in microcosm as anything I know; in a way, it puts all the rest of show business in the shade. –E.B. White, "The Ring of Time")
- Use a semicolon **between independent clauses that are joined by certain transitional expressions** (such as *for example, as a result, that is, in other words, for instance, and in fact*). (Florida's mild winter climate is ideal for bicycling; in addition, the terrain is very flat.)
- Use a semicolon **between items in a series when the items contain commas**. (Anthropology encompasses archaeology, the study of ancient civilization through artifact; linguistics, the study of the structure and development of language; and cultural anthropology, the study of the way of life of various peoples, especially small, non-industrialized societies.)

Apostrophes

Use the apostrophe to indicate the omission of letters from words. It should be placed immediately above the point of omission:

The man isn't here.

Do not confuse: its for it's; your for you're.

The apostrophe may be used with s to denote plurals of letters, figures, signs, symbols and words considered merely as words:

She used two a's, three b's, two 8's (or 8s) and two and's (or ands).

Singular nouns and indefinite pronouns

The apostrophe is used in forming the possessive of nouns and indefinite pronouns. For singular nouns and indefinite pronouns, add an apostrophe plus -s. Even singular nouns that end in -s usually follow this principle.

Iris's coat
everyone's favorite
a woman's choice
today's news
the team's equipment

There are a few exceptions to adding -'s for singular nouns:

- **Awkward pronunciations** *Herodotus' travels, Jesus' sermons*
- **Official names of certain places, institutions, companies** *Governors Island, Teachers College of Columbia University, Mothers Café, Saks Fifth Avenue, Walgreens Pharmacy.* Note, however, that many companies do include the apostrophe: *Denny's Restaurant, Macy's, McDonald's, Wendy's Old Fashioned Hamburgers.*

Plural Nouns

For Plural nouns that do not end in -s, add an apostrophe plus -s.

women's rights
media's responsibility
children's section

For plural nouns that end in -s, add only an apostrophe at the end.

dancers' costumes
attorneys' briefs
the Kennedys' legacy

Compound nouns

For compound nouns, add an apostrophe plus -s to the last word.

my mother-in-law's house
mayor of Cleveland's speech

Two or more nouns

For joint possession, add an apostrophe plus –s to the final noun.

mother and dad's yard

Ben and Jerry's Ice Cream

When people possess or own things separately, add an apostrophe plus –s to each noun.

Roberto's and Edward's views are totally opposed.

Dominique, Sally's, and Vinatha's cars all need new tires.

I. Possessive forms of personal pronouns never take the apostrophe

Incorrect *her's, it's, our's, your's, theirs*

The bird sang in it's cage.

Correct *hers, its, ours, yours, theirs*

The bird sang in its cage

II. Remember: It's = It is

III. Indefinite pronouns, such as either, one and other, do use the apostrophe.

Correct The cat wants *its* (not *it's*) dinner. (*Its* is possessive.)

It's time to go home. (*It's* is a contraction.)

One must do *one's* duty, but always respect the *other's* rights.

Contractions

Contractions combine two words into one, using the apostrophe to mark what is left out.

I am = I'm we are = we're

I would = I'd they are = they're

In formal writing, as a general rule, avoid using contractions.

When to use apostrophes to make plurals

The plurals of letters, symbols, and words referred to as words are made by adding an apostrophe plus –s.

Mind your p's and q's.

The message bounced because the @'s are placed incorrectly in the email addresses.

Take a few of the *and's* out of your writing.

IV. Apostrophes are not used with the plural of numbers and acronyms

The style manuals of the Modern Language Association (MLA) and the American Psychological Association (APA) do not use apostrophes for indicating plurals of numbers and acronyms. They add only –s.

1890s	four CEOs	several VCRs
eights	these URLs	the images are all JPEGs

When not to use apostrophes to make plurals

Do not use an apostrophe to make family names plural.

Incorrect You've heard of keeping up with the Jones's.

Correct You've heard of keeping up with the Joneses.

COMMON ERRORS

V. Do not use an apostrophe to make a noun plural

INCORRECT The government's agreed to meet.

CORRECT The two governments agreed to meet.

INCORRECT The video game console's of the past were one-dimensional.

CORRECT The video game consoles of the past were one-dimensional.

Parentheses

- Use parentheses to surround material that is extra or of minor importance in a sentence. Any punctuation marks needed by the parenthetical material belong inside the parentheses; punctuation marks needed by the sentence as a whole belong outside of the parentheses. A complete sentence enclosed by parentheses contained within another sentence should not be capitalized and should not include end punctuation.
- Use parentheses to surround numbers or letters indicating items in a list that is run into your text (i.e. (1), (A)).

Hyphens

- Use a hyphen after any **prefix joined to a proper noun or a proper adjective** (Post-World War II).
- Use a hyphen after the prefixes **all-**, **ex-** (meaning “former”), and **self-** (ex-con).
NOTE: Use a hyphen after the prefix **anti-** when it joins a word beginning with *i* (anti-inflammatory). Also, use a hyphen after a prefix to eliminate confusion between words that look alike but are different in meaning and in pronunciation.

- Use a hyphen in a **compound adjective that precedes the noun it modifies** (well-known musician).
NOTE: Do not use a hyphen when one of the modifiers is an adverb that ends in -ly.
NOTE: Certain compound adjectives are always hyphenated, even when they follow the nouns they modify. And other compound adjectives are actually single words. When unsure, consult a dictionary.
- Use a hyphen when spelling out a **fraction used as an adjective or an adverb** (one-half cup).
- Use a hyphen between two numerals that indicate a span (2005-2006).

Dashes

- A dash is made either by typing two hyphens or by typing an **em dash** (--) on a computer. In either case, no space should be left before, after, or in between the dash.
- Use dashes to **set off and add emphasis to parenthetical material** in a sentence (The Titanic sank on April 14, 1912—a tragedy that could have been easily prevented.).
NOTE: Usually commas or parentheses are used in such situations, but dashes can sometimes add clarity and crispness to the supplemental information.
- Use a dash to indicate an **abrupt change in thought** within a sentence.
- Use a dash to indicate a **hesitation or interruption in dialogue or speech**. (“Why did everybody get so quiet all of a-” Sylvia stopped in her tracks.)
- Use a dash to set off an appositive or an appositive phrase.
NOTE: Usually commas set off appositives.

Quotations

- Use quotation marks to enclose **titles of short works**, such as short stories, poems, newspaper and magazine articles, chapters, and parts of a book, one-act plays, songs, etc.
- Use quotation marks to enclose **slang terms, unfamiliar technical terms and other unusual uses of a word**.

Punctuation of Direct Quotations

- Use quotation marks to enclose a **direct quotation**. (“Stop!” he shouted.)
- Use **single quotation marks** to surround a **quotation within a quotation**. (Becky complained, “My mother always said ‘Clean your room.’”)
NOTE: A direct quotation begins with a capital letter, unless it is clearly just a portion of a sentence and is not intended to stand by itself. When a direct quotation is interrupted by explanatory remarks (such as *he said* or *said Mary*), called words of attribution, the second part of the quotation begins with a lowercase letter—unless it is a complete sentence.
- *Only the words actually spoken by the character lie within the quotation marks.*
- The reader must be able to tell who is saying what:
 - If two people are speaking**, only occasional attribution is necessary.
 - If more than two people are conversing**, it is usually necessary to attribute the dialogue at every line—unless the context of the dialogue clearly identifies the speaker.
 - The line of dialogue should be indented with each new speaker**, even if it is just one word. However, if the dialogue begins, ends, or sits in the midst of a narrative paragraph, it is not necessary to indent the dialogue if it involves a single speaker.
- Be careful to maintain correct sentence structure if the line of dialogue is more than one sentence.
- Periods and commas always come before the closing quotation mark.
- 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 almost croaked when he asked,

- “That won’t be a problem, will it?”) (Did he really say, “Finish this by tomorrow”?)
- Separate tags or signals with a comma. If the attribution comes before the dialogue, the comma follows the attribution. If the dialogue comes first, the comma comes after the last spoken word and before the closing quotation mark. (My brother said, “I’m hungry.”) (“I’m hungry,” my brother said.)

Italics [underlining]

NOTE: When writing by hand, indicate italics by underlining.

- Use italics to set off the titles of long works, such as books, plays, films, magazines, newspapers, television series, works of art, etc. Also italicize the names of ships, trains, planes, spacecraft, etc.
- Italicize foreign words
- Italicize words, letters and numerals used to represent themselves.

Abbreviations

- An abbreviation is a shortened form of a word or group of words. Often, the use of abbreviations can make writing more concise with no loss of clarity.
- Certain titles and terms relating to **times, dates, and units of measure** (within technical or scientific writing) are almost always abbreviated.
- Use the official postal service abbreviation for **states** (two uppercase letters, no period) only when addressing mail or when the ZIP-code is included.
- Certain abbreviations are written **without periods**. When unsure, consult a dictionary.
NOTE: When a sentence ends with an abbreviation that requires a period, do not add another period to end the sentence. When such a sentence ends with a question mark or an exclamation point, do use the period and the second punctuation mark. (Did he get his Ph.D.?)
- When writing paragraph format spell out words such as street, avenue, boulevard, month, days of the week (Saturday), and units of measurement (miles, inch).

6+1 TRAITS

Polson School District has adopted the 6+1 Trait model for assessing student writing. This model provides accurate, reliable feedback to students and teachers that can help guide instruction. Research has identified common characteristics of good writing (ideas, organization, voice, word choice, sentence fluency, conventions, and presentation). These qualities serve as the framework for the 6+1 Trait model. The model allows students and teachers to use a common language as we refine our idea of what “good”

writing looks like.

Not all PHS teachers will use the 6+1 Trait model to assess every student work submitted for evaluation. And not all traits need to be used when using the 6+1 Trait model to assess an assignment.

The following is a brief description of the 6+1 Trait Model:

- 1. IDEAS:** The heart of the message, the content of the piece, the main theme, with details that enrich and develop that theme
 - Strong ideas present a clear message that is not “garbled”
 - Strong ideas include details that are interesting, important and informative

- 2. ORGANIZATION:** The structure of a piece of writing or “skeleton” on which to put the ideas or “meat”
 - Strong organization includes having a clear beginning and end
 - Strong organization will include transitions that connect ideas
 - Strong organization gives readers the right information at the right time in the right doses
 - Strong organization includes clear paragraphs that are unified

- 3. CONVENTIONS:** The mechanical correctness of a piece of writing—spelling, punctuation, grammar, etc.
 - Strong conventions means that writing has been edited and proofread with care

- 4. VOICE:** The writer coming through the words
 - Strong voice gives the sense that a real person is speaking to us and cares about the message
 - Strong voice includes a personal tone and flavor to the piece of writing
 - Writers achieve voice through the words they choose to use, the structure of their sentences, and the creative details they include, among other things

- 5. WORD CHOICE:** The use of rich, colorful, precise language
 - Strong word choice does more than just get the message across; it also moves and enlightens the reader
 - Strong word choice is NOT using big words to impress the reader but rather the skill to use everyday language well
 - Strong word choice will avoid vague words like ‘very’ “really” “good” “bad” “so” etc.
 - Your purpose and audience will determine your word choice

- 6. SENTENCE FLUENCY:** The rhythm and flow of the language—the way writing “sounds” to the ear
 - Fluent writing has rhythm and movement
 - Fluent writing is free from awkward word patterns that slow the reader’s progress
 - Fluent writing has sentences that vary in length and style

- 7. PRESENTATION:** The way we exhibit our message on paper or for an oral presentation
 - Strong presentation invites a reader to read (or hear) the message
 - Strong presentation involves the final step of writing process—publishing

- It includes formatting, presenting, dramatizing and so forth of the piece of writing

THE ESSAY

Perhaps the most typical form of writing required of high school students is the essay, a multi-paragraph composition on a single topic. Often, the assignment will call for a brief (500–1,500 words), formal (avoiding slang, clichés, contractions), objective (remaining in the third-person voice—not using “I” or “you”) presentation of ideas.

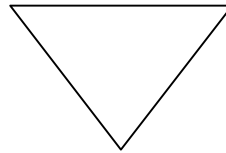
The underlying purpose of the essay is usually to (a) inform the reader by explaining ideas and presenting facts (*expository*); (b) make the reader see, hear, feel, taste, and smell something—at least in the imagination (*descriptive*); (c) influence the reader to accept an idea, adopt a point of view, or perform an action (*persuasive*); or (d) tell a story (*narrative*).

The following model often proves to be an effective pattern in which to present such essays. PHS students are encouraged to become proficient at this “five paragraph essay” model before experimenting with alternative models.

Model: Writing about Literature

INTRODUCTION

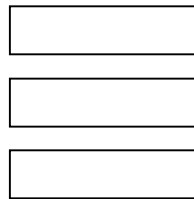
1. Identify title and author
2. Introduce topic
3. Narrow from topic to thesis
4. State thesis



The function of the introductory paragraph is simply to introduce the subject and come to the point.

BODY (actual number of body paragraphs should be determined by the logical, organized expansion of the thesis)

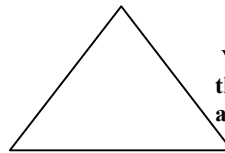
1. State topic of paragraph
2. Generally expand topic
3. Provide specific, detailed support from literature
4. Explain *how* the details support topic
5. Bring paragraph to completion



Whether your middle section is short or long, it is here that the real power of your essay resides. For the middle section is your argument.

CONCLUSION

1. Restate thesis
2. Summarize main points of body Paragraphs
3. Draw a conclusion (answer "So what?")



Your conclusion begins with the thesis and widens gradually toward a final broad statement.

Following is a list of frequently used key words, **concepts** and explanations of what your essay should do:

analyze: break the subject down into its essential parts and critically examine those parts

compare: show similarities and differences between things

contrast: show differences between things

describe: present the features of something in detail

discuss: tell what you know about a subject, trying to give a balanced presentation

evaluate/criticize: judge a subject carefully, giving positive and negative aspects

explain: clarify and interpret the details of a subject

summarize: give a brief account of the main features of a subject

trace: follow the development of a subject step by step in chronological order

Following are the basic elements of an essay:

Thesis Statement: A single sentence which clearly and simply states the central, controlling idea of the essay is a thesis.

A thesis is the basic **stand** you take, the opinion you express, the **point** you make about your limited subject. It's your controlling idea, tying together and giving direction to all other separate elements in your paper. *Your primary purpose is to persuade the reader that your thesis is a valid one.*

A one-sentence version of your thesis is a **Thesis Statement**

1. A thesis is not a statement of absolute fact.
 - A thesis makes a judgment or interpretation. There is no way to spend a whole paper supporting a statement that needs no support.
2. A thesis is not the whole essay.
 - A thesis is your main idea, often expressed in a single sentence (thesis statement).
3. A good thesis is restricted.
 - A good thesis deals with restricted, bit-sized issues rather than issues that would require a lifetime to discuss intelligently. The more restricted the thesis, the better the chances are for supporting it fully.
4. A good thesis is unified.
 - The thesis expresses one major idea about its subject. The tight structural strength of your paper depends on its working to support one idea.
5. A thesis is not a title.
 - The thesis does not suggest the main idea; it is the main idea.
6. A thesis is not an announcement of the subject.
 - A thesis takes a stand. It expresses an attitude toward the subject. It is not the subject itself.
7. A good thesis is specific.
 - Do not be vague. Do what you say you are going to do. Cover all the ideas expressed in your thesis.
8. Avoid using categorical terms like "everybody", "always", "everyone", "all", "no one", etc.

Writing with a thesis obviously gives a paper a sense of purpose and eliminates the problem of aimless drift. Your purpose is to support and prove the thesis. Always stay on task and never lose sight of the points your thesis suggests. As a result, writing with a thesis also helps significantly in organizing the paper.

Organization: The logical and effective arrangement and sequence of ideas in a piece of writing

Using Transitional Words and Phrases

Transitional words and phrases clarify the relationship among sentences by

establishing the spatial, chronological, and logical connections within a paragraph. Often writers speak of transitions as adding “flow” to the writing.

To Signal Time

afterward	as soon as	at first	at the same time
before	earlier	finally	in the meantime
later	meanwhile	next	now
soon	subsequently	then	until

To Signal Comparison

also	by the same token		in comparison
likewise	similarly		

To Signal Contrast

although	but	despite	even though
however	in contrast	instead	meanwhile
nevertheless	nonetheless	on the contrary	on the one hand
on the other hand	still	whereas	yet

To Signal Examples

for example	for instance	namely	specifically
thus			

To Signal Narrowing of Focus

after all	indeed	in fact	in other words
in particular	specifically	that is	

To Signal Conclusions or Summaries

as a result	consequently	in conclusion	in other words
in summary	therefore	thus	to conclude

To Signal Concession

admittedly	certainly	granted	naturally
of course			

To Signal Causes or Effects

accordingly	as a result	because	consequently
hence	since	so	then
therefore			

Unity: The presentation of just one central idea without digression into irrelevant or unrelated ideas

Development: Thorough explanation and support of all general statements; the gradual enlargement

and clarification of the thesis

Supporting Your Thesis Statement

Facts and Opinions: Statements of **fact** contain information that can be proved, or verified, by testing, by observing, or by consulting reference materials. Statements of **opinion** express personal beliefs or attitudes. Such statements contain personal judgments, which include information that cannot be proved.

Examples and Illustrations: An **example** is a single instance that supports or develops a statement. An **illustration** is a detailed example.

Anecdotes: **Anecdotes** are brief, often amusing, stories. The purpose of an anecdote is to give information in a form that an audience will remember.

Statistics: **Statistics** are numerical facts. Citing a few statistics may make your speech more informative, but giving too many statistics can be boring or distracting.

Comparisons: A **comparison** is a statement that shows the similarities between people, places, things, events, or ideas.

Descriptions: A **description** is a word picture of a person, place, thing or event.

Quotations: A **quotation** expresses someone's exact words.

Coherence: Clear, smooth, effective connections made among all ideas; relationships among ideas are logically displayed

Writing Proficiency Standards for Montana Colleges: Any student seeking full admission to a four-year degree program at Montana State University- Bozeman, Montana State University-Billings, Montana State University-Northern, The University of Montana-Missoula, Montana Tech of The University of Montana and The University of Montana-Western must satisfy a writing proficiency standard. That standard is as follows:

For fall 2009 and the following years, students must earn a minimum score of:

- * 7 on the writing subscore or 18 on the combined English/writing section of the optional writing test of the ACT; or
- * 7 on the essay or 440 on the writing section of the SAT; or
- * **3.5 on the Montana university system (MUS) writing assessment; or**
- * 3 on the Advanced Placement English language or English literature examination;
- * 4 on the International Baccalaureate language A1 exam.

The following rubric is used for the MUS writing assessment and is similar to others used to score the other writing assessments.

Montana University System Holistic Scoring Rubric

- 6 These papers clarify a position on the issue defined in the prompt, developed with extensive and compelling evidence. Organization is unified and logical, with effective transitions. Language use is fluent with well-controlled sentences, clear and effective expression of ideas, and precise word choice. While there may be a few errors in grammar, usage, and mechanics, an outstanding command of language is apparent. (Advanced)

- 5 These papers clarify a position on the issue defined in the prompt, developed with moderate and relevant evidence. Organization is unified and coherent and transitions are used. Sentences are almost always well controlled, expression of ideas is usually clear, and word choice is often precise. While there may be a few errors in grammar, usage, and mechanics, a good command of language is apparent. (Advanced/Proficient)

- 4 These papers state and support a position on the issue defined in the prompt, developed with some elaboration or relevant explanation. Organization is generally clear. Sentences are usually well controlled, expression of ideas is usually clear, and word choice is appropriate for the topic. Competency with language is apparent, even though there may be some errors in grammar, usage, and mechanics. (Proficient)

- 3 These papers state and support a position on the issue defined in the prompt, developed with a little elaboration or explanation. Organization is clear enough to follow without difficulty. Sentences are usually well controlled, expression of ideas is at times awkward or unclear, and word choice may at times be inaccurate or inappropriate. A basic control of language is apparent, even though there may be frequent errors in grammar, usage, or mechanics. (Nearing Proficiency)

- 2 These papers may state a position on the issue defined in the prompt, but development may be minimal or irrelevant. Organization may lack clear movement or focus, making the writer's ideas difficult to follow. Sentences may often be unclear, expression of ideas may often be awkward or unclear, and word choice may often be inaccurate or inappropriate. Numerous errors in grammar, usage, or mechanics show poor control of language and may at times impede understanding. (Nearing Proficiency/Novice)

- 1 These papers may not state a position on the issue defined in the prompt or develop an idea. Problems with organization and lack of focus may make the paper very difficult to follow. Sentences may seldom convey meaning clearly, expression of ideas may be very unclear and confusing, and word choice may often be inaccurate or inappropriate. Severe problems with grammar, usage, or mechanics show very poor control of language and may significantly impede understanding. (Novice)
- 0 These papers cannot be scored with the rubric (completely off-topic, illegible, or inappropriate).

CRT Test: Constructed response questions are open ended, short answer questions that measure application-level cognitive skills as well as content knowledge; they are not opinion questions.

They use a range of primary and secondary stimuli and authentic "real world" examples including time lines, maps, graphs, cartoons, charts, and short readings and are graded against specific criterion. Below is a standard rubric for constructed response questions:

0	No response; response is totally incorrect or irrelevant
1	Response makes a vague attempt at answering the prompt, minimal details or examples
2	Response makes a partial attempt to answer the prompt with limited details from the text
3	Response provides an adequate response to the prompt with supporting details from the text but is lacking in specifics, relevance, and / or development of the main idea
4	Response provides a thorough response to the prompt with relevant associations and provides support using details, inferences, and an organized main idea

The Comparison- Contrast Essay

Comparison and contrast are important means to the gaining of understanding. For example, as you study literature your use of comparison-contrast will enable you to define and describe the particular characteristics of a particular writer or work by showing the general category to which your subject belongs and also by differentiating it from all other members of the category.

Comparisons and contrasts may be made for various specific purposes: (1) to present information about one topic by relating it to another with which your audience is familiar; (2) to inform about both

topics, by relating them to some general principle which would apply to both and with which your audience is presumably familiar; and (3) to inform about some general principle or idea by comparing and contrasting topics with which your audience is familiar.

Two fundamental methods of organizing a comparison-contrast essay are available: (1) present all your points about your first topic in your first body paragraph(s), then present all your ideas about your second topic; or (2) subdivide your thesis into its major aspects, creating body paragraphs for each aspect, then merging comparative references to both topics throughout all paragraphs.

Method (2) above is the *superior* method. In this method you will be constantly referring to both topics, sometimes within the same sentence, reminding your reader of the point of your discussion. Also, you do not need to repeat your points unnecessarily, for you can document them as you raise them. Finally, by referring to the two topics in relatively close juxtaposition in relation to a clearly stated basis of comparison, you can avoid making a reader with a poor memory reread previous section.

Caution: As you make your comparison, avoid a “tennis-ball effect”, in which you bounce your subject back and forth constantly and repetitively. Such a method will bore the reader and will not permit you to develop your points adequately.

The Essay Test

An essay question provides an excellent means to assess higher level thinking skills and comprehensive understanding of a course’s content. Essay questions allow the best students, those who are truly prepared on test day, to shine above other students who may merely be enjoying a lucky performance on an objective test. It is often easy for a teacher to spot an unprepared, uncertain student attempting to bluff his way through an essay response.

To study for an essay test, you should review readings and class notes to determine the teacher’s areas of emphasis. Prior to test day, develop your own essay questions, targeting these emphasized areas, as a means of preparing.

On test day, be sure to read and evaluate the essay question carefully making sure you understand exactly what the teacher expects. Essay questions typically contain key words that precisely indicate the expected purpose of your response.

The following process is an effective way to plan and write successful essay tests:

1. Read the question/direction statement *carefully*. Identify key words and concepts (see page). Be sure to respond to all parts of the question.
2. Plan your response: Briefly list, on scratch paper, the main ideas of your response and important supporting details; let the question guide your organization; decide how many paragraphs you will write and the topics of each.

3. Echo the question/direction statement with your opening sentence.
4. Provide sufficient *supporting details* for each generalization! Be sure to demonstrate how thoroughly you understand the topic. Accurately use the vocabulary of the subject area.
5. Write deliberately, composing each sentence in your mind before writing. (You won't have time for *major* revising.)
6. Allow time to proofread your response briefly; draw a single line through any deletions; make corrections neatly.

The College Admissions/Scholarships Essay

When applying for college admissions and scholarships, entering writing contests, and sometimes when seeking employment, students may be asked to compose an essay as part of the admissions/entry/employment process. Such essays are excellent ways for selection committees to evaluate your critical thinking skills, writing skills, depth, perspective, and ability to follow directions.

The subject of the essay is sometimes provided (“Describe one personal experience during high school that helped shape your career or personal goals.”); be sure to address the specific topic—read and re-read the question before you begin. Sometimes the essay section of an application is open-ended, requiring you to choose the topic. Try to spend several days keeping the essay in the back of your mind; you may discover an ideal subject this way.

The following guidelines can help you write a successful essay:

- *Write honestly*: Resist the temptation to embellish the truth, making yourself sound like the next Einstein or Mother Teresa. Admissions officers are looking for **you** and what you can contribute.
- *Write personally*: College admissions officers are trying to understand the whole person. The essay portion of the application is your opportunity to communicate facets of who you are that cannot easily be measured. Provide something about yourself not found in other parts of the application. Include personal anecdotes. Write an essay that will stand out—in a positive way—and yet remain real at the same time.
- *Consider your audience*: College admissions officers must swiftly read thousands of essays each year; therefore, you want to make every word count. Avoid wordiness. Be specific. Do not repeat information that appears elsewhere in your application. Be mindful of what your audience already knows about you from transcripts and test scores.
- *Begin by freewriting/brainstorming/drafting*: Talk with others (friends, family, teachers, etc.) about your essay, developing ideas and perspective. Draft with passion, getting all your ideas out; do not worry about length at this time. Revise later.
- *Revise and edit carefully*: Make sure you are following directions and that your organization is logical and effective. Conclude with a powerful sense of completion. Use strong, precise words. Edit carefully (spelling, capitalization, punctuation, usage). Proofread your work and type it accurately.

SAMPLE FORMAL ESSAY

5 paragraphs with Introduction, Body and Conclusion

¹Stephen King, creator of such stories as *Carrie* and *Pet Sematary*, stated that the Edgar Allan Poe stories he read as a child gave him the inspiration and instruction he needed to become the writer that he is. ²Poe, as does Stephen King, fills the reader's imagination with the images that he wishes the reader to see, hear, and feel. ³His use of vivid, concrete visual imagery to present both static and dynamic settings and to describe people is part of his technique. ⁴Poe's short story "The Tell-Tale Heart" is a story about a young man who kills an old man who cares for him, dismembers the corpse, then goes mad when he thinks he hears the old man's heart beating beneath the floor boards under his feet as he sits and discusses the old man's absence with the police. ⁵In "The Tell-Tale Heart," a careful reader can observe Poe's skillful manipulation of the senses.

¹The sense of sight, the primary sense, is particularly susceptible to manipulation. ²In "The Tell-Tale Heart," Poe uses the following image to describe a static scene: "His room was as black as pitch with the thick darkness . . ." Poe

The introductory paragraph includes a paraphrase of something said by a famous person in order to get the reader's attention. The second sentence leads up to the thesis statement which is the third sentence. The thesis statement (sentence 3) presents topic of the paper to the reader and provides a mini- outline. The topic is Poe's use of visual imagery. The mini- outline tells the reader that this paper will present Poe's use of imagery in three places in his writing: (1) description of static setting; (2) description of dynamic setting; and (3) description of a person. The last sentence of the paragraph uses the words "manipulation" and "senses" as transitional hooks.

In the first sentence of the second paragraph (**first paragraph of the body**) the words "sense" and "manipulation" are used to hook into the end of the introductory paragraph. The first part of the second sentence provides the topic

<p>used the words "black," "pitch," and "thick darkness" not only to show the reader the condition of the old man's room, but also to make the reader feel the darkness." ³"Thick" is a word that is not usually associated with color (darkness), yet in using it, Poe stimulates the reader's sense of feeling as well as his sense of sight.</p>	<p>for this paragraph--imagery in a static scene. Then a quotation from "The Tell-Tale Heart" is presented and briefly discussed. The last sentence of this paragraph uses the expressions "sense of feeling" and "sense of sight" as hooks for leading into the third paragraph.</p>
<p>¹Further on in the story, Poe uses a couple of words that cross not only the sense of sight but also the sense of feeling to describe a dynamic scene. ²The youth in the story has been standing in the open doorway of the old man's room for a long time, waiting for just the right moment to reveal himself to the old man in order to frighten him. ³Poe writes: "So I opened it [the lantern opening]--you cannot imagine how stealthily, stealthily--until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and fell full upon the vulture eye." ⁴By using the metaphor of the thread of the spider (which we all know is a creepy creature) and the word "shot," Poe almost makes the reader gasp, as surely did the old man whose one blind eye the young man describes as "the vulture eye."</p>	<p>The first sentence of the third paragraph (second paragraph of the body) uses the words "sense of sight" and "sense of feeling" to hook back into the previous paragraph. Note that in the second paragraph "feeling" came first, and in this paragraph "sight" comes first. The first sentence also includes the topic for this paragraph--imagery in a dynamic scene. Again, a quotation is taken from the story, and it is briefly discussed. The last sentence uses the words "one blind eye" which was in the quotation. This expression provides the transitional hook for the last paragraph in the body of the paper.</p>
<p>¹The reader does not know much about what the old man in this story looks like except that he has one blind eye. ²In the second paragraph of "The Tell-Tale Heart," Poe establishes the young man's obsession with that blind eye when</p>	<p>In the first sentence of the fourth paragraph (third paragraph in the body), "one blind eye" is used that hooks into the previous paragraph. This first sentence also lets the reader know that this paragraph will deal with descriptions of people: ". .</p>

he writes: "He had the eye of the vulture--a pale blue eye, with a film over it." ³This "vulture eye" is evoked over and over again in the story until the reader becomes as obsessed with it as does the young man. ⁴His use of the vivid, concrete word "vulture" establishes a specific image in the mind of the reader that is inescapable.

. what the old man looks like . . ."
Once again Poe is quoted and discussed. The last sentence uses the word "image" which hooks into the last paragraph. (It is less important that this paragraph has a hook since the last paragraph is going to include a summary of the body of the paper.)

¹"Thick darkness," "thread of the spider," and "vulture eye" are three images that Poe used in "The Tell-Tale Heart" to stimulate a reader's senses. ²Poe wanted the reader to see and feel real life. ³He used concrete imagery rather than vague abstract words to describe settings and people. ⁴If Edgar Allan Poe was one of Stephen King's teachers, then readers of King owe a debt of gratitude to that nineteenth-century creator of horror stories.

The first sentence of **the concluding paragraph** uses the principal words from the quotations from each paragraph of the body of the paper. This summarizes those three paragraphs. The second and third sentences provide observations which can also be considered a summary, not only of the content of the paper, but also offers personal opinion which was logically drawn as the result of this study. The last sentence returns to the Edgar Allan Poe-Stephen King relationship which began this paper. This sentence also provides a "wrap-up" and gives the paper a sense of finality.

SAMPLE FORMAL BUSINESS/COVER LETTER

510 5th Avenue East
Polson , MT 59860
5 January 2010

Ms. Ellen Kent, Manager
Western Montana Plants and Soils, Inc.
P.O. Box 1471
Missoula, MT 59801

Dear Ms. Kent:

I read with interest the listing in the *Polson Daily Chronicle* dated 30 December 2010 of a position available with your organization's summer intern program. I will graduate from Polson High School on 9 June 2011, and I hope to work for a year in the area of plant pathology before attending college in the fall of 2012.

Upon reading your job listing, I went online and was impressed by the mission statement for Western Montana Plants and Soils, Inc. as it appears on your web site. I believe that I share the same passion and approach to plant and soil management as is embodied by this statement.

As my enclosed resume indicates, I have worked for two summers at the Bozeman Community Gardens, gaining valuable experience in gathering and classifying samples of diseased winter wheat. Beginning two years prior to this, I managed my own small business, providing lawn care and snow removal service for more than forty residences. I plan to prepare for a career in the study of plant pathology, specializing in crop diseases of underdeveloped nations of the western hemisphere.

Please provide me with any application materials necessary for this intern position. I may be reached at home (406) 555-5555 if you desire any additional information. Thank you for your consideration, and I look forward to hearing from you soon.

Sincerely,

Pat C. Johnson

Pat C. Johnson

Enclosure

NOTE: Leave two-inch margins, top and bottom, for business letters, and insert four returns after the date line. When sending enclosures, return twice after your name and type "Enclosure."

Sample Student Résumé

Pat C. Johnson
20531 East Main Street
Polson, MT 59860
(406) 555-5555

Objective To gain experience in the field of plant and soil sciences

Education Polson High School
111 4th Avenue East
Polson, Mt 59860

Expected graduation: June 2011
Current GPA: 3.47
Special courses: Advanced Placement Computer Science, Metals I and II, Field Biology, Forensic Science

Work Experience June 2008–present
Residential Lawns & Snow Removal
20531 East Main Street
Polson, Mt 59860

For more than two years I have run my own business, maintaining lawns and removing snow for over forty homes in the Polson area; currently employ two assistants

Volunteer Experience June–August 2009 and June–August 2008
MSU Plant & Soil Science Lab
Bozeman, MT 59714

Collected data in the field and assisted lab staff in the study of plant diseases of the Northern Rockies
June 2008–present at Bozeman Community Gardens

Cultivated garden plots & maintained lawns surrounding the Community Food Co-op gardens

School Honors Outstanding Science Student 2010

School Activities 2010-2011 Student Outdoor Club, Pep Band, Boys' Basketball Manager
2009-2010 Student Outdoor Club, Pep Band
2008-2009 Student Outdoor Club, Pep Band, Intramural Basketball

References Joe Brown, Manager
Pizza Hut
25 Stadium Dr.
Bozeman, MT 59714
406-555-5555
Relationship: 2 years, client for yard business

Sally Lantiny, Science Teacher
Polson High School
2555 Circle Loop
Three Forks, MT 59752
406-222-2222
Relationship: 3 years as teacher

Thank You Notes

After receipt of a letter of reference, scholarship or gift it is polite to send a thank you note. Notes should be written by hand. Most are on cards, but may be plain paper. Use blue or black ink only; do not use pencil or wild colors. Write in your very best penmanship or you may print neatly.

Plan your card:

CONTENT:

I. As you begin your rough draft, always include **What, When, Where** --- in your own fashion, such as: *Thank you for **being a judge** for my senior project presentation last **Tuesday** at the **high school**.*

II. Although it is the thought that counts, your note will mean even more if you mention **specifics** such as the time they took to come to school, their effort on your behalf, what you will do with the scholarship, how the gift will be used, etc.

III Include one or two personal, special comments such as

Tell them what you learned from the process.

Mention how you might now be prepared for the next time you need to present yourself for a job.

What question did they ask which really made you think?

What would you do differently next time?

What was the best part for you? Why?

What you hope to do in the future.

PROCESS:

IV. Make a rough draft. Write your rough on the computer and then run spell check. Include:

DATE:

Spell out the Date: *Monday, May 2, 2011*

SALUTATION:

Use a proper salutation with complimentary title and last name

Dear Mr. Brown,

Dear Mrs. Mowbray,

BODY:

Complete the body of your note.

CLOSING:

Provide a complimentary closing

Thanks again, or *Sincerely,*

Your Name

Your Name

SIGNATURE:

Sign your card and then print your name neatly underneath if there is doubt signature is legible.

- V. Now take a blue or black ink pen and in your very best penmanship, write your thank you note on a card.

- VI. Using same pen, address an envelope. Your name, mailing address, and city, state, zip go in the upper left corner. Use complimentary title, first and last name to address sender.

Mrs. Sherry Stevens

Box 987

Polson MT 59860

SAMPLE INTERVIEW THANK YOU LETTER

505 14th Avenue East
Polson, Montana 59860

April 10, 2011

Mr. Archie Weatherby
Mountain West Soil Science Laboratory
25 Pine Street
Missoula, Montana 59802

Dear Mr. Weatherby,

Thank you for taking the time to discuss the position of intern technician at Mountain West Soil Science Laboratory with me on April 2nd. After meeting with you and observing the company's operations, I am further convinced that my background and skills coincide well with your needs.

I really appreciate that you took so much time to acquaint me with the company. It is no wonder that Mountain West Soil Science Laboratory retains its employees for so long. I feel I could learn a great deal from you and would certainly enjoy working with you.

In addition to my qualifications and summer experience, I will bring excellent work habits and judgment to this position. With the countless demands on your time, I am sure that you require people who can be trusted to carry out their responsibilities with minimal supervision.

I look forward, Mr. Weatherby, to hearing from you concerning your hiring decision. Again, thank you for your time and consideration.

Sincerely,

Pat Johnson

THE RESEARCH PAPER

Definition

The research paper is a documented prose work or essay resulting from an organized analysis of a subject. A documented work is one in which the source of material is credited.

PURPOSE OF A RESEARCH PAPER

The research paper will enable you

- \$ to pursue your own interests within a given area of study
- \$ to gain experience in researching a subject
- \$ to utilize and combine your acquired skills
- \$ to understand the technicalities of a formal paper
- \$ and your teacher to cover general material while guiding you into specific areas of interest.

PARTS OF A RESEARCH PAPER

1. title page
2. outline
3. prose work or essay with parenthetical citations
4. works cited and works consulted or bibliography

SAMPLE TITLE PAGE

The Rhetoric of Abraham Lincoln

Chris Brown
Mr. Umphrey
English 11
26 February 2010

The Internet

Electronic media, especially the World Wide Web, make available a vast array of primary and secondary source material. Effectively using such resources, however, requires special attention from the researcher—attention not usually required when using traditional print material. Evaluating World Wide Web sites, for example, requires careful determination of the author and authority (source's expertise) of the information, as well as its accuracy, currency or timeliness, and verifiability.

Using the Internet for academic research requires training, practice, attention to detail and patience. Consult teachers and librarians for guidance on selecting appropriate sites for your investigation. Certain online databases, available through library subscriptions, often provide an avenue for quickly locating

useful information from a variety of reliable sources. Polson High School Library subscribes to various online references, including SIRS Knowledge Source, World Book Online and Proquest Historical Newspapers. Other potential sites which are reliable end with the URL .edu or .gov. Check the Polson High School website for library resources and reliable sites.

Whenever you find a potentially useful Internet site, create a bookmark. This will allow you to easily return to the document for additional consideration. Additionally, you should maintain a log of all sites viewed, as well as the date each site is accessed. The URL and access dates are necessary for your list of works cited. And since Internet sites sometimes disappear altogether, **download or print any material you use**, making later verification possible. This is especially important since many PHS teachers require that hard copies of Internet sites be submitted with the final paper. Caution: Carefully read the section of this handbook regarding plagiarism (see page 41) considering those issues particular to electronic publications.

Most teachers allow and many encourage using Internet sources. But relying on Internet sources alone is rarely considered adequate research for a paper. Most topics require the use of print publications. Electronic mail and online “chats” may prove helpful in sharing ideas but are not considered acceptable resources for academic research. Be sure to check with your teacher about using the Internet.

NOTE: Wikipedia, while hugely popular, is not considered a reliable, authoritative source for research writing. In an interview with *Time* magazine, Wikipedia founder Jimmy Wales said he agreed with teachers that Wikipedia is not a legitimate source: “People do need to be aware of how it is created and edited so they can treat it with the appropriate caution. [...] The site is a wonderful starting point for research. But it’s only a starting point because there’s always the chance that there’s something wrong, and you should check your sources if you are writing a paper.” This is the view held at PHS as well.

Format of the Research Paper

Leave **margins of one inch** at the **top** and **bottom** and on **both sides** of the text. Number all pages, including the list of works cited, consecutively throughout the research paper in the upper right-hand corner, one-half inch from the top and flush with the right margin. Type your last name and insert a space before the page number. Do not use the abbreviation *p.* before a page number or add a period, a hyphen, or any other punctuation mark. Research papers are **double-spaced throughout, including quotations and the list of works cited**. Use Times New Roman font, size 12.

HELPFUL WEBSITES

www.big6.com/kids/7-12.htm **The Big Six Approach to Information Problem Solving**

owl.english.purdue.edu **OWL: The Purdue Online Writing Lab**

www.proquestk12.com **> Homework Help** Includes Research Tools

www.worldbookonline.com/student/home **> Research Tools**

PROCEDURE TO WRITING A RESEARCH PAPER

1. Select a general subject of interest to you.
2. *Think about what you know and what you want to know .
*Read overviews of the subject in encyclopedias, books, magazines.

*Discover how others have divided the subject and organized their research.
3. Narrow your focus.
4. Write a preliminary thesis statement.
5. Prepare a preliminary works cited list on cards as you begin finding sources and reading.
6. Read extensively and take notes on note cards.
*Record information for works cited list or bibliography on cards as you proceed.
7. Collect information from primary sources if possible.
8. Using note cards, write a working outline.
9. Continue developing your research through further reading, discussion, rereading and note taking.
10. Sort note cards to follow your working outline.
11. Revise your preliminary thesis statement to make sure it reflects what you have learned.
12. Revise your outline. Save completed work.
13. Draft the body.
14. Draft the conclusion.
15. Check to make sure the conclusion you have reached is reflected in the thesis. Do not include something you have not proven in the body.
16. Draft the introduction.
17. Revise, revise, revise.
18. Document your sources and create the works-cited and works-consulted list or bibliography.
19. Edit and proofread your final version.
20. Develop a title page.
21. Print your title, outline, paper and cited works or bibliography.

NOTE TAKING

Go to a reliable source, skim the selection to make sure it is worthwhile to your purpose and to understand how it is organized. Read the selection. Next, on a notecard list the main ideas. Review the material. Write a paraphrase in your own words, put quotation marks around key words or phrases, and indicate page numbers of the quotations. (Check your bibliography card to make sure you have complete author, title, and publication information.)

Bibliography Code: It is often useful to have a separate set of resource cards which include all of the bibliographic information. Letter these cards A,B,C, etc. When taking notes from the source you may then put the source letter on the notecard.

Use note cards. Write only on one side. Include the following on each card.

- ⑥ Subject heading on top line of card (**Note:** This means you may have several note cards for one source)
 - Subheadings are often useful on the 2nd line of the card.
- ⑥ information paraphrased in retrievable prose
- ⑥ source information—this can be a code to the appropriate bibliography card. See Bibliography Code above.
- ⑥ quoted material enclosed in quotation marks with page number.

TAKING NOTES

	Summary	Paraphrase	Direct Quotation
WHEN to use	* to shorten or condense a long section	* to simplify complex material *to make technical language clearer *to give a detailed interpretation and evaluation of the source	*for unusually important information *for controversial ideas which needs direct support *give insight *clinch argument
HOW to take notes	*use abbreviations & fragments *use your own writing style *deal only with the essential points, while maintaining the author's intent	*rewrite by restating *writing style should be completely your own	*copy exactly
HOW to use in paper	*provide background information *cite other sources that support a principal source *draw a conclusion	*written as though you were saying it, but the idea is always attributed to the author	*Jones says, "..." *Smith describes, "..."
CITATION	*parenthetical citation Example: (Bateson 97) Including author's last name, page#	*parenthetical citation	*quotation marks <i>and</i> *parenthetical citation

OUTLINE

1. Purpose: The outline keeps you on track, gives an overview of your essay to the reader, insures appropriate emphasis on various sections, aids in your organization and enables you to spot missing or irrelevant material.

2. Form: The two types of outline are topic or sentence. Capital letters and periods are required in your sentences if you use that form.

OUTLINE FORMAT:

- I. Major Division of Topic (more general)
 - A. Subdivision (more specific)
 - 1. Minor point of Subdivision
 - 2. Minor point of Subdivision
 - a. Detail to support point
 - b. Detail to support point
 - B. Subdivision
- II. Major Division of Topic

NOTE:

A division implies two or more parts.

If you have Subdivision A, you need the corresponding Subdivision B, etc.

If you have Minor point 1, you need the corresponding Minor point 2, etc.

The divisions must follow some logical reason. You should be able to say, "I have arranged my paper this way because..."

EXAMPLE OF A WORKING OUTLINE:

GLOBAL WARMING

- I. Introduction
- II. Causes of Global Warming
- III. Impact of Global Warming
- IV. Limiting Global Warming
- V. Agreement on Global Warming
- VI. Conclusion

EXAMPLE OF A DETAILED OUTLINE:

GLOBAL WARMING

- I. Introduction – Global warming is a threat to our planet’s future.
- II. Causes of Global Warming
- III. Impact of Global Warming

A. Melting of the Antarctic Ice Shelf

B. Harm to Ocean Life

C. Rising Sea Level

D. Changing weather patterns

E. Threat to human health

1. Spread of tropical diseases

2. Heat waves

3. Floods and drought

IV. Limiting Global Warming

A. Control CO2 emissions

B. Increase fuel efficiency

V. Agreement on Global Warming - Kyoto Protocol

VI. Conclusion – The impact of global warming must be reduced to protect our environment.

SAMPLE FORMAL OUTLINE FORMAT:

Chris S. Grace

Mr. Danley

World History

12 March 2011

54 Years in Captivity

Thesis Statement: Tibet is entitled to the self-determination necessary to preserve its unique culture.

I. Introduction

II. Land and Climate

III. Tibetan People

A. Education

1. System and policies

2. Tibetan view

C. Religion and Culture

1. Mahayana Buddhism

2. Dalai Lama

3. Government oversight

II. Chinese Control

A. Arrogance

1. Racial

2. Cultural

B. White Paper

3. Freeing serfs

4. Improving economy

C. Communism

D. Cultural Revolution

III. Conclusion

CREDITING OR DOCUMENTING:

Plagiarism

To plagiarize is to use another's ideas or expressions in your writing without acknowledging the source. Plagiarism is intellectual theft. You may certainly use another's words and ideas in your research paper, but the borrowed material must not seem to be your creation.

A type of self-plagiarism occurs when a student submits in a course a paper completed for a previous course. This constitutes cheating. If you wish to rework a previously submitted paper, secure permission from your current teacher.

With the use of Internet sources, the related issue of copyright infringement has become increasingly relevant. Many people seem to think that online material may be reproduced and distributed freely. However, most Internet material is protected by copyright law and should be treated by the writer of a research paper in the same manner as printed works. Cutting and pasting from the Internet to your document without appropriate citation is considered plagiarism, and may result in a zero on the assignment.

The writer of a research paper must acknowledge the source of everything that has been borrowed from other works—not only direct quotations and restatement of others' words which appear without quotes, but also information and ideas. Common sense should dictate what needs to be documented. For instance, common knowledge (“The United States celebrates its independence each Fourth of July”) and familiar proverbs (“Two wrongs don't make a right”) rarely require documentation. But the writer must make certain that no borrowed material is mistaken for his own. When in doubt, cite the source.

What gets credited and what does not? When can I credit sources in the context?

Credit is given to sources of information to enable the reader to verify such things as statistics, to find additional materials on the subject, and to give authority to the paper. General information which can be found in various places is not usually credited e.g. “Richard Nixon and Gerald Ford, Republicans, served as President from 1969-1977.”

Basic In-Text Citation or Parenthetical Citation

Crediting in context: Give the source right in the text, e.g. “In an interview with U.S. News and World Report, October 21, 2005, p.27, Brian Jenkins said, ‘Americans are the number one targets for terrorists.’”

Parenthetical Citation: Where the flow is disrupted by crediting sources in context, use parenthetical documentation which refers your reader to the sources-cited list, the bibliography, at the end of your research paper. Place the parenthesis at the end of the sentence in your text. The sources author's last name and page number of the quotation go inside the parenthesis.

The parenthetical citation located at the end of the following sentence exemplifies MLA style:

Because of its mathematical vagueness, Newton's clever attempt to solve the mystery of the creation of the universe is ultimately unsatisfactory (Davies 46).

The citation (Davies 46) indicates that the information contained in the sentence was derived from page 46 of a work authored by someone named Davies. More information regarding this source can be found in the works cited list located at the end of the research paper.

The following is an example of such information:

Davies, Paul. *The Mind of God: The Scientific Basis for a Rational World*. New York: Simon, 1983.

This entry indicates that the author of the work entitled *The Mind of God: The Scientific Basis for a Rational World* is Paul Davies. Additionally, the book was published in New York by Simon & Schuster in 1983.

The in-text citation in MLA style contains only enough information to allow the reader to locate the source in the works cited list. If an author's name is included in the text of the paper, immediately before

the information requiring documentation, only the page number should appear in the citation (221). If two or more works by an author appear in the works-cited list, a shortened version of the title (often just the first word of the title) is also included in the citation: (Davies, *Mind* 86). If you wish to include two or more works in a single parenthetical reference, use semicolons to separate the citations (Smith 29; Brown 10).

Parenthetical Citations of Electronic Sources: In-text citations for electronic sources are treated in most respects as print texts are. The only real difference occurs because electronic texts do not have page numbers (unless the source is in PDF format or otherwise mimics a print version of the source). Sometimes, numbered paragraphs appear on an electronic source. In such cases, use paragraph numbers instead of page numbers. The paragraph number should appear in your citation following the abbreviation par. If an electronic source includes section numbers or screen numbers, use those numbers after the word section or screen. Most often, however, the source will have no paragraph, section, or screen numbers. In such instances, include no number in the parentheses, as shown below:

The Collaborative Virtual Workspace (CVW) prototype is being used by the Defense Department for crisis management (Davidson and Deus).

List of Works Cited

A NOTE ON RESEARCH PAPER STYLES

There are several style guides which one can follow. This PHS Style Guide is adapted from the Modern Language Association Handbook for Writers of the Research Paper. It is commonly used in the humanities (literature, history, philosophy, etc.). Research conducted in the social sciences (psychology, sociology, political science, education, journalism or public health) often follows the documentation style of the American Psychological Association, APA. When preparing to write research papers, you should ask your instructor which style guide to follow and if there are any other requirements or exceptions to the style guide they prefer. Both MLA and APA guides are widely available via the internet.

The list of works cited appears at the end of the research paper. This list **contains all the works that have been cited in the text of the paper. Do not list sources not cited in the paper.** It provides the information necessary for a reader to locate and be able to read any sources you cite in the essay. Each source you cite in the essay must appear in your works cited list; likewise, each entry in the works cited list must be cited in your text.

Start the list on a new page (insert a return and a page break after the final line of your text), continuing the page numbering of the text. Center the heading, Works Cited, on the first line of the page (an inch from the top of the paper). Strike one return between the title and the first work listed. Double-space the entire list, within and between entries. Each entry begins flush with the left margin. **When an entry runs more than a single line, indent any subsequent lines one-half inch (i.e., set hanging**

indentation).

Alphabetize entries by the author's last name, using the letter-by-letter system:

MacDougal, Steve
McVickers, Colleen
Saint-Exupéry, Antoine de
St. James, Claire

If the list contains two or more works by the same author, alphabetize these entries by title. Include the author's name in the first entry only. In subsequent entries by that author, type three hyphens followed by a period in place of the name; the three hyphens stand for exactly the same name as in the preceding entry:

Frost, Robert.
---.

If two or more entries by coauthors begin with the same name, alphabetize by the last names of the second authors listed:

Johnson, William, and Miriam Bourke
Johnson, William, and Earl Swinth

If no author's name is given, alphabetize by the title, ignoring any initial *A*, *An* or *The*.

The Dictionary of Cycling
An Encyclopedia of Medical Procedures

Works Consulted: Your teacher may ask you to include a list of works consulted. These are sources used in your research that you did not cite in the text of your essay. The citation format for these entries follows MLA guidelines.

Sample Works-Cited Entries

A general rule is to provide complete information to guide your readers to the sources of your information. Each entry follows the pattern of author, title, publication information. The following examples indicate the punctuation required for each entry. Numbers in brackets are for reference only and do not occur in the entry. Each item in the entry and the entries themselves are followed by periods.

The basic works-cited entry contains the following information:

Author's last name, first name. *Title of the Work*. Place of publication: Publisher, year of publication.

Author: Always reverse the author's name, placing a comma after the last name and a period after the complete name. **If a work has more than one author, invert only the first author's name, follow it with a comma, than continue listing the rest of the authors. If no author is given for a particular work, alphabetize by the title of the piece and use a shortened version of the title for parenthetical citations.** Give the author's name as it appears on the title page. Omit titles, affiliations, and degrees that precede or follow names:

Jeanne H. Boyd, PhD [title page]
Boyd, Jeanne H. [works-cited list]
Sir Randolph Worthington [title page]
Worthington, Randolph [works-cited list]

A suffix that is an essential part of a name (e.g., *Jr.* or *III*) appears after the name, preceded by a comma:

Brown, David Franklin, Jr.
Rockefeller, John D., IV.

Title: List the full title of the work, as it appears on the title page and followed by a period. Capitalize each word in the titles of articles, books, etc. This rule does not apply to articles, short prepositions, or conjunctions unless one is the first word of a the title or subtitle. If the work has a subtitle, place a colon after the main title (unless the main title ends in some other punctuation mark) and a period after the entire title.

Underline or italicize titles of books, journals, magazines, newspapers and films. Use quotation marks around the titles of articles in journals, magazines, and newspapers. Also use quotation marks for the titles of short stores, book chapters, poems and songs.

Place/Publisher: The **place of publication and publisher** (and sometimes the date of publication) should be taken from the title page of the work. Any information not located on the title page can usually be found on the copyright page (the reverse side of the title page). If multiple publishers or locations are listed, use only the first. For cities outside the United States, add an abbreviation for the country (or Canadian province). Shorten the name of the publisher (see **C.10–11**). Use the latest copyright year listed. Place a colon (followed by two spaces) between the place of publication and the publisher, a comma between the publisher and the date, and a period following the date.

If you are citing an article, an essay, a short story, a poem, or some other work that appears within a collection, you need to give the inclusive page numbers of the piece you are citing (following the publication date and a period). If an article is not printed on consecutive pages, give only the first page number followed by a plus sign (6+). If the collection arranges works alphabetically, you may omit page numbers.

Date of Publication: Sometimes a source may not provide the information you need. In such cases, provide what you can. Use the following abbreviations to indicate any missing publication information. Note the use of upper and lower case.

n.d.	no date of publication	(New York: Knopf, n.d.)
N.p.	no place of publication	(N.p.: Knopf, 2007.)

n.p. no publisher (New York: n.p., 2007)
N.pag. no pagination (New York: Knopf, 2007. N.pag.)

In the list of works cited, abbreviate the names of months (except for May, June, and July) as follows:

Jan.	Apr.	July	Oct.
Feb.	May	Aug.	Nov.
Mar.	June	Sept.	Dec.

Do not abbreviate the seasons: Spring, Summer, Winter, Fall.

FORMATS AND EXAMPLES OF WORKS CITED

Print Resources

BOOK: [1] author's last, then first name. [2] Title. [3] city of publication: the publisher, year of publication.

Book: One Author

Twain, Mark. The Adventures of Huckleberry Finn. New York: Signet Classics, 1959.

Rasmussen, Kent and Thomas A. Tenney. *Mark Twain A to Z: The Essential Reference to His Life and Writings*. New York: Facts on File, Inc., 1995.

Book: Two Authors

Houghton, Walter, and Robert Strange. *Victorian Poetry and Poetics*. Cambridge: Harvard UP, 1959.

Book: Three Authors

Allport, Gordon, Phillip E. Vernon, and Gardner Lindzey. *Study of Values*. New York: Houghton, 1951.

Book: More Than Three Authors

Campbell, Angus, et al. *The American Voter*. New York: Wiley, 1964.

Two or More Books by the Same Author

Cook, Margaret G. *The New Library Key*. New York: Wilson, 1963.

---. *A System for Text Management*. New York: Farrar, 1968.

Book: No Author

The National Lottery. London: Watts, 1932.

Book: Editor, No Author

Seltzer, Lawrence H., and Frances Thomas, eds. *Economic Recovery Issues*. Detroit: Wayne State UP, 1974.

OTHER PRINTED MATERIALS

An Introduction, a Preface, a Foreword, or an Afterword

Elliott, Emory. Afterword. *The Jungle*. By Upton Sinclair. New York: Bantam, 1985. vii-xvii.

A Work in an Anthology

Allende, Isabel. "Toad's Mouth." Trans. Margaret Sayers Peden. *A Hammock beneath the Mangoes: Stories from Latin America*. Ed. Thomas Colchie. New York: Plume, 1992. 83-88.

Article in a Reference Book (State volume number of a multivolume work.)

Brakeley, Theresa C. "Mourning Songs." *Funk and Wagnalls Standard Dictionary of Folklore, Mythology, and Legend*. Ed. Maria Leach and Jerome Fried. New York: Crowell, 1950.

Kermode, Frank. "A Babylonish Dialect." *Contemporary Literary Criticism*. Vol. 57. Ed. Roger Matuz. Detroit: Gale, 1990. 200-01.

Stark, John. "Thomas Pynchon." *Dictionary of Literary Biography, Volume Two: American Novelists since World War II*. Ed. Jeffrey Helterman and Richard Layman. Detroit: Gale, 1978.

Pamphlet (Treat a pamphlet as you would a book.)

Best Museums: New York City. New York: Trip Builder, 1993.

Government Publication (often printed by the Government Printing Office, abbreviated as GPO)

United States. Dept. of Labor. *Child Care: A Workforce Issue*. Washington: GPO, 1988.

The Bible [mention title of edition in the text of your paper; list chapter and verse in parenthetical citation, e.g. (Ezek. 1.5-10)]

The Holy Bible. Revised Berkeley Version. Nashville: Gideons International, 1993.

MAGAZINE: [1] author's last, then first name.[2] "Article Title." [3] Title of Magazine, date of publication: pages.

Walker, Dianna. "Steve Job: Restart Apple." Time, 18 Aug. 1997: 28-34.

Mertl, Melissa. "An E-Nose for Trouble," Discover, Sept. 2001: 20-21

SIRS ENDURING ISSUES or ARTICLE REPRINTED IN A LOOSE-LEAF

COLLECTION: [1] author's last, then first name.[2] "Article Title." [3] Title of Original Publication, date of publication: pages.[4] *Information Service (SIRS)*: [5] volume title, [6] Volume number or volume year, [7] Article #.

Roth, Chris. "Three Decades of Film Censorship. . .right before your eyes." Humanist, Jan./Feb., 2000:

9-13. *SIRS Enduring Issues: Human Relations*, 2001, # 2.

FAMILIAR REFERENCE WORKS (Encyclopedia SETS ONLY, dictionaries, almanacs): [1] author's last, then first name.[2] "Article Title." [3] Encyclopedia Name, [4] year of edition.

MacMillan, Donald B. "Polar Exploration." Compton's by Encyclopedia Britannica, 2005.

Familiar reference works include Compton's and World Book. For individual titles, ex. Encyclopedia of the Cold War, use Book Format.

NEWSPAPER ARTICLE: [1] author's last, then first name.[2] "Article Title." [3] Newspaper Name and date, edition: section: page.

Merzer, Martin and Sudarsan Raghaven. "Muslim World Worried, Rumsfield Says." Missoulian October 4, 2001: Sec. A: 1.

Hale, Ellen. "Ex-commando warns of Afghanistan Perils." USA Today October 2, 2001: Sec.A:8.

Non Print Resources

INTERVIEW: [1] Interviewee's last, then first name.[2] How you conducted the interview. [3] date.

Woodhouse, Judie. Telephone interview. 18 Aug. 2009.

VIDEO OR FILM: [1] Title. [2] Director. [3] Performers. [4] Studio, year.

Places in the Heart. Dir. Robert Benton. Perf. Sall Field, Danny Glover, Ed Harris, and John Malcovich. Paramount, 1984.

Electronic Resources

Electronic publications (especially World Wide Web pages) are not as fixed and stable as print material. Therefore, additional information about electronic works is required.

MLA no longer requires the use of URLs in MLA citations. Because Web addresses are not static (i.e. they change often) and because documents sometimes appear in multiple places on the Web (e.g. on multiple databases), MLA explains that most readers can find electronic sources via title or author searches in Internet Search Engines.

For instructors or editors that still wish to require the use of URLs, MLA suggests that the URL appear in angle brackets after the date of access. Break URLs only after slashes. When word processing, insert a “soft return” to break lines by striking SHIFT + RETURN.

Basic Style for Citations of Electronic Sources (including Online Databases) Here are some common features of electronic resources citations. Not all Web pages will have this information. Collect as much of the following information as you can:

- Author and/or editor names (if available)
- Article name in quotation marks (if applicable)
- Title of the Website, project, or book in italics.
- Any version numbers available, including revisions, posting dates, volumes, or issue numbers.
- Publisher information, including publisher name and publishing date.
- Take note of any page numbers (if available).
- Date you accessed the material.
- URL (if required, or for your own personal reference).

A TYPICAL ENTRY FOR A WORLD WIDE WEB PAGE:

Editor, author or compiler name (if available). “Title (or main heading) of web page.”

Title of web site. Version number (if available). Name of institution/organization affiliated with the site (sponsor or publisher), publication date or date of resource creation (if available). Medium of publication. Date of access.

“Cold War.” *Eleanor Roosevelt National Historic Site*. National Park Service, 2003. Web. November 23, 2010.

If no author’s name can be found, begin with the title of the page. **Always include the date the site was accessed.**

Remember to use *n.p.* if no publisher name is available and *n.d.* if no publishing date is given.

Since web addresses can change frequently, and their length and complexity can result in typographical errors, accuracy in supplying other information (e.g., author’s name, title of site) is vital.

The following are examples of works-cited entries for several types of electronic publications commonly cited in research papers. If you cannot find some of this information, cite what is available. Do NOT include page numbers in Works Cited entries for electronic resources.

If you cannot identify the source of the information on a World Wide Web site or the credibility of its authorship, do not use the information in an academic research paper.

EMAIL: [1] Sender’s last name, first name. [2] “Subject line of message.” [3] Recipient. [4] date.[5] Medium of publication.

Reagan, Ralph. “RE Contra activity.” Message to Joe Stevens. September 11, 2006. E-mail.

AN IMAGE (including a painting, sculpture, or photograph): [1]Artist’s last name, first name. [2] Name of art work italicized. [3] Date of creation. [4] Institution and city where the work is

housed. [5] Name of the website in italics. [6] Medium of publication. [7] Date of access.

Klee, Paul. *Twittering Machine*. 1922. Museum of Modern Art, New York. *The Artchive*. Web. 12 June 2010.

AN ARTICLE FROM AN ONLINE DATABASE: Cite articles from online databases as you would the print sources. In addition provide the title of database italicized, the medium of publication and the date of access.

[1] Author's last name, first name. [2] "Article Title." [3] Title of publication in italics [4] Date: page numbers. [5] Name of online database in italics. [6] Publication medium. [7] Date of access.

Pastor, Ed. "Don't Let Our Values Fall Prey to Fear." *The Arizona Republic* 9 September 2009: p B2. *SIRS Researcher*. Web. 12 November 2010.

USE THE LINKS PROVIDED ON THE DATABASES TO AUTOMATICALLY GENERATE A CITATION DRAFT. LOOK FOR:

How to cite...

Citation Rules

Article Citation

Citation Link

Annotations—Summary information on sources used in research

Your instructor may require that you "annotate" your works-cited list. This common requirement helps make your works-cited list, or bibliography, more "user-friendly" for others who may be doing research on similar subjects. The well-written annotation provides your readers with a more thorough understanding of the sources from which you have gathered your information.

Annotation requirements may vary; however, typical information included is as follows:

1. Summary of the content and scope of the source
2. Bias of the source
3. Usefulness of the source to you.

Annotations are written in sentences and/or phrases. The well written annotation gives your reader an accurate "snapshot" of the source, its content, bias and usefulness.

Format Example: Begin your annotation on the first line following the source information.

Example of Annotated Works Cited List

Writing Poetry

Greene, Jennifer. *What I Keep*. Greenfield: The Greenfield Review Press, 1999.

A member of the Confederated Salish and Kootenai Tribes, Jennifer Greene is also Chippewa/Cree. Her collection of poems paints a vivid picture of contemporary reservation life.

The poems are deeply personal, yet the feelings and emotions cut across all racial boundaries. Her intensely imagistic poems were of great help in understanding the possibilities afforded this writer.

“Pence, Amy. “Poems from God: a Conversation with Li-Young Lee.” *Poets and Writers Magazine*, November-December, 2001, pp 22-27.

Pence ‘s interview focuses on the spiritual connection to writing poems as well as cultural and family influences. The spiritual bias and exploration prevent us from learning more technical aspects of poetry. Still, Lee’s explanation of the meditative quality of poetry was useful in writing this paper.

Solari, Rose. “The Sound of What Matters.” *Common Boundary*, Jan./Feb. 1996: 24-32.

The author and poet discusses the resurgence of poetry in the 1990's in America. Contemporary poets are quoted about the movement as well. Solari focuses on the meaning audiences and poets gain from the experience of engaging in poetry as writers, listeners, readers. This article helped me greatly, especially with the thesis of my paper.

Untermeyer, Louis. *Story Poems: An Anthology of Narrative Verse*. New York: Washington Square.Press, Inc., 1957.

Hundreds of story poems organized by subject and purpose: people, heroes and legends, fables and fantasies, adventures, laughter and rhyme, even ballads and poems of the heart. Many are from well known writers both American and British but many are from relatively obscure poets. As for how to write narrative verse, there are many examples but no explanation regarding form. This source was only marginally helpful to my research

GLOSSARY OF USAGE

This glossary provides guidance in choosing between two words that are often confused. It also includes certain words and expressions that should be avoided completely when one is speaking or writing for formal situations.

The examples included in this glossary were taken from *Elements of Writing*, *MacMillan’s English* and *Student’s Book of College English*. Refer to these texts for additional examples.

a lot, alot This expression is always written as two words, and means “a large amount.” Some authorities suggest avoiding it altogether in formal English.

- **A lot** of television programs show too much television violence.
- Many television programs show too much television violence.

accept, except *Accept* is a verb that means “to receive” or “to agree to.” *Except* is usually a preposition that means “but.”

- Miki decided to **accept** the invitation to lunch.
- The restaurant is open every day **except** Monday.

advice, advise *Advice* is a noun. *Advise* is a verb.

- His **advice** to me was to leave town by noon.
- I **advise** you to start walking and not look back.

affect, effect Although *affect* and *effect* sound nearly the same, they should not be confused. *Affect* is a verb that means “to cause a change in, to influence.” *Effect* may be a noun or a verb. As a noun it means “result.” As a verb it means to “bring about or accomplish.”

- Daily exercise will **affect** your health. [*verb meaning influence*]
- Daily exercise will have a good **effect** on your health. [*noun meaning result*]
- Daily exercise will **effect** a positive change in your health. [*verb meaning bring about*]

all ready, already *Already* means “previously” or “by the designated time.” *All ready* means “all set, all prepared.”

You’ve **already** reminded me that I owe you money.
The meal is **all ready**. Let’s eat!

all right, alright Write this expression as two words. Although often seen in print as one word, most authorities prefer *all right*. *Alright* is considered slang.

- I hope the baby is **all right**.

all together, altogether *All together* means “joined in a group.” *Altogether* means “thoroughly” or “totally”.

The students pooled their money and **all together** bought a gift for their teacher.
Your writing is **altogether** obscure.

amount, number *Amount* and *number* both refer to quantity. Use *amount* when referring to nouns that cannot be counted. Use *number* when referring to nouns that can be counted.

- A huge **amount** of lava spurted from the erupting volcano.
- A **number** of volcanoes are still active today.

a while, awhile *A while* is made up of an article and a noun. *In* and *for* often come before *a while*, forming a prepositional phrase. *Awhile* is an adverb; it follows an action verb.

- Stay right here for **a while**.
- I hope you planned to wait **awhile**.

bad, badly Always use *bad* as an adjective. Therefore, *bad* is used after linking verbs. Use *badly* as an adverb. *Badly* usually follows action verbs.

- The machine made a **bad** copy. [*adjective*]
- The potato smelled **bad**. [*adjective following linking verb*]

- I felt **bad** about your poor grades. [*adjective following linking verb*]
- His cut is bleeding **badly**. [*adverb following action verb*]

between, among Use *between* when you are referring to two things at a time, even though they may be part of a group consisting of more than two.

- Take the seat **between** Alicia and Noreen in the third row.
- What is the difference **between** Anna Pavlova and other ballet dancers?
- The manager could not decide which of the four players to select because there was not much difference **between** them. (Although there are more than two players, each one is being compared with the others separately.)

Use *among* with groups of three or more:

- The committee members argued **among** themselves.
- We were able to collect only ten dollars **among** the four of us.

bring, take *Bring* means “to come carrying something.” *Take* means “to go carrying something.” Think of *bring* as related to “come” and *take* as related to “go.”

- **Bring** that box over here.
- Now **take** it to the basement.

compose, comprise *Compose* means “to make up, to constitute.” *Comprise* means “to be made up of, to encompass.”

- Thirteen separate colonies **composed** the original United States.
- The original United States **comprised** thirteen separate colonies.

continual, continuous *Continuous* means “completely uninterrupted, without any pause.” *Continual* means “frequently repeated, but with interruptions or pauses.”

- The **continuous** noise at the party next door kept us awake.
- The patient received **continuous**, around-the-clock care.
- He had a bad cold and blew his nose **continually**.
- She changed jobs **continually**.

could of, might of, must of, should of, would of After *could, might, must, should* or *would*, use the helping verb *have*, not the preposition *of*.

- I **could have** danced all night.
- I **might have** won the singing award if I had not lost my voice the day before.

different from, different than *Different from* is preferable in all circumstances.

disinterested, uninterested *Disinterested* means “impartial, unbiased.” *Uninterested* means “bored, indifferent.”

- The audience was uninterested in the boring play.
- A disinterested judge is necessary for a fair trial.

each *Each* takes a singular verb and a singular pronoun.

- **Each** breed of dog has its own virtues.

emigrate, immigrate Both terms refer to leaving one country to live in another; they differ only in perspective. One who *emigrates* leaves his country to live in another. One who *immigrates* enters a new country to call it his home.

- Gregor **emigrated** from his home in Germany so he could settle in America.
- Gregor left Germany and **immigrated** to America to begin a new life.

farther, further Use *farther* for geographic distance, *further* for everything else.

- Manhattan is eighteen miles **farther** down I-90.

- We should discuss that matter **further**.

fewer, less Use *fewer* when referring to nouns that can be counted. Use *less* when referring to nouns that cannot be counted. *Less* may also be used with figures that are seen as a single amount or quantity.

- Buy **fewer** apples than you did last week.
- We cooked **less** rice last night.
- The rent was **less** than \$400. [The money is treated as a single sum, not as individual dollars.]

good, well Always use *good* as an adjective. *Well* may be used as an adverb of manner telling how ably something was done or as an adjective meaning “in good health.”

- The child is a **good** speaker. [*adjective*]
- The child looks **good** in that coat. [*adjective after linking verb*]
- The child speaks **well**. [*adverb of manner*]
- The child is not **well** right now. [*adjective meaning in good health*]

he/she, his/her, him/her, he or she, his or hers, him or her These efforts to achieve gender equality in language usually sound strained and pompous. Use a plural subject and pronoun, choose one gender or the other when writing generically, or reconstruct the sentence to eliminate sexist language.

Poor: If a student is late, **he/she** will receive a tardy.

Better: If a student is late, he or she will receive a tardy.

Better: If a student is late, she will receive a tardy.

Better: Students who are late will receive tardies.

hopefully *Hopefully* is an adverb, which means that it modifies and usually appears next to or close to a verb, adjective, or another adverb. Think “with hope.”

- The farmers searched **hopefully** for a sign of rain.
- **Hopefully**, the children ran down the stairs on Christmas morning.

Hopefully does not mean “I hope, he hopes, it is hoped that” Avoid using it in sentences like the following:

- **Hopefully**, we can deal with this mess this week.
- The new driver’s license program, **hopefully**, will cut down on traffic fatalities.

I, me *I* functions as the subject in a sentence or clause, and as a complement in “*It is I*”. *Me* is the object of a verb or preposition.

He gave the book to **me**.

For **me**, nothing beats chocolate pudding.

To determine which is correct in sentences like, “Nobody is stronger than *I* (or *me*)”, complete the sentence with a verb to see which makes more sense.

Wrong: Nobody is stronger than **me** (am).

Right: Nobody is stronger than **I** (am).

I believe, in my opinion, personally Often unnecessary and usually best avoided in persuasive writing. It is understood that you are the author of the paper, and as such, what you are writing is what you believe. **I believe, in my opinion, and personally** weaken the tone of your writing. Persuade the reader. State your opinion forcefully, as fact. (This is not to say, however, that you should fudge facts.)

Poor: **I believe** it is wrong to discriminate against people.

Better: It is wrong to discriminate against people.

imply, infer Something *implied* is something suggested or indicated, though not expressed. Something *inferred* is something deduced from evidence at hand.

- Farming **implies** early rising.
- Since he was a farmer, we **inferred** that he got up early.

irregardless Not standard English. The correct term is *regardless*.

its, it's, its' This little three-letter combination causes more errors than any other grouping of letters in the English language. *Its* is the possessive form of *it*. *It's* is a contraction of *it is* and should never be used unless it means precisely this. There is no such form or word as *its'* in the language.

- The dress has lost **its** shape. [*possessive of it*]
- I think **it's** going to rain. [*contraction of it is*]

-ize Do not coin verbs by adding this suffix. Many good and useful verbs do end in *-ize*: *summarize*, *temporize*, *fraternize*, *harmonize*, *fertilize*. But there is a growing list of abominations: *containerize*, *customize*, *prioritize*, *finalize*, to name four. Be suspicious of *-ize*; let your ear and your eye guide you. Never tack *-ize* onto a noun to create a verb. Usually you will discover that a useful verb already exists. Why say "utilize" when there is the simple, unpretentious word "use"?

lay, lie People often confuse these two words in both writing and speaking. *Lay* means "to put" or "to place"; it takes a direct object. *Lie* means "to recline" or "to be positioned"; it never takes an object.

- **Lay** the bar of soap on the edge of the sink.
- I like to **lie** under a shade tree in the summer.

Some struggle with the principal parts of these verbs. Understand that participles require a helping verb, and that the past tense of *lie* is *lay*.

Note the following:

Lie: to rest or recline
Present tense: lie
Past tense: lay
Present Participle: lying
Past Participle: lain

Lay: to put or place
Present tense: lay
Past tense: laid
Present Participle: laying
Past Participle: laid

lead, led As a noun, *lead* has various meanings (and pronunciations).

The student has no **lead** for his pencil.
The reporter wanted a good **lead** for her story.
Which athlete is in the **lead**?

The past of the verb *lead* is *led*.

The president always **leads** the meetings.
I **led** the horse to water and made him drink.

like Not to be used for the conjunction *as*. *Like* governs nouns and pronouns; before phrases and clauses the equivalent word is *as*.

- We spent the evening **as** in the good old days.
- She thinks **as** I do in this matter.
- He drives **like** a maniac.
- Chloï smells **like** a rose.

loose, lose *Loose* means "free," "not firmly attached," or "not fitting tightly." *Lose* means "to have no longer," "to misplace," or "to fail to win."

- My watch is so **loose** that I'm afraid I will **lose** it.

may be, maybe *May be* is a verb form meaning “could be, can be.” *Maybe* is an adverb meaning “perhaps.”

- I **may be** wrong, but I feel that *Light in August* is Faulkner’s finest novel.
- **Maybe** we ought to start all over again.

Mr., Mrs., Miss, Ms. Neither use these titles when writing about historical figures, nor about past cultural or scientific figures. Use these terms little when referring to living people: the more famous the person, the less need there is for any title. Refer to people by their last name after you first introduce them in full.

Poor: **Mr.** Edgar Allen Poe wrote “The Raven”; **Mr.** Poe had a dark imagination.

Better: Edgar Allen Poe wrote “The Raven”; Poe had a dark imagination.

Because you are not on a first name basis with such figures, never refer to them by their first name. “Edgar had a dark imagination.”

Ms. Though Miss and Mrs. are still used, Ms. is now standard usage when referring to women, married or single. Its equivalent is Mr.

none *None* means “no one” or “not one” and takes a singular verb and pronoun.

- **None** of these women understands that she is a public servant.
- **None** of those men is willing to accept his responsibilities.

Oftentimes Wordy and redundant. Use *often*.

O.K. Colloquial English, also spelled **okay**, or **OK**.

principle, principal *Principal* refers to something highest in importance or rank. It also refers to the head of a school. *Principle* means “a basic truth, standard, or rule of behavior.”

- In the third act of the play, the **principal** character is killed in a car accident.
- The Constitution was founded on the **principle** that all men are created equal.

quiet, quite *Quiet* means “silent” or “almost silent.” *Quite* means “rather” or “completely.” Informally, its used as in “*quite* the weather.”

raise, rise The verb *raise* means “to cause to move upward” and always takes an object. *Rise* means “to go up;” it is an intransitive verb and so does not take an object.

- We will **raise** the flag at sunrise.
- A helium-filled balloon will **rise** high into the air.

really, very Use these words sparingly. When strong emphasis is needed, use words strong in themselves.

reason is because Redundant. Use *reason is that* – or even better, *because*.

Poor: The **reason** I’m angry **is because** you lied to me.

Better: The **reason** I’m angry **is that** you lied to me.

Best: I’m angry **because** you lied to me.

secondly, thirdly, etc. Unless you are prepared to begin with *firstly* and defend it (which will be

difficult), do not prettify numbers with -ly. Modern usage prefers *second*, *third*, and so on.

sic *Sic* means “thus” or “so” in Latin. *Sic* indicates that an obvious error in quoted material is not yours, but that it actually appeared that way in the original. Enclose sic in brackets when used within a quote; use parenthesis when the error is at the end of a quote.

Nothing can extinguish my intrest [**sic**] in Shakespeare.

Nothing can extinguish my interest in Shakespear “ (**sic**).

sit, set *Sit* means “to place oneself in a sitting position.” *Sit* rarely takes an object. *Set* means “to place” or “to put” and usually takes an object. *Set* may also be an intransitive verb when it is used with *sun* to mean the sun is “going down” or “sinking out of sight.” When *set* is used in this way, it does not take an object.

- **Sit** down and stop talking.
- **Set** the flowers on the mantelpiece, please.
- The sun **set** in a blaze of color.

supposed to, used to Don’t forget the d in supposed and used.

than, then *Than* is a conjunction used to introduce the second element in a comparison; it also shows exception. *Then* is an adverb that means “at that time,” “soon afterward,” “the time mentioned,” “at another time,” “for that reason,” “in that case,” or “besides.”

- Aaron is more athletic **than** Carl.
- It is none other **than** our Japanese friend Tamotsu!
- I remember it was hot **then**.
- You bowl first, and **then** it will be my turn.
- If you won’t tell him, **then** I will.

that, which, who Use *who* or *that* for people (preferably *who*, never *which*.) Use *which* or *that* for things (preferably *that*, never *who*).

- Here is the man **who** will install the new carpet.
- We decided to replace our old carpet, **which** we have had for nearly ten years.
- The dealer is a person **that** stands behind a product.
- It is the kind of carpet **that** will wear well.

It may help to remember that *that* and *which* set off essential and nonessential clauses. An adjective clause follows the word it modifies. If a clause is necessary, or “essential,” to the meaning of the sentence, it is not set off with commas. If a clause only gives additional information, information “nonessential” to the sentence, it is set off with commas.

- The griffin **that** is on our family’s coat of arms signifies bravery.
- Griffins, **which** are mythological beasts, are seen on many coats of arms.

their, there, they’re These simple and common words cause much difficulty. *Their* is a possessive pronoun. *There* means “in or at that place.” *They’re* is a contraction of “they are.” Because it is a contraction, *they’re* should not be used in formal writing.

- This is **their** house.
- Were you **there** when she arrived?
- We are disappointed because **they’re** not coming.

to, too, two Correct use of these words is largely a matter of careful spelling. *To* is a preposition and the sign of an infinitive. *Too* is an adverb meaning “also” or “overabundance of.” *Two* is the number after one.

- I told you **to** hurry **to** the bus.
- I **too** am impressed.
- The **two** soldiers were **too** exhausted **to** run.

try and, try to When you try to do something, you just might fail. You are simply “trying.” Consequently, you cannot with *try and* do something, since the term implies that you will be successful. The correct expression is *try to*.

Wrong: Leonard will **try and** impress Matilda.

Right: Leonard will **try to** impress Matilda.

unique Because *unique* means “one of a kind”, it cannot be more than that. It cannot be made stronger; it cannot be qualified. Nothing is “very unique”, “really unique”, or “more unique”. Nothing is “less unique”. Nor can a thing be “fairly, somewhat, or rather unique”. It can only be unique.

very Use this word sparingly. When strong emphasis is need, use words strong in themselves.

where ... at, where... to Both phrases are wordy and redundant, because *where* in itself covers the *at* and *to*.

whether or not The single word *whether* means the same as *whether or not*, and is therefore preferable.

Poor: We wondered **whether or not** it would snow.

Better: We wondered **whether** it would snow.

who, whom *Who* is the nominative case, *whom* is objective. When in doubt, try as a memory device the substitution of *she* or *he* for *who*, and *him* or *her* for *whom*.

• **Who** (or **whom**?) should we hire? We should hire **him**. [Not Should we hire **he**?] Therefore, **whom** is the correct choice.]

• **Who** (or **whom**?) is at the door? **She** is at the door. [Not **Her** is at the door.] Therefore, **who** is the correct choice.]

who’s, whose *Who’s* is a contraction of *who is*. *Whose* is the possessive case of *who*.

• **Who’s** going to tell Mom about the broken lamp? [**Who is**]

• **Whose** idea was this? [*possessive of who*]

WORDS FREQUENTLY MISSPELLED

abbreviate	accustom	all right	annihilate	associate	benefited
abdomen	achieve	a lot	anonymous	attendance	biscuit
abhor	acknowledge	alcohol	anxious	audience	bought
absence	acquire	already	apologize	autonomy	breathe
absurd	across	although	apparent	autumn	brief
acceptable	adolescent	altogether	arctic	auxiliary	brought
accepted	advantageous	always	argument		budget
accidentally	advice	amateur	arithmetic	awkward	built
accommodate	advise	among	ascend	beginning	business
accompanying	aisle	analyze	assassinate	believe	buying

cafeteria	eighth	intellectual	none	radar	their
calendar	eloquent	interest	oblige	raspberry	themselves
captain	embarrass	invitation	o'clock	realize	thorough
catastrophe	enemies	itinerant	occasionally	really	though
cemetery	enough	itself	occurred	receive	tomorrow
certain	entrance		offered	repetition	tortoise
champagne	environment	jewelry	omission	replied	toward
changeable	excellent	judgment	opinion	representative	tragedy
cheerful	exercise		opportunity	respectfully	traveling
chief	exhaust	kangaroo		restaurant	tries
choose	existence	knight	paid	rhyme	truly
colonel	experience	knowledge	pageant	rhythm	twelfth
coming	extraordinary		pamphlet	riding	unnecessary
committee	familiar	laboratory	parallel	route	until
concede	February	ladies	partner	running	using
conscience	fiancé	laid	patient		usually
conscientious	fiancée	library	peculiar	safety	
conscious	fierce	license	pedestrian	sandwich	vacuum
convenient	fiery	lieutenant	perceive	schedule	vague
countries	foreign	lightning	perhaps	scissors	vegetable
courtesy	forty	llama	perseverance	seize	vessel
cried	fourth	loneliness	perseverance	sense	village
criticize	friend	lying	personnel	sentence	villain
	frivolous		pessimism	separate	
debtor	fuel	magazine	physical	sergeant	Wednesday
decide	fulfilled	maneuver	physician	several	withhold
definite	furniture	marriage	physics	shepherd	woman
descend		mathematics	picturesque	shining	women
describe	gaiety	meant	pilgrim	shoulder	writer
desirable	gauge	mediocre	pleasant	significant	writhe
despair	generally	messenger	porpoise	similar	writing
destroy	governor	minute	possession	sincerely	written
develop	guard	miscellaneous	potato	skiing	
difficulties	grammar	misspelled	precede	skis	yacht
dining room	guard	mortgage	prefer	sophomore	yield
disabled	hammer	mountain	prejudice	speech	
disagree	handkerchief	muscle	prison	strength	
disease	height	mystery	privilege	stretch	
distinction	heroes		probably	strictly	
divide	humorous	naive	proceed	studying	
doesn't	hurried	necessary	profession	subtle	
doubt	hygiene	neighbor	pronunciation	succeed	
doughnut	hysteria	neither	pursue	supersede	
during	imaginary	niece		summarize	
	immigrant	nineteen	quarter	superstitious	
earring	immediately	ninety	quiet	surely	
easily	independent	ninth	quit	surprise	
	influence	no one	quite		

ENGLISH TERMS

Literature

acts: ----- major divisions of action within a play; curtain falls

allegory: ----- extended METAPHOR in which objects, persons, and actions in a narrative are equated with meanings that lie outside the narrative itself

alliteration: ----- the repetition at close intervals of initial consonant sounds

allusion: ----- a reference in literature to a person, place, or event from MYTHOLOGY, history, religion, politics, sports, science, or popular culture

antagonist: ----- the chief CHARACTER or force that opposes the PROTAGONIST in a literary work

archetype: ----- a prototype; an original model on which all things of the same kind are based

aside: ----- part of a character's DIALOGUE that is intended only for the audience or a selected CHARACTER, purposely excluding others

character: ----- a person (or animal, thing, or force) that takes part in the action of a story

chorus: ----- a group of actors speaking as one CHARACTER

climax: ----- the turning point of the PLOT

comedy: ----- a play dealing with human failings, follies, and foibles that are amusing or absurd; includes a happy ending

comic relief: ----- a humorous scene, incident, or speech that breaks the tension in a drama or fiction

complication: ----- development in action that heightens tension to create suspense, leading to the CLIMAX

conflict: ----- the struggle between two opposing forces—PROTAGONIST vs. ANTAGONIST

cosmology: ----- the way a culture views the physical and spiritual structure of its universe

deity: ----- a god or goddess

demigod: ----- a mythological, semi-divine being, especially the offspring of a god and a mortal; an inferior DEITY

dialogue: ----- the conversation of the CHARACTERS

drama: ----- a story that is written to be acted out in front of an audience

epic: ----- a long narrative poem that tells of the adventures of HEROES who embody the values of their particular civilizations

epilogue: ----- final remarks in a play, addressed to the audience; follows the PLOT

exposition: ----- introduction of who, what, when, and where in the PLOT of a story

farce: ----- a play in which anything goes, as long as it makes the audience laugh

fate: ----- a force, principle, or power that predetermines events; the Fates: three goddesses who govern individual human destiny

fiction: ----- writing that contains some imaginary CHARACTERS and events

figure of speech: ----- a word or phrase that describes one thing in terms of another and is not meant to be understood on a literal level

figurative language: --- imaginative language intended to mean something other than what it says

flashback: ----- interruption of a narrative to show an episode that happened before the present point in the story

foil: ----- a character who is used as a contrast to another character

foreshadowing: ----- a hint given to the reader of what is to come

genre: ----- the specific form of a literary work (e.g., novel, short story, play, or poem)

golden mean: ----- the boundaries prescribed for a moderate life; living within limits

hero: ----- a being endowed with great courage and strength celebrated for bold exploits and favored by the gods; often a DEMIGOD

hyperbole: ----- deliberate exaggeration or overstatement that is not meant to be taken literally

imagery: ----- sensory details that provide vividness in a literary work and tend to arouse emotions

irony: ----- a contrast between what is expected or appears to be and what really is

lyric: ----- a poem more concerned with feelings or images than with a story

metaphor: ----- imaginative comparison between two essentially unlike things without the use of *like* or *as*

meter: ----- regular, repeating rhythm

mood: ----- the prevailing feeling or atmosphere created in a story

mythology: ----- a collection of stories about the origin and history of a people, their DEITIES, and their HEROES

odyssey: ----- a journey/quest in search of home and self; the *Odyssey*, Homer's EPIC about Odysseus' return from the Trojan War

onomatopoeia: ----- the use of words to imitate sounds (e.g. buzz of a bee)

oracle: ----- a person who transmits a prophecy from a DEITY; also the shrine or the prophecy

oral tradition: ----- the means of transmitting the story and culture of a people through the spoken word

oxymoron: ----- a PARADOX in which two successive words apparently contradict each other (e.g.

- peaceful war)
- paradox:**----- a statement that seems contradictory but contains an element of truth (e.g. The murderer gave sound advice.)
- personification:** ----- the giving of human qualities to animals, objects, or concepts
- plot:** ----- a series of events that make up the action of a story, including EXPOSITION, COMPLICATION, CLIMAX, and RESOLUTION
- poetry:** ----- words that express ideas, events, or emotions imaginatively, generally in a rhythmic pattern, sometimes containing rhyming elements
- point of view:** ----- the position from which a story is told (e.g., first person, third person limited, omniscient)
- prologue:** ----- opening lines introducing a drama’s CHARACTERS, SETTING, and CONFLICT; precedes the PLOT
- prose:** ----- writing that is structured in sentence and paragraph form
- protagonist:** ----- the chief or central CHARACTER in a literary work
- pun:** ----- a play on words based on sound or meaning
- resolution:**----- the section of PLOT that works out and/or explains all problems posed during the COMPLICATION and CLIMAX
- rhyme:** ----- the repetition of sounds at the ends of words
- satire:** ----- technique that employs wit to ridicule a subject, usually some social institution or human foible, with the intention of inspiring reform (e.g. Swift’s “Modest Proposal” –Ireland should eat children to save the starving)
- scenes:** ----- divisions within the ACTS of a play
- setting:** ----- the time and place of a literary work
- short story:**----- short piece of PROSE FICTION with a limited number of CHARACTERS, limited SETTING, and simple PLOT; produces a single, unified effect
- simile:** ----- imaginative comparison between two essentially unlike things, usually using *like* or *as*
- soliloquy:** ----- CHARACTER’s thoughts spoken aloud on stage (e.g. Hamlet’s “To be or not to be”.)
- sonnet:** ----- a fourteen line poem usually written in iambic pentameter
- stanza:** ----- a group of lines in a poem , considered as a unit
- symbol:** ----- an object or event that represents something more than itself, frequently an abstract idea or concept (e.g. The United States flag represents America.)
- theme:**----- a central idea or underlying meaning expressed or implied in a literary work
- thesis statement:** ----- a single SENTENCE that states the main point of a multi-paragraph ESSAY; the thesis statement should also imply the author’s attitude toward the topic and suggest the ORGANIZATION that the ESSAY will follow; a thesis is to an ESSAY what a TOPIC SENTENCE is to a PARAGRAPH
- tone:** ----- the attitude of the author toward the subject and audience of a literary work; lighthearted, serious, sarcastic, disdainful.
- topic sentence:**----- a statement that presents the general idea that is developed and clarified by the rest of the PARAGRAPH
- tragedy:**----- a DRAMA featuring a PROTAGONIST engaged in a morally significant struggle ending in ruin or profound disappointment
- tragic flaw:**----- an error or defect in a CHARACTER that leads to the PROTAGONIST’s downfall in a TRAGEDY (e.g. Julius Caesar: Brutus’ acts are noble.)
- transition:** ----- a word or group of words that leads from one idea to the next within a written work; showing relationships between ideas; appearing both within and between PARAGRAPHS and contributing to the COHERENCE of a work, often referred to as “flow” of the work.
- unity:**----- the presentation of just one central idea without digression into irrelevant or unrelated ideas

Composition

- abstract:**----- words that name concepts lacking physical form (e.g., love, democracy, honor)
- adjective:**----- a word that describes or modifies a NOUN or PRONOUN
- adverb:** ----- a word that modifies a VERB, ADJECTIVE, or another adverb; an adverb tells how, when, where, why, how often, or how much

audience: ----- the intended reader of a written work

clause: ----- a group of related words that contains a subject and a predicate and that is used as a SENTENCE part

cliché: ----- an expression or PHRASE so overused that it lacks effectiveness (e.g., “a word to the wise,” “at this point in time”)

clincher: ----- the last SENTENCE, which summarizes or resolves the general idea of the PARAGRAPH

coherence: ----- the clear, sensible interrelationship of ideas within a written work; generally achieved by careful ORGANIZATION, effective TRANSITIONS, and UNITY of content

comma-splice error: -- when only a comma joins two SENTENCES, the error is called a comma splice [see **run-on error**]

concrete: ----- words that name physical objects—things that can be seen, touched, smelled, etc. (e.g., kiss, Bill of Rights, Nobel Peace Prize)

conjunction: ----- a word that joins words or groups of words

connotation: ----- what a word suggests beyond its basic dictionary definition

denotation: ----- the strict, specific dictionary meaning of a word

dependent clause: ----- a CLAUSE that cannot stand alone as a SENTENCE; an incomplete thought [also **subordinate clause**]

descriptive: ----- writing that makes the reader see, hear, feel, taste, or smell something

development: ----- support of ideas in a written work through explanations, reasoning, or examples; thoroughly explaining or supporting general statements with specific details

diction: ----- choice of words

direct object: ----- a word that answers the question *what?* or *whom?* following an action verb

drafting: ----- producing the first written version of the piece of writing [see **writing process**]

editing: ----- removing errors in punctuation, capitalization, spelling, or usage [see **writing process**]

essay: ----- a group of related PARAGRAPHS that develops a central idea in a well-organized manner; presenting a personal point of view, supported through reasoning, explanation, examples, etc.

expository: ----- writing that informs the reader by explaining ideas and presenting facts

fact: ----- something that is known to be true

form: ----- the structure and length of a piece of writing (e.g., letter, poem, essay, play)

fragment error: ----- usually a PHRASE or DEPENDENT CLAUSE that has been mistakenly capitalized and punctuated as if it were a complete SENTENCE

independent clause: --- a CLAUSE that can stand alone (contains a subject and a predicate, and is a complete thought) [also **main clause**]

indirect object: ----- a word that answers the question *to whom?* *for whom?* *to what?* or *for what?* following an action verb

interjection: ----- a word or PHRASE that expresses emotion or exclamation

mechanics: ----- the conventions of writing: capitalization, punctuation, spelling, and usage

narrative: ----- writing that tells a story, real or imagined

noun: ----- a word that names a person, place, thing, or idea

opinion: ----- a personal judgment based on what one believes or feels to be true

organization: ----- the arrangement of ideas within a written work (e.g., chronological, spatial, logical, etc.)

paragraph: ----- a group of related SENTENCES that develops one main idea in a well-organized manner

persuasive: ----- writing that attempts to influence a reader to accept an idea, adopt a point of view, or perform an action

phrase: ----- a group of related words that lacks either a subject or a predicate or both

predicate adjective: --- an ADJECTIVE that follows a linking verb and further describes the subject

predicate nominative: a NOUN or PRONOUN that follows a linking verb and renames or further identifies the subject

preposition: ----- a word or group of words that shows the relationship between its object (a NOUN or PRONOUN that follows the preposition) and another word in the SENTENCE

prewriting: ----- gathering and producing of ideas; brainstorming, discussion, experiences, or activities all serve as avenues to ideas for writing; the writer also makes preliminary decisions about the PURPOSE, AUDIENCE, and FORM of the writing [see **writing process**]

pronoun: ----- a word that takes the place of a NOUN, a group of nouns, or another pronoun

purpose: ----- the reason for a particular piece of writing; the purpose and AUDIENCE will influence the DICTION and FORM of the writing

revising: ----- critiquing, rearranging, removing, and adding of ideas and the refining of language choices in the draft; strengthens the content, ORGANIZATION, and style of the writing, which may require several more DRAFTS [see **writing process**]

run-on error: ----- two or more INDEPENDENT CLAUSES that are run together without proper punctuation [see **comma-splice error**]

sentence: ----- a group of words containing a subject and a predicate that expresses a complete thought, begins with a capital letter, and ends with terminal punctuation

simple predicate: ----- a VERB or verb phrase for the subject of the SENTENCE

simple subject: ----- the principal NOUN or PRONOUN that tells what a SENTENCE is about

thesis statement: ----- a single sentence that states the main point of a multi-paragraph essay; the thesis statement should also imply the author's attitude toward the topic and suggest the organization that the essay will follow; a thesis is to an essay what a topic sentence is to a paragraph.

topic sentence: ----- a statement that presents the general idea that is developed and clarified by the rest of the PARAGRAPH

transition: ----- a word or group of words that leads from one idea to the next within a written work; showing relationships between ideas; appearing both within and between PARAGRAPHS and contributing to the COHERENCE of a work

unity: ----- the presentation of just one central idea without digression into irrelevant or unrelated ideas

verb: ----- a word that expresses action or a state of being

writing process: ----- a step-by-step approach to completing a piece of writing; a process that is generally defined in four major steps [see **prewriting, drafting, revising, editing**]

Research

bibliography: ----- an alphabetically arranged list of books, articles, and other sources pertinent to a given topic

direct quotation: ----- an exact copy of text from an authoritative source, to be used sparingly for impact; sometimes called a *verbatim* (word for word) quotation

documentation: ----- giving credit to the appropriate sources for every borrowed idea in the paper, whether the idea is DIRECTLY QUOTED, SUMMARIZED, or PARAPHRASED; achieved through brief PARENTHETICAL CITATIONS in your text and a WORKS CITED LIST at the end of your paper

ellipsis: ----- three spaced dots surrounded by square brackets [. . .] used to indicate the omission of material from a DIRECT QUOTATION

et al.: ----- “and others” (**from the Latin *et alii***); when entering a work written by more than three authors on a WORKS CITED LIST, name only the first author and add “et al.”

note card: ----- index card that contains heading, identification of source, one idea from the source material, and pagination

paraphrase: ----- a restatement in your own words of the content of a text or passage

parenthetical citation: a brief acknowledgment in your paper, wherever you use another's words, facts, or ideas; usually contains just author's last name and a page reference; citations must clearly point to specific sources in the WORKS CITED LIST

plagiarism: ----- failure to give credit to the appropriate sources for borrowed ideas; the act of intentionally or unintentionally presenting another's words or ideas as your own

primary source: ----- an original writing by an author

research: ----- the process of gathering facts and evidence about a topic

research paper: ----- an organized essay in which the results of investigation and reasoning that support a thesis are presented with DOCUMENTATION

research thesis statement: a statement that summarizes the central idea of the paper and that can be defended by facts and evidence gathered in RESEARCH

- A properly worded thesis statement for a research paper should (1) be clear, comprehensible, and direct; (2) predict major divisions in the structure of the paper; (3) commit the writer to an

unmistakable course, argument, or point of view.

- A thesis is not an indisputable fact, nor a question, nor a personal prejudice.

examples:

fact—Victorian corsets were designed to narrow waistlines.

question—Why are pierced ears disgusting?

prejudice—Tattooing hurts too much to be worth it.

thesis—People all over the world are willing to suffer physically and emotionally for what they think is beautiful.

secondary source: ----- a work that contains references to the works of others

summary: ----- a brief restatement of the major ideas from source material

working bibliography: a list of works to be consulted during the construction of the paper; usually each work is cited on an individual index card

works cited list: a list of those sources actually referred to in the paper and cited in the PARENTHETICAL CITATIONS; the last page of a RESEARCH PAPER

Ten Common Errors in Student Writing

1. Vague pronoun reference - VP

Incorrect: After Rachel talked to Melanie, she decided to continue with her summer job. (unclear to whom *she* refers)

Correct: After Rachel talked to Melanie, Rachel decided to continue with her summer job.

2. Comma Splice - CS

Incorrect: The juniors won the locker line up, the seniors won the award for best float.

Correct: The juniors won the locker line up, and the seniors won the award for best float.

3. Sentence Fragment -Frag

Incorrect: After winning the homecoming game.

Correct: After winning the homecoming game, the team was considered town heroes.

4. Run-on Sentence - RO

Incorrect: The debate team traveled to the State Meet they won and they brought home a trophy.

Correct: The debate team traveled to the State Meet; they won, and they brought home a trophy.

5. Wrong tense or verb form - vt

Incorrect: I seen the trophy elk with my own eyes.

Correct: I saw the elk with my own eyes.

(**Note: When writing about literature, use the present tense.)

6. Lack of agreement between subject and verb.

Incorrect: The boys and their father skiis well.

Correct: The boys and their father ski well.

7. Lack of agreement between pronoun and antecedent

Incorrect: A writer must carefully evaluate their style.

Correct: Writers must carefully evaluate their style. OR A writer must carefully evaluate his or her style.

8. In formal writing avoid the use of the 2nd person pronoun, you/your. 2nd

Incorrect: After studying works of fiction, you might feel yourself identifying with the characters.

Correct: After studying works of fiction, readers might feel themselves identifying with the characters.

9. In formal writing, avoid clichés.

Incorrect: In the rat race of life, the characters seem to overcome their obstacles with ease.

Correct: As they encounter difficult situations, the characters seem to overcome their obstacles with ease.

10. Dangling or misplaced modifier - mod

Incorrect: Hopping briskly through the vegetable garden, I saw a toad.

Correct: I saw a toad hopping briskly through the vegetable garden.

The PHS Writer's Handbook includes materials adapted from the *Bozeman High School Writer's Handbook* and the *Three Forks High School Writer's Handbook*.