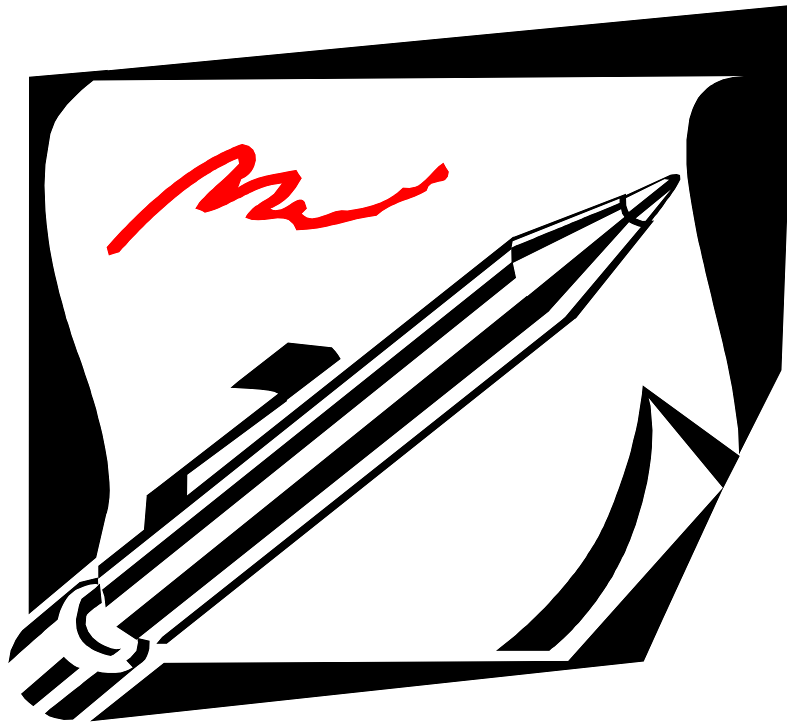
WRITING WITH STYLE



Writing and Style Manual
Poway Unified School District

Table of Contents

Elements of Written Communication
- Audience
- Purpose
- Form

The Writing Process
- Pre-writing
- Drafting
- Revising
- Editing
- Publishing

General Writing Modes
- Expository
- Descriptive
- Narrative
- Persuasive

Specific Forms of Writing
- Summary
- Paraphrase
- Report
- Personal writing

Organizing Your Writing

The Basic Structure of an Academic Essay
- Thesis statements
- Main ideas and support theses
- Evidence and concrete detail
- Commentary
- Transitions
- Introductions
- Conclusions

Writing on Demand

Formal and Informal Style

Research and Writing
- Primary and secondary sources
- Information media
- Researching on the Internet
- Evaluating sources of information

Writing the Research Paper
- Topic selection
- Note taking
- Bibliography cards
- Note cards
- Computer notes
- Handwritten notes
- Paraphrasing
- Plagiarism
- Outlining

MLA Citation Format
- What is MLA format?
- MLA manuscript format
- Documenting sources in MLA format
- Parenthetical Documentation
- Bibliography vs. Works Cited:
- MLA format for bibliography or works cited page

MLA Format for Bibliography Entries
- Book entries
- Periodical entries
- Encyclopedias
- Electronic and Online Resources
- Other Resources

Sample Research Paper

Business Writing
- Business envelope
- Business letter
- Sample business letter
- Memos
- E-mail
- Résumés
- Sample professional résumé
- Sample personal résumé

Sentence Parts and Types
- Parts of speech
- Clauses and phrases
- Constructing sentences
- Sentence Types

Solving Writing Problems
- Run-ons and fragments
- Pronoun problems
- Agreement problems
- Misplaced and dangling modifiers
- Parallel structure

Punctuation and Mechanics

ELEMENTS OF WRITTEN COMMUNICATION

Whether you are writing e-mail to a friend or a formal essay for a class, all writing has several elements in common. The three most important elements to consider are:

Audience: Who are you writing to?
Purpose: Why are you writing?
Form: What will the finished piece of writing look like?

Whenever one of these elements changes, it has an impact on each of the others. For instance, if you are writing to a friend, you might choose a casual form, like e-mail or a note. However, if you are writing an essay for a class, you will have a very different purpose and form.

Before you start writing, determine the three elements for your particular writing task.

Audience:

Determining your audience helps you to know what style (formal or informal) your writing should take. It also will help you to understand the level of detail and information your finished piece of writing should contain. Consider:

- Who will be reading this piece of writing?
- Is a formal or informal style more appropriate for this audience?
- What information on this subject does this audience need?
- How much information does this audience already know?

Purpose:

Determining your purpose will help keep you focused as you write. The main purposes of writing are to inform, persuade, and entertain. Why are you writing? Consider:

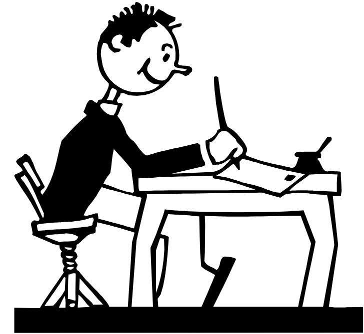
- What do you want the audience to know when you are done?
- What do you want the audience to believe or agree with?
- What action do you want the audience to take?

Form:

Sometimes your form will be determined by the assignment, such as a research paper or an essay in MLA format. However, sometimes you must decide what form will best accomplish your purpose for your particular audience. Consider:

- Is there a model or format that you are supposed to follow?
- Would formal or informal writing be more appropriate for your audience and purpose?
- How can you best organize your information to have the greatest impact on your audience?

THE WRITING PROCESS



There are **five basic stages** that we go through when we write.

1. Pre-writing
2. Drafting
3. Revising
4. Editing
5. Publishing

However, it is very important to realize that these are stages, not independent steps. Depending on the writing task and the situation, you may follow these stages in order from start to finish, or you might find yourself going back and revisiting these stages several times before you are done. Also, you will not take every piece of writing you do through all of these stages. *See The Writing Center at Cleveland State University for an interactive diagram with help for each stage of this writing process. http://www.csuohio.edu/writingcenter/writproc.html*

Stage 1: Pre-writing

Before you sit down to write something, you need to figure out what you are going to write about. Most of us start with a topic, and then decide what we have to say about this topic. For an essay, you might generate a "working thesis" or a main idea that you would like to explore, and then start collecting information and ideas that relate to that idea.

Ways to Generate Ideas

- freewrite or use a journal
- collect and review class or reading notes
- review assignments and discussion questions
- use graphic organizers, like Venn diagrams
- participate in class or small group discussions
- talk out ideas with a partner
- determine who, what, where, when, why, and how
- determine what you already know and what you still need to learn about your topic
- do some research to learn more information

Ways to Plan Your Writing

- create a cluster, diagram, or web
- make an outline
- identify pros and cons
- list supporting arguments
- sort and organize note cards by topic

Stage 2: Drafting

Once you have planned out your ideas, the next step is to start drafting, or writing. As you write, keep referring back to your notes and the plan that you determined in stage 1, but don't be afraid to change the plan when needed. During the drafting stage, you should concentrate on organizing your information logically, and developing your topic with enough detail for your audience and purpose. *See the Organizing Writing section for more information.*

As you work, keep the following things in mind:

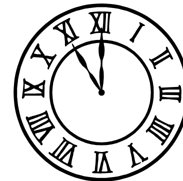
Drafts are for the writer:

Our brain processes information as we write things down. You will find yourself making connections and discovering new ideas as you are writing your first drafts. When this happens, you should go back to the planning stage (stage 1) to work in these new ideas. You may even need to change your thesis or the angle you are taking on the topic.

Drafts are not perfect:

Because you are really drafting for yourself, to understand your ideas and put them into words, you might be unhappy with your early results. Don't agonize over every word and sentence because you'll give yourself writer's block! You will never send off a draft to your audience without at least SOME sort of revision or at least editing. Just get some words down on paper even if they sound silly or awkward. You can always go back and fix it later – that's what revision is for.

Drafting takes time:



The more complicated your writing task is, the more time you should allow yourself for drafting. As you discover new ideas and connections, you need the time to incorporate them into your plan! Don't procrastinate, and don't feel that you have to finish your whole paper in one sitting.

Save Your Drafts

Writing early drafts on the computer makes revising and editing much easier.
Save all your drafts because you might come back to ideas you previously discarded.

Stage 3: Revising

What is revision?

> **Take Time Off**
>
> Revision works best when you have some time to let your writing sit. You will be better able to look at your writing with a reader's eye if you can put it aside for a day or two before working on it again.

If drafting is for the writer, revision is for the **reader**. During revision you consider your writing from your audience's point of view. In fact, to *revise* means literally to "re-see" or "re-look" at your writing. When you revise, you are looking at the parts of your document and making sure that each part works together to make a coherent whole. You may need to change the order of your information, expand certain sections, or cut details in others. Often, you will need to go back to the drafting stage and re-work parts of your paper. Revising is NOT editing! Save the spelling, grammar, and sentence fixes for later.

Most writers find it helpful to have someone else read their writing at this stage. A reader who is unfamiliar with your document can help you identify which parts are working and which parts are still unclear.

Revising for Audience:

- Is the level of detail appropriate for my audience (not too general or too specific)?
- Are my ideas presented in a logical order that will be evident to the reader?
- Do I use clear transitions to help the reader follow my train of thought?
- Are my sentences clear and specific? Do I say what I mean and mean what I say?
- Is my tone and style appropriate for my audience?

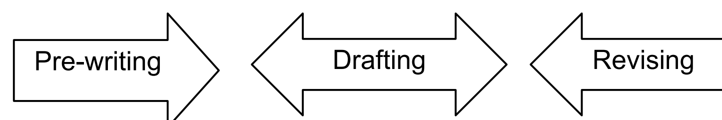
Revising for Purpose:

- Is my purpose clearly stated for the reader?
- Do I clearly maintain that purpose throughout the document?
- Does all of my supporting information clearly relate to my purpose?
- Do I organize my ideas to best fulfill my purpose?

Revising for Form:

- Do I follow the established form for the document I am writing?
- Do I separate ideas into paragraphs with clear topic sentences?
- Do I maintain a balance among my points, developing each to the same extent?

Stages 1-3 are not independent steps but rather stages within a cyclical process. Good writers move back and forth between planning, drafting, and revising **many times** during the course of creating a single document.



Stage 4: Editing

While revision focuses mainly on making your content clear for your reader, editing focuses on making your document meet the conventions of standard written English. During the editing stage, check the following:

- grammar
- sentence structure
- word choice
- punctuation
- capitalization
- spelling
- citation and document format

See the sections on Solving Writing Problems, Mechanics, and MLA Format for specifics.

Computers aren't perfect

While spell-check and grammar-check programs are helpful to identify errors, they are not foolproof. Spell-check programs will not catch mistakes where you have used the wrong word, for example. Grammar-check programs may help identify fragments and run-ons, but sometimes the corrections they advise are simply wrong.

Stage 5: Publishing

Writing is communication—if you have written something, you must have intended for someone to read it, even if that person is only yourself. When you *publish* a document, you are releasing it to the *public* for others to read. Not all of your writing will be taken through the publishing stage, but even turning a paper in to your teacher constitutes "publishing." Ways to publish your writing include

- Turning in a paper to your teacher
- Entering an essay contest
- Sending a letter to the editor
- Writing for your school newspaper, yearbook, or literary magazine
- Posting a piece of writing on the Internet
- Writing a letter to a public official or company
- Submitting your work to a young writer's magazine. Some of these include
  Merlyn's Pen http://www.merlynspen.com
  Cicada http://www.cicadamag.com
  Teen Ink http://www.teenink.com

Professional Publication

If you wish to pursue professional publication, books such as *The Writer's Market* (Cincinnati: Writer's Digest Books) contain lists of publishers, magazines, trade journals, and even greeting card companies that might be interested in buying your writing. These books are published annually; try to get the most recent copy from your bookstore or local library. See their web site for more information. http://www.writersdigest.com

GENERAL WRITING MODES

Expository Writing

Expository writing presents factual information about a subject. Its main purpose is to inform. Because expository writing is concerned with presenting facts to the audience, it should be objective and unbiased. Expository writing is often used in the sciences, and it is the primary mode used by journalists. Within academic essays, we use expository writing when we present factual information, such as background or research findings.

We use expository writing in many different writing tasks:

- report facts
- summarize ideas
- define terms
- explain a process
- give instructions

Descriptive Writing

Descriptive writing paints a picture of a subject through the use of vivid imagery and specific detail. Descriptive writing tries to convey a particular impression of a person, place, or thing, using strong "word pictures." It is a great way to convey emotion and attitude and may stand alone or be incorporated in other forms of writing. Vivid descriptions can be great tools for persuasion and often add interest to introductions or conclusions.

We use descriptive writing in many different writing tasks:

- Narratives or stories
- Reports
- Personal experiences
- Character sketches
- Advertising
- Poetry

Telling vs. Showing

Telling refers to writing in the expository mode, whereas *showing* refers to writing in the descriptive mode. Good writing often incorporates both.

Telling: A snake escaped in our biology class.
Showing: Slithering along the cracked tile floor, the rosy boa slipped into Jennifer's backpack and curled up in the pencil pocket.

Narrative Writing

Narrative writing is used to tell a story. Narration presents a series of events in order to inform or entertain the audience. Narrative writing can be both fiction and non-fiction. The primary goal of narration is to relate a series of events that occurred to real or fictional people. However, narrative writing will often incorporate the **descriptive** mode (when describing setting and characters) as well as the **expository** mode (when stating background or other information directly to the reader). Within academic essays, narrative writing can be used to relate an anecdote, particularly in an introduction or as part of an example.

We use narrative writing in many different writing tasks:

- anecdotes and illustrative examples
- personal writing
- creative writing
- fiction

Persuasive Writing

Persuasive writing is used to convince the audience to believe or agree with the writer's argument or interpretation. Most advanced academic writing is done in the persuasive mode. Persuasive writing relies primarily on logic and specific supporting examples, but it often incorporates **expository**, **descriptive**, and occasionally **narrative** modes as well.

We use narrative writing in many different writing tasks:

- literary analysis
- historical analysis
- debates
- research papers
- advertising

SPECIFIC FORMS OF WRITING

Summary

A **summary** takes a lot of information and condenses it down to the most important points. Summaries are always written in the **expository** mode because they contain only factual information from the original source, without your own opinion or evaluation. Summaries should include only the main ideas from the original source and should be written in your own words. Your summary may include brief direct quotations of key ideas that you cannot paraphrase.

Typically your summary will follow the organization of the original.
When writing a summary, make a brief outline of the main ideas first. Use titles and section headings as a guide. As a rule, your summary should be no longer than ¼ of the length of the original.

Common uses for summaries are

- Summarizing readings or lectures as a study guide
- Summarizing new material you have learned to check your understanding
- Summarizing documents or research to report findings to another person

One special type of summary is an **abstract**. An abstract is a short summary of a longer article or report. Abstracts are helpful for readers who need to determine whether a long article would contain useful information.

Paraphrase

A **paraphrase** is like a summary in that you take information from another source and put it into your own words. However, one generally uses a paraphrase to reword more detailed and specific information (such as a single passage from a book) while a summary is used to condense a number of longer passages into briefer form. When writing a paraphrase, it is important to completely reword the original passage. You may NOT simply substitute synonyms for key words from the original source.
See the sections on Paraphrasing and Plagiarism for more information.

Summarize, Don't Plagiarize

When writing summaries and paraphrases, read through the material to make sure you understand it. Then, write your summary or paraphrase without looking at the original source. When you finish, check your version against the original and cite the source.

Report

The purpose of a **report** is to convey new, interesting, or important information to your audience. A report is also written in the **expository** mode. Reports are generally factual and include information that was gathered through observation or research. News writing is essentially report writing (hence the term "reporter").

Common types of reports are

- Lab reports
- Book reports
- Research reports
- Interview reports
- News reports

When writing a report, maintain objectivity by avoiding personal opinion or evaluation of the material you are presenting. After collecting your information, arrange and present your ideas in an order that best suits the purpose and subject of the report *See the section Patterns of Organization for ideas.*

Personal Writing

Personal writing involves writing about yourself, your experiences, and your opinions. Personal writing may be for you alone (such as a journal or diary), or it may be directed at a wider audience (such as in a personal essay). However, the purpose of all personal writing is to gain a greater understanding of ourselves through writing about our lives and experiences. Personal writing is informal and may use a more casual tone. Personal writing often combines the **narrative**, **descriptive**, and **persuasive** modes.

Common types of personal writing are

- Journals or diaries
- Narrative essays about personal experiences
- Reflective essays about your ideas or beliefs
- Personal statements
- Autobiographies and memoirs
- Poetry
- Responses to literature
- Learning logs

ORGANIZING YOUR WRITING

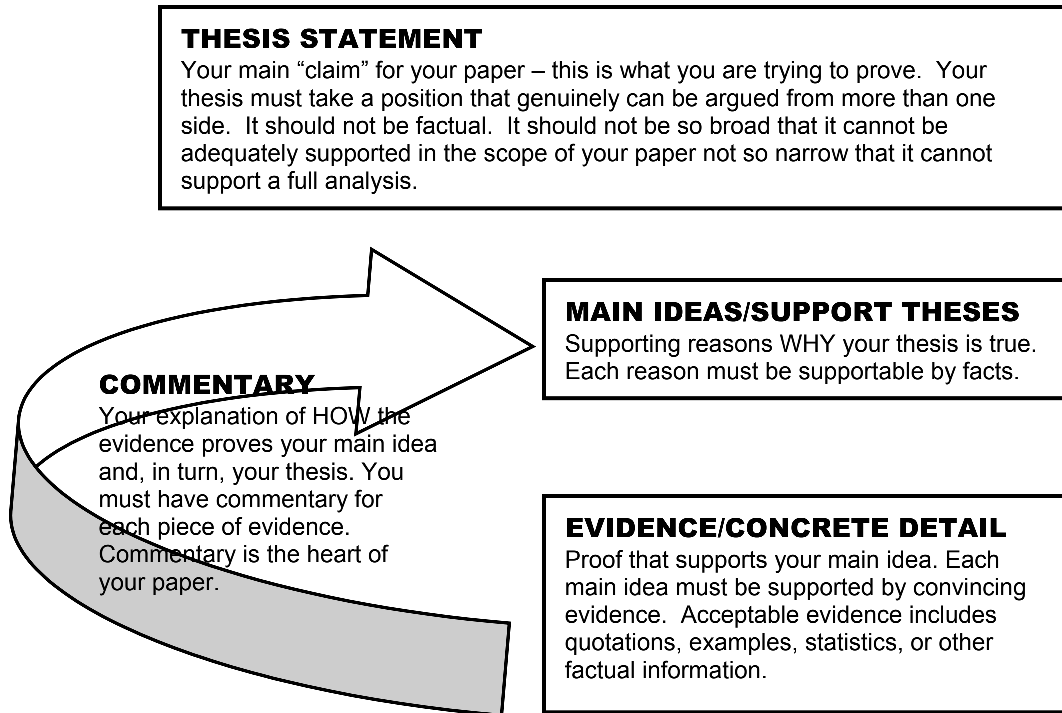
Your **subject**, **purpose,** and **audience** should determine the way you organize your ideas. If you are narrating a story, for example, you will want to put the details in chronological order. If you are describing an object or a person, you will probably use a spatial pattern.

The main patterns of organizing information are

- Chronological (by time)
- Spatial description (by location)
- Classification (by category)
- Illustration (by example)
- Argumentation (assertion and support)
- Cause/Effect
- Problem/Solution
- Comparison/Contrast (whole vs. whole or point by point)

You can use these patterns of organization to organize your whole essay, particular paragraphs, or details within a paragraph.

THE BASIC STRUCTURE OF AN ACADEMIC ESSAY



Thesis statements:

The **thesis statement** is the most important part of your paper. It states your **purpose** to your **audience**. In your thesis statement, you explain what your paper will prove. The **form** of your thesis statement will vary depending on the form of your writing. However, for most academic writing, your thesis should identify your subject and take a position on that subject. A strong thesis statement will direct the structure of the essay. The thesis should be explicitly stated somewhere in the opening paragraphs of your paper, most often as the last sentence of the introduction. Often a thesis will be one sentence, but for complex subjects, you may find it less awkward to break the thesis into two sentences.

Check your thesis statement:

- Have I identified my subject?
- Is my subject narrow or broad enough for the scope of my paper?
- Have I made a truly debatable claim regarding that subject?
- Does the structure of my thesis statement give the reader an idea of the structure of my paper?

Keep Revising Your Thesis

Many students feel they need a “perfect” thesis before they can start writing their paper. However, you probably won’t even fully understand your topic until after you’ve written at least one draft. Keep testing and revising your thesis as you write.

Sample thesis statements:

The United States government should not fund stem-cell research because such research is not ethical, cost-effective, or medically necessary.

In *A Tale of Two Cities*, Charles Dickens shows the process by which a wasted life can be redeemed. Sidney Carton, through his love for Lucie Manette, is transformed from a hopeless, bitter man into a hero whose life and death have meaning.

America's use of the atomic bomb at the end of World War II was an unnecessary action that caused unprecedented civilian casualties for purely political ends.

Thesis Statement Help

U. North Carolina Writing Center
http://www.unc.edu/depts/wcweb/handouts/thesis.html

Purdue U. Online Writing Lab (OWL)
http://owl.english.purdue.edu/workshops/hypertext/ResearchW/thesis.html

U. Wisconsin Writer's Handbook:
http://www.wisc.edu/writing/Handbook/thesis.html

Main ideas and support theses

As you develop your thesis statement, you also identify a number of main ideas or reasons why your thesis is true. Each of these reasons is called a **main idea** or **support thesis**. Your major thesis states what you will prove in your whole paper, while your support thesis states what you will prove in each paragraph or section. Each paragraph (or set of paragraphs for longer papers) is organized around one of your main ideas:

Sometimes your main ideas will be **stated in the major thesis**. The reader will expect to see these main ideas treated in this order in the writer's paper.

The United States government should not fund stem-cell research because such research is not ethical [1], cost-effective [2], or medically necessary [3].

1. Issues of right or wrong should come first when considering funds for stem cell research.
2. Stem cell research is too expensive.
3. Other methods can be used to conduct medical research.

Sometimes the main ideas are **implied by the major thesis**.

In *A Tale of Two Cities*, Charles Dickens shows the process by which a wasted life can be redeemed [3]. Sidney Carton, through his love for Lucie Manette, is transformed [2] from a hopeless, bitter man [1] into a hero whose life and death have meaning.

1. Sydney Carton is a hopeless, bitter man.
2. Sydney Carton is transformed by his love for Lucie Manette.
3. Sydney Carton's death redeems his wasted life.

Sometimes the main ideas are **not directly stated in the major thesis** and must be provided for the reader as the essay progresses.

America's use of the atomic bomb at the end of World War II was an unnecessary action that caused unprecedented civilian casualties for purely political ends.

1. A conventional invasion would have cost lives, but the casualties would have been limited to combatants.
2. A firebombing attack would have been effective, even if it cost some civilian lives.
3. Civilian causalities from the nuclear bombing and resulting fallout were far greater than they would have been from a conventional invasion and firebombing attack combined.
4. The United States lost the moral high ground by using nuclear weapons first.
5. The United States used the atomic bomb not to save lives but for political and strategic reasons.

Evidence and concrete detail

Each of your main ideas must be supported by specific **evidence**, also called **concrete detail**. This evidence must be both factual and convincing to the reader. It should clearly connect your main idea to your thesis by proving your point. Acceptable evidence includes

- material directly quoted from literature or research
- expert opinion
- historical facts
- statistics
- specific examples
- other factual data.

Start collecting evidence as soon as you know what topic you are going to write about, even if you don't have a thesis statement or specific idea for your paper yet. Ways to collect evidence include

- note cards
- sticky notes
- notes from class discussion
- notes from lab experiments
- charts or graphic organizers
- dialectical journals
- learning logs
- highlighting reading material

Collecting Evidence:

Using colored sticky notes, note cards, or highlighters can help keep you organized!

Use a different color for each topic, and note important information as you read.

Adding Evidence to Your Writing

When you integrate your evidence into your paper, often you will use **direct quotations**, especially when writing about literature. *See the sections on Parenthetical Documentation and Incorporating Quotations into your Writing for more on how to do this.*

Direct quotation:
When Carton and Darnay first meet at the tavern, Carton tells him, "I care for no man on this earth, and no man cares for me" (Dickens 105).

Whenever you include a quotation from another source in your own writing, you must make sure that it fits grammatically into your text. The quoted material should form a complete thought when added to your sentence. It should be so smoothly integrated that it is impossible to tell where your voice leaves off and the quotation begins, were it not for the quotation marks! Check your writing by reading it aloud.

Example:
Before his death, Sidney Carton envisions Lucie and Darnay telling their son his "story, with a fair and faltering voice." He achieves redemption when he goes to meet death, saying, "It is a far, far better thing that I do, than I have ever done" (Dickens 387).

Poorly integrated evidence makes your writing choppy and your point unclear to the reader.

Example:
Sidney Carton achieves redemption at the end of the book. "It is a far, far better thing that I do, than I have ever done" (Dickens 387).

You may also **paraphrase** or put the information into your own words. Remember always to cite the original source of the information, even if you do not use a direct quotation.

Paraphrase:
According to Barton Bernstein, President Truman and his administration did not even pursue alternatives to dropping the atomic bomb on Hiroshima (288).

Whether you use direct quotations or paraphrase to incorporate your evidence, you MUST avoid plagiarizing your original sources. It is considered **plagiarism** to

- use another writer's exact words w/o quotation marks and a citation
- use another writer's ideas or line of thinking w/o a citation
- use another writer's key terminology or even sentence structure in your paraphrase, even WITH a citation

See the section on Plagiarism for more information on how to properly use outside sources in your writing.

Commentary

Commentary refers to your **explanation and interpretation** of the evidence you present in your paper. Commentary tells the reader how the concrete detail connects to your main idea and proves your point. It does NOT summarize or restate the same information contained in the concrete detail. Commentary may include interpretation, analysis, argument, insight, and/or reflection. The ratio of commentary to concrete detail will vary depending on the form and purpose of your essay.

Examples of Commentary on Concrete Details

concrete detail

When Carton and Darnay first meet at the tavern, Carton tells him, "I care for no man on this earth, and no man cares for me" (Dickens 105). Carton makes this statement as if he were excusing his rude behavior to Darnay. Carton, however, is only pretending to be polite, perhaps to amuse himself. With this seemingly off-the-cuff remark, Carton reveals a deeper cynicism and his emotional isolation.

commentary

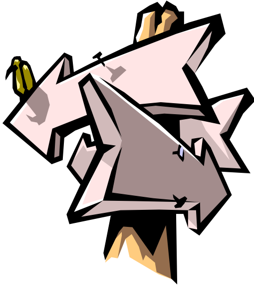
concre detail

According to Barton Bernstein, President Truman and his administration did not even pursue alternatives to dropping the atomic bomb on Hiroshima (288). Rather than attempt other, more conventional, methods such as non-nuclear bombing raids and ground force invasion, the United States pushed forward a devastating attack on essentially civilian targets. The Truman administration simply wanted to prove the power of the Allied forces to cause extreme damage to innocent civilian populations. This action was intended to prove American strength and willingness to use its power not just to the Japanese, but the USSR as well.

commentary

When writing commentary, you must always keep your **audience** and **purpose** in mind. Consider the following questions as you look at your evidence:

- Why is this example particularly apt or fitting?
- What does this example reveal about my topic?
- What do I want my reader to gain or understand from my use of this example?
- How does my example prove or illustrate the main idea of my paragraph?
- How does my example prove my thesis?
- How does my example relate to other examples that I have already discussed or plan to discuss later in my paper?



Transitions

<u>Transitions</u> are words that help the **audience** follow your train of thought. Transitions help the reader connect new information to what he or she has just read.

Transition words can be used to

Show location:	above, across, near, between, inside, below, throughout
Show time:	after, as soon as, finally, during, then, when, next
Compare:	also, likewise, as, similarly
Contrast:	although, however, but, even though, yet
Emphasize:	this reason, especially, in fact, in particular
Draw conclusions:	as a result, finally, therefore, in conclusion, thus
Add information:	additionally, for example, besides, moreover, also
Clarify:	that is, in other words, for instance

<u>Lead-ins</u> are special transitions that provide **<u>context</u>** for the reader when introducing evidence or concrete detail. A lead-in should include the essential information needed to make sense of the example that follows it. Information in a lead-in may include

- speaker's name, title, or qualifications
- location, time, or setting of the quotation
- situation or occasion when the quotation was made

Notice in the following examples how the <u>lead-ins</u> provide <u>context</u> for each quotation, but also include some of the writer's own *commentary* to help the audience understand the purpose of the quotations.

> <u>Later, however, when</u> *the confident* <u>Sidney Carton returns alone to his home</u>, *his alienation and unhappiness become apparent*: "Climbing into a high chamber in a well of houses, he threw himself down in his clothes on a neglected bed, and its pillow was wet with wasted tears" (Dickens 211).

> <u>The Stem Cell Research Foundation</u> *opposes cloning used to create children, but believes that some kinds of cloning have legitimate scientific benefits*. <u>According to their position statement</u>, "Reproductive cloning has been shown to be highly unsafe in animals, and we do not believe its use is acceptable in humans. However, the cloning of a patient's cells in order to create genetically compatible stem cells, also called therapeutic cloning . . . may lead to cures for serious and often deadly diseases" ("Stem Cell Research").

Introductions

An **introduction** is like a first impression; you want your readers to think your paper is interesting enough to be worth their time. Most people form first impressions very quickly, so it is important to catch your reader's interest from the start with an **attention-getter** or creative opening:

Save the First for Last

While it is important to have at least a working version of your major thesis as you start to write, you can usually save the introduction for later. That way it will introduce what you actually have written, instead of what you had intended to write. In addition, you can tie your introduction more effectively to your conclusion by writing them both at the same time.

Attention-getting Openings

- A startling fact or bit of information
- A meaningful quotation
- A universal idea related to your thesis
- A rich, vivid description or image
- A fresh analogy or metaphor
- An interesting anecdote, story, or dramatic episode
- A thought-provoking question
- Beginning in the middle of the action

Openings to Avoid

- Dictionary definitions of words your reader should know
- Rhetorical questions that use the word *you* ("Did you know …")
- An announcement of topic ("This paper will be about …")
- Overly broad or general statements ("There are many novels, all of which have characters. Some characters are heroes, and some are not.")
- A "book report" list of irrelevant facts (William Shakespeare lived in the Elizabethan era in England. He wrote many plays. One of these plays was *Hamlet*.)

Once you have your reader's attention, you should provide essential background about your topic and prepare the reader for your major thesis. A strong introduction functions as a map for the rest of the essay, previewing major ideas that you will consider in your paper. Finally, end your introduction with your **major thesis**. Because the major thesis sometimes sounds tacked on, make special attempts to link it to the sentence that precedes it by building on a key word or idea.

Map Your Course

When previewing your main topics in your introduction, make sure you list them in the order in which they appear in your paper. The introduction should serve as a map to the reader, showing where the essay is headed.

Conclusions

Your **conclusion** wraps up your argument and leaves the reader with some final thoughts. Your conclusion should stem from what you have already written. Effective conclusions, therefore, often refer back to ideas presented in a paper's introduction.

In general, your conclusion should echo your major thesis without repeating the words verbatim. However, since your paper has already proven your thesis, your conclusion should move beyond it to reflect on the significance of the ideas you just presented. It should answer the reader's question, "OK, I've read your paper, but so what?" In other words, why are your ideas important for the reader?

Effective Conclusions

Effective conclusions always consider the audience and purpose. Depending on your paper's purpose, you may use one or more of the following ideas:

- Reflect on how your topic relates to larger issues (in the novel, in society, in history)
- Show how your topic affects the reader's life
- Evaluate the concepts you have presented
- Issue a call for action on the part of your audience
- Ask questions generated by your findings
- Make predictions
- Recommend a solution
- Connect back to introduction, esp. if you used a metaphor, anecdote, or vivid image
- Give a personal statement about the topic

Conclusions to Avoid

- Beginning with "In conclusion …"
- Restating or summarizing the main points of your paper without providing further insight into the significance of these ideas
- Bringing up a new topic not previously covered in your paper
- Adding irrelevant details (esp. just to make a paper longer)
- Preaching or lecturing to your audience
- Overstating or over-generalizing the connection to larger issues
- Sounding clichéd, hollow, or insincere
- Lapsing into the use of the pronoun *you*

WRITING ON DEMAND

Unpack the Essay Prompt

When you are assigned a topic on which to write, the first task is to "unpack" the prompt or to figure out exactly what the question is asking. Circle or underline each task in the question and make sure you understand what the prompt is asking you to do. (There is a list of key terms and their definitions in the next section.)

Consider this question from the 1987 University of California Subject A Exam. *For more information on the Subject A, and to read the accompanying passage and see sample essays, see the University of California Subject A website http://www.ucop.edu/sas/sub-a/index.html.*

> Clyde Kluckhohn (1905-1960) was professor of anthropology at Harvard University. The following passage, adapted from his book *Mirror for Man*, defines what anthropologists mean by culture and explains culture's influence on how people think, feel and behave. How does Kluckhohn explain the differences and similarities among the world's peoples? What do you think about his views? Use examples from your own experience, reading or observation in developing your essay.

Often essay questions contain several parts. You must determine which part logically should come first, which second, etc. Number or arrange the tasks in the order of your response. Remember to include information that is *assumed* but not stated by the question:

1) [Define Kluckholhn's view of culture] ***assumed but not stated in question***
2) Explain differences among world's peoples
3) Explain whether or not I agree, using examples
4) Explain similarities among world's peoples
5) Explain whether or not I agree, using examples

Outline Main Ideas

Once you have determined the tasks that the prompt is asking you to do, turn this list of tasks into a quick topic outline. While you will probably feel pressed for time, a few moments spent planning will keep your essay from going off track and help you remember all the things you want to say. You might write this outline in the margin of your paper or on a scratch piece of paper so that you can refer back to it as you write.

1. Culture develops out of a combination of human nature, human biology, and the laws of nature. **[define Kluckholhn's view of culture]**
2. Differences arise from different customs and practices in different parts of the world. **[explain reasons for differences]**
3. Agree – EX: differences between knife and fork use in Germany and America, differences in Asian and American attitudes toward education
4. Similarities result from biology not upbringing **[explain similarities]**
5. Agree – EX: babies cry, peer pressure.

Write a Thesis Statement and Introduction

Once you have your topic outline, spend a moment to draft a strong thesis statement for your essay. What are you going to prove? You may not have time to write an elaborate creative opening for your introduction. Many writers find it easiest to start by echoing key ideas from the prompt in their first few sentences and then to move directly into their thesis statement. *See the section on Thesis Statements for more information.*

> Kluckhohn's view, one that I find to be true from my own experiences, is that culture is "the social legacy individuals acquire from their group." Simply put, people act and react the way they do "because they were brought up that way," not due to biological differences.

Time Constraints and Drafting

Writing within a time limit is difficult, but most evaluators understand that an essay written in forty-five minutes will not be the same quality as an essay written at home over the course of several days or weeks. However, they will want to see that you can put together a clear, organized, and intelligent response to the question.

A few tips to help you manage your time:

1. Before you start writing, take off your watch and put it on your desk. Determine what time you must stop writing and periodically check the time remaining.
2. Be clear and specific. Do not try to impress the grader with grandiose vocabulary if you aren't 100% sure of the meaning–simpler is better.
3. Do not spend precious minutes playing with wording or trying to get a sentence to sound EXACTLY right. This wastes time and can give you writer's block.
4. Write legibly, but do not try to re-copy your essay at the end. Content is more important than neatness (as long as your writing is legible). If you make a mistake, NEATLY cross out the error and move on.
5. Use your outline to keep yourself on track. Periodically check to make sure that you are still answering the question.

When you finish writing

1. Leave yourself three to five minutes to re-read your essay and make some quick fixes.
2. Correct any spelling, punctuation, or grammar errors you spot.
3. Double-check your thesis statement against the body of your essay. Make sure you prove what you said you were going to prove. If you find that your essay doesn't really match your thesis statement, change the thesis–don't try to change the entire essay!
4. Check each paragraph and make sure it has a topic sentence that accurately reflects the content of the paragraph.

Key Terms Used in Essay Questions

analyze — to break something up into its component pieces and to explain how those pieces relate to the whole

classify — to place persons or things together in categories based on common elements

compare — to show how things are similar and why the similarities are important

contrast — to show how things are different and why the differences are important

define — to explain the meaning of a term— often using examples to clarify or illustrate the definition

describe — to tell what something looks like, to give a general overview of something

discuss — to talk about–a vague term, generally meaning to explain an issue from several points of view

evaluate — to make a judgment in comparison to a model or a set of criteria, to look at both sides and then judge

examine — to look closely and in-depth at an issue

explain — to tell how something works, to clarify, to describe a process

identify — to list, explain, or provide an example of; to describe the most important aspects that distinguish a subject from other things

illustrate — to show the reader a general concept or principle by using specific examples

interpret — to identify the significance, meaning, or importance of a set of information
Interpret the data from the experiment

justify — to show the advantages of a position or claim

list — to provide many examples

outline — to organize information, listing major and minor points and illustrating how the ideas relate to one another

reflect — to think back over what is significant to you and why, often calls for personal connection

refute — to disprove an assertion using logical reasons, evidence, and explanations

review — to repeat the key elements of the topic, keeping in mind the order in which they were presented

state — to briefly present the facts or your position

summarize — to briefly present the main points of an issue

support — to provide proof for an assertion in the form of reasons, evidence, and explanations

trace — to follow a single idea over a period of time

Informal Style	Formal Style
May use numerals for numbers 1, 5, 20, 100, 150	Write out numbers of one or two words one, two hundred, one million Use numerals for numbers of three or more words 201, 47.5, 1,005 Use numerals for dates July 19, 2001 20 May 2001 Write out any number beginning a sentence Twenty-five thousand dollars was more than he could afford.
My use contractions can't, won't, shouldn't	Write out all contractions cannot, will not, should not
May use first, second, or third person pronouns: 1st I, me, we, us 2nd you 3rd he, she, it, they, them	Keep writing entirely in third person, or use first person sparingly. Eliminate second person (you) entirely; substitute *he, she, they, a person, people, one*, or another noun. Resist the temptation to overuse the impersonal *one*: **Impersonal**: *One finds* the hottest temperatures in equatorial zones. **Revised**: The hottest temperatures *can be found* in equatorial zones.
May abbreviate to save time and space. U.S., Feb., TV, CA	Spell out most abbreviations United States, February, television, California Never use etc. or & May use abbreviations in standard use (never written out) Mr., Mrs., PhD, a.m., p.m.
May use slang or colloquial expressions a lot, kids, guy, jerk, mess around, swipe, awesome, blab	Eliminate slang and colloquial expressions. Substitute *many, much, a great deal*, or a specific amount for *a lot*.

RESEARCH AND WRITING

Primary and Secondary Sources

A **primary source** is an original source that gives information directly. That means that the information has not been summarized, interpreted, or explained by someone else. Primary source documents include personal interviews, surveys, experiments, and original-source documents like the Constitution, a novel, or an autobiography.

Examples of primary sources

- Interview with a Holocaust survivor
- Survey of students about their knowledge of the events of the Holocaust
- WWII photographs or maps of concentration camps
- *Night* by Elie Weisel (autobiography)

A **secondary source** is *not* an original source. It is removed from the original because someone has moved beyond the primary information by summarizing, analyzing, interpreting, or evaluating it. Secondary source documents include newspaper, magazine, encyclopedia, and journal articles, as well as documentaries, biographies, literary criticism, and websites.

Examples of secondary sources

- Pamphlet from the Museum of Tolerance
- CBS Documentary on the Holocaust
- History textbook
- Website: http://www.holocaustsurvivors.org

Information Media

As you can see, both primary and secondary sources can be found in many different types of media. While much of your research will be conducted using books or computers, you may also want to consider some less traditional media, such as interviews, videotapes, maps, photographs, etc. *See the section MLA Format for Bibliography Citations for how to cite these sources.*

Print Media

- Books
- Newspapers
- Magazines
- Academic journals
- Encyclopedias
- Almanacs
- Pamphlets
- Reference books

Other Media

- Film, radio, or TV program (live or recorded)
- Speech or lecture
- Audio recording
- Interview (in person or by phone)
- Work of art

Computer Media

- Professional website
- Personal website or homepage
- E-mail
- On-line periodical (never published in print)
- Listserv or bulletin board posting
- E-text (may have been published in print or only on line)
- Databases of previously published articles (SIRS, Gale Group, Infotrac, etc.)

Researching on the Internet

A **web directory** (such as Yahoo) is a good place to start searching the internet. A **web directory** organizes related web sites into subject categories. For example, to find sites on the Constitution on Yahoo, you would select Government>Documents>Constitutions>United States.

A **search engine** (such as Google) will find specific key words within web pages. Many web directories have search engines built in to their systems. To use a search engine, follow the guidelines for keyword searching below.

Using Search Engines

For more information on using search engines and subject directories, see

The Spider's Apprentice: A Helpful Guide to Web Search Engines

http://www.monash.com/spidap.html

Keyword searching

To search the Internet or a database by keyword, type in the important word or words you are looking for. Do not include articles, prepositions, or other small words. When searching by keyword, be as specific as possible. You might need to try several different terms in order to find useful information.

Example	cloning	animal rights	animal testing
	Shakespeare	*Hamlet*	Renaissance theater

If you are looking for words in a particular order, for example, a phrase, title, or name, you should put the entire phrase in quotation marks. Remember that the search engine will look for EXACT matches for anything in quotation marks, so make sure that spelling and capitalization are correct.

Example	"American Heart Association"	"Romeo and Juliet"
	"stem cell"	"Pearl Harbor"

If you type in several words in a keyword search, your results will often include pages that have only one of the words, not all. If you want all of the terms to appear in the results, then type AND or + between each word. If you want either of the words to appear, use OR.

Example heart AND diet "Romeo and Juliet" OR Shakespeare

If you want to exclude certain terms from your results, type NOT or – before the word you don't want.

Example: nirvana AND Buddhism NOT Cobain

Once you find a useful site, some search engines have a "Find Similar Pages" option. You can also look on the site itself for other links to useful resources.

Evaluating Sources of Information

Many sources, particularly on the Internet, aren't legitimate for research use. Some are out-of-date; others come from non-expert sources; still others are created for shock value.

Use the following checklist to evaluate the quality of the sources you're using:

- **Is the information up to date?**
- **Is the information complete?**
- **Is the information accurate?**
- **Is the source a qualified expert?**
- **Is the source objective or biased?**

What should you believe?

Can you tell which of the following cloning sites is legitimate and which is a spoof?

http://www.d-b.net/dti/

http://www.humancloning.org/

You can also evaluate websites by looking at the web address's domain name. By doing this you can determine what type of organization is sponsoring the website and maybe even predict potential bias before looking at the site. The best research sites are usually posted by universities, government agencies, and other reputable organizations, as opposed to individuals' personal sites.

The following are the **most commonly used domains**:

- **.edu** – educational site (usually a school or university)
- **.gov** – U.S. government/non-military site
- **.com** – commercial business site, includes news organizations
- **.mil** – U.S. military sites and agencies
- **.net** – networks, internet service providers, organizations
- **.org** – U.S. non-profit organizations and others

International Domains

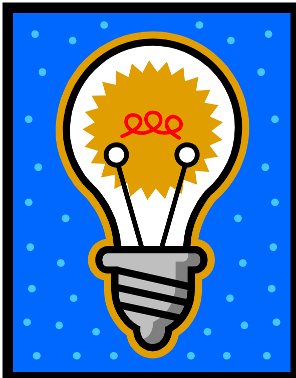
Web pages that originate in countries other than the U.S. use the nation's suffix in the web address For example,
.uk – Britain
.au – Australia
.jp – Japan

The *Internet Corporation for Assigned Names and Numbers* (ICANN) http://www.icann.org/tlds has also designated the following domains:

- **.aero** -- restricted use by air transportation industry
- **.biz** -- general use by businesses
- **.coop** – restricted use by cooperatives
- **.info** – general use by both commercial and non-commercial sites
- **.museum** – restricted use by museums
- **.name** – general use by individuals
- **.pro** – restricted use by certified professionals and professional entities

Searching By Domain
You can include a domain name in your web search. For example, searching for ***cloning.gov*** will bring up all the cloning sites sponsored by government agencies.

WRITING THE RESEARCH PAPER



Topic Selection

The **form** of your research depends on your **audience** and **purpose**. If your teacher asks you to give a one-minute speech on "weapons used during World War II" to provide the class with background knowledge, then your topic, audience, and purpose have been determined for you. If you decide to research chemistry departments at West Coast colleges for yourself, then your research process will probably be very different. However, there are some general guidelines for topic selection:

Select an interesting topic

Find a way to write about something that interests *you*. If you've been given a topic, try to find an original angle. If you're choosing your own topic, you might start by brainstorming questions that you'd like answered or topics you want to know more about. You also might want to reflect on current controversies, look over your lecture notes, or skim through your textbook to get more ideas.

Example How nutritious are school lunches?
Why are some schools getting rid of vending machines?

Think about your topic

Before running to the computer and typing your topic into a search engine, think about what you already know and what you need to find out. Are you interested in the who, what, when, where, why, or how of the issue? Do you know where to look to find that information? *See also the section on Types of Sources.*

Example I already know that most students eat pizza, fries, and burgers for lunch. I need to find out the nutritional content of these foods. I also need to find out the daily nutritional requirements for teens.

Do preliminary research

Discover what sources and information are out there BEFORE deciding on a final topic. You may discover that there's too much or too little information on the topic you have chosen. You may also discover that there aren't enough reputable sources from which you can draw. *See the section on Evaluating Sources.*

Example I had difficulty finding out the nutrition content of our school lunches, but I found several articles about recent attempts to ban soda sales at local schools.

Revise and/or limit your topic

Now that you know what information is out there, make sure your topic fits your **purpose**. You might have to expand or contract your topic depending on whether you're writing a business proposal, a persuasive speech, or an eight-page essay. At this point, it's appropriate to write a research question or a preliminary thesis statement that will guide the rest of your research.

Sample Research Question
Should soda sales and vending machines be banned on school campuses?

Sample Preliminary Thesis
Soda sales and vending machines should not be banned on school campuses.

Research, draft, and refine your thesis statement

Once you have decided what angle you are planning to take as you write your paper, you will continue to research, looking for the answers to your questions and for information that will support your preliminary thesis. At this stage, you will be taking notes on your research and starting to group your information into main ideas. *See the section on Note taking for more on how to do this.* As you find more information, you may need to make your thesis more specific. *See the section on Thesis Statements for more on how to do this.*

Note taking

Once you find good sources, you should begin taking notes. Some teachers require students to use one particular note-taking method to ensure that they have research tools for future assignments. However, whether you're jotting notes on napkins or on your laptop, the following guidelines are the same:

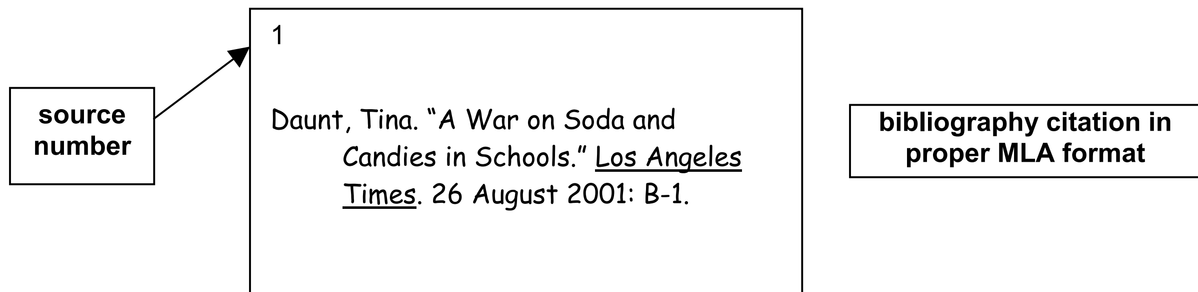
- Include a **key word or phrase** as a topic or "slug" so you'll remember what you were thinking when you wrote down the information.
- Include the **source name or number** (*see Bibliography Cards*) as well as the **page number** where you found the information. This should make parenthetical documentation easy when you sit down to write. You will need to cite your sources, even if you paraphrase someone else's ideas.
- Use **quotation marks** whenever you copy information word-for-word.
- Only write down relevant information. Your goal isn't to fill a note card quota.
- Use **ellipses** (…) whenever you leave words out of a quotation.
- Use [**square brackets**] whenever you add or change words to clarify a quotation.

Documenting Sources

It's important to write down all of the relevant bibliographic information for each source before you return it or forget where you found it. You will need this information later when you cite your sources in your paper. If you are taking notes on a sheet of paper or on your computer, write this information at the top of each page or section and start a new page for each source. If you are using note cards, make a separate bibliography card for each source.

Bibliography cards

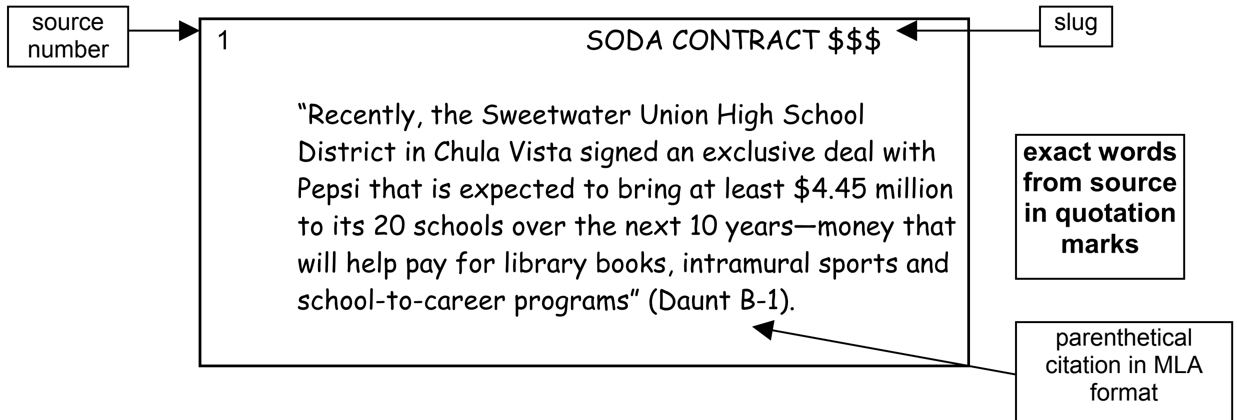
A bibliography card lists the publishing information of each source in MLA format on a separate note card. This information will be used for your Bibliography or Works Cited page. Number your source cards and use these same numbers in your research notes to efficiently match your notes to your sources.



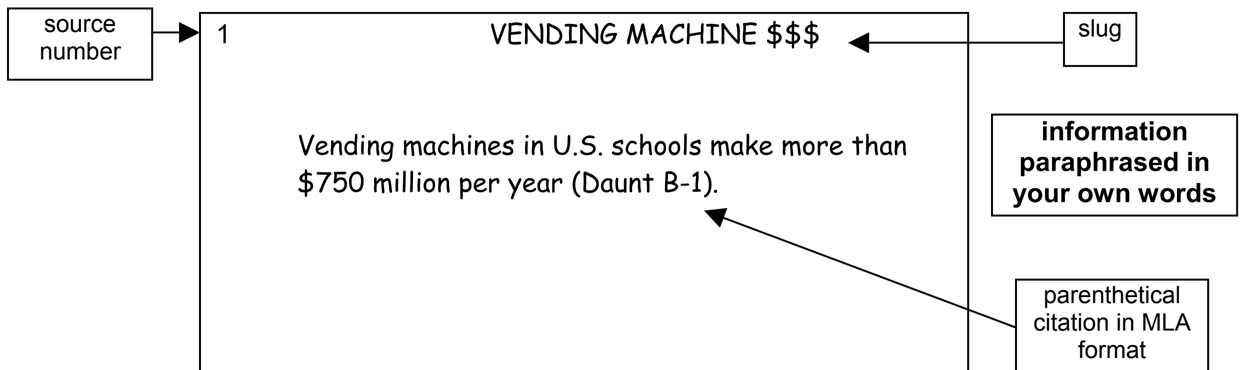
Note cards

Using 3x5 or larger note cards allows researchers to write down information whenever and wherever they find it and then to organize that information by rearranging the cards. Traditional note cards include noted information, plus the source number (taken from the bibliography card), page numbers, and a key word (or *slug*).

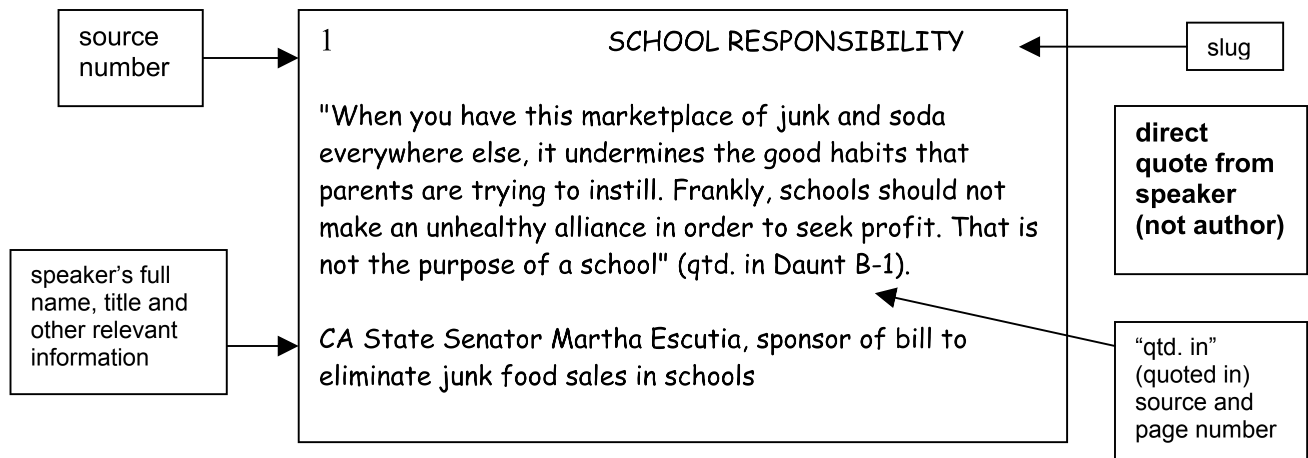
Note card with direct quote



Note card with paraphrase



Note card with secondary quotation (attributed)



Computer notes

Some researchers prefer to take notes on the computer since they can type more quickly than writing longhand and since the "cut and paste" feature allows them to chunk and rearrange their information (just like note cards). This method has its advantages and disadvantages.
Computer notes are saved in one place and are ready to insert in paragraphs later. However, this method assumes that researchers have computer access whenever they sit down to read and write. It also assumes that the computer won't crash, leaving no notes at all. **If you decide to use computer notes, don't forget to include keywords and source information, and beware of plagiarism.** *See the section on Plagiarism for more on how to do this.*

Sample Computer Notes

bibliography citation

topic slugs

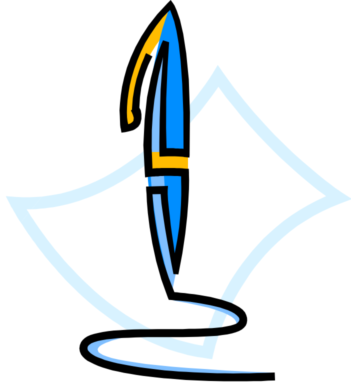
Daunt, Tina. "A War on Soda and Candies in Schools." Los Angeles Times. 26 August 2001: B-1.

VENDING MACHINE $$$
Vending machines in U.S. schools make more than $750 million per year (Daunt B-1).

SODA CONTRACT $$$
"Recently, the Sweetwater Union High School District in Chula Vista signed an exclusive deal with Pepsi that is expected to bring at least $4.45 million to its 20 schools over the next 10 years—money that will help pay for library books, intramural sports and school-to-career programs" (Daunt B-1).

SCHOOL RESPONSIBILITY
"When you have this marketplace of junk and soda everywhere else, it undermines the good habits that parents are trying to instill. Frankly, schools should not make an unhealthy alliance in order to seek profit. That is not the purpose of a school."

CA State Senator Martha Escutia, sponsor of bill to eliminate junk food sales in schools (qtd. in Daunt B-1).



Handwritten Research Notes

You might have learned how to take Cornell Notes during lectures, and the same method can be used for taking research notes. These notes are written on the right hand side of a regular-size piece of paper, and the "slug" and other notes are written on the left side. This note-taking method gives the researcher more space to write commentary and is an alternative to writing on note cards. The disadvantage of this method is that the information is not easy to rearrange, but this arranging can be done during the drafting process.

Sample Handwritten Research Notes

Daunt, Tina. "A War on Soda and Candies in Schools." Los Angeles Times. 26 August 2001: B-1.

NOTES TO SELF	NOTES FROM SOURCES
VENDING MACHINE $$$ Vending machines bring in a lot of money for the soda companies – students spend their money on soda not healthy food (reason to ban soda sales)	Vending machines in U.S. schools make more than $750 million per year (Daunt B-1).
SODA CONTRACT $$$ Schools make money from contracts with companies that pay for needed supplies and extra curricular activities (reason against banning soda sales)	"Recently, the Sweetwater Union High School District in Chula Vista signed an exclusive deal with Pepsi that is expected to bring at least $4.45 million to its 20 schools over the next 10 years—money that will help pay for library books, intramural sports and school-to-career programs" (Daunt B-1).
SCHOOL RESPONSIBILITY Schools shouldn't be selling junk food to kids – they should set a good example. (reason to ban soda sales)	"When you have this marketplace of junk and soda everywhere else, it undermines the good habits that parents are trying to instill. Frankly, schools should not make an unhealthy alliance in order to seek profit. That is not the purpose of a school" (qtd. in Daunt B-1). CA State Senator Martha Escutia, sponsor of bill to eliminate junk food sales in schools

topic slug

thoughts on the significance or importance of the quotation

parenthetical citation in MLA format

Paraphrasing

There are two ways of taking notes on someone else's work: quote the source directly or paraphrase it. Paraphrasing is not a play-by-play retelling of everything that happened in a selection and is not just a process of substituting synonyms for the words of the original. A paraphrase captures a source's main ideas in your own words yet is more detailed than a summary.

> **Paraphrasing**
>
> The Purdue University Online Writing Lab has a number of pages that explain how to paraphrase, cite sources, and complete research papers. See http://owl.english.purdue.edu/

Here are some guidelines for paraphrasing:

- Only include the essential information.
- State important ideas clearly and concisely.
- Use quotation marks around key words or phrases taken directly from the source.
- Arrange the ideas in a logical order that's easy for the reader to understand.
- Do not plagiarize.

Plagiarism

According to the *MLA Handbook for Writers of Research Papers*, *Fifth Edition,* "Plagiarism is the act of using another person's ideas or expressions in your writing without acknowledging the source. The word comes from the Latin word *plagiarius* ('kidnapper')" (30).

Plagiarism includes

- cutting and pasting from the internet (or any other source).
- copying word-for-word without using quotation marks, even if you give a source citation at the end of your sentence.
- lifting particularly apt phrases from the original and including them in your writing without quotation marks, even if you give a source citation at the end of the sentence.
- replacing a few words with synonyms but keeping the basic sentence structure (syntax) the same, even if you give a source citation at the end of your sentence. This "plug-in" method of paraphrasing is STILL plagiarism because you are stealing the original sentence structure.
- paraphrasing information but not using parenthetical citations to indicate its source within the text of your paper. Simply providing a list of sources in a bibliography at the end of your paper is not enough, because the reader has no way of knowing which information was taken from research and which was original.

> **Do I have to cite everything?**
>
> Facts, such as dates, that can be found in more than two sources are common knowledge and need not be cited.

Original Passage

Escucia added, "When you have this marketplace of junk and soda everywhere else, it undermines the good habits that parents are trying to instill. Frankly, schools should not make an unhealthy alliance in order to seek profit. That is not the purpose of a school."

Source:
Daunt, Tina. "A War on Soda and Candies in Schools." Los Angeles Times. 26 August 2001: B-1.

Plagiarized Passage

When people sell junk and soda everywhere, it ruins the good habits that parents are trying to teach their children. The purpose of a school is not to create an unhealthy alliance in order to see profits.

Acceptable Use (NOT plagiarism)

According to California State Senator Marth Escucia, sponsor of a bill to eliminate junk food sales in schools, selling soda "undermines the good habits that parents are trying to instill." She believes that "schools should not make an unhealthy alliance [with soda companies] in order to seek profit" (qtd. in Daunt B-1).

Five Ways to Avoid Plagiarism

1. Don't wait until the last minute to do your assignment.
2. When copying information from original sources, be careful to use quotation marks around direct quotes and include page numbers. This is especially important in the note-taking phase.
3. Read through the material you are researching and make sure you understand it. Then put it aside and write down the key ideas without looking at the original source.
4. Don't write your paper with the original sources in front of you. Use notecards with paraphrases of source material instead.
5. Understand what you are trying to say before you start to write.

PUSD Academic Honesty Policy

The Poway Unified School District Academic Honest Policy lists plagiarism as an act of academic dishonesty. According to this policy, plagiarism is "any use of another's ideas, words, or work, and crediting such, as one's own. Plagiarism includes the misuse of published materials, Internet information, and the work of other students. This also includes copying another student's work, allowing work to be copied, or completing assignments for them."

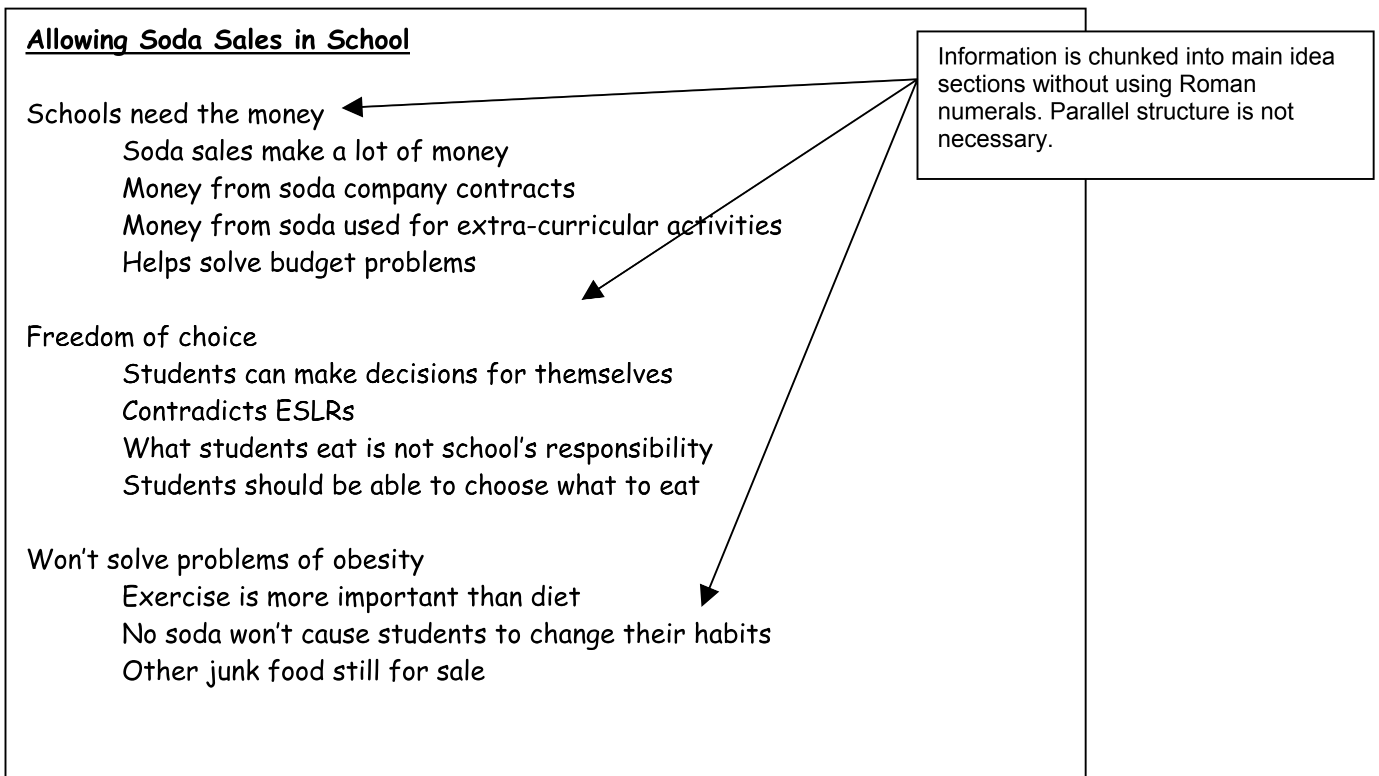
Outlining

Outlining helps writers to organize their research and their ideas before and during drafting.

A **working outline** might start off as a simple list of ideas that are chunked together into groups. This outline should evolve throughout the research and writing process as the researcher discovers new information and narrows/expands the research topic. Some writers like to create this outline after doing preliminary research so that they can use key words from their outline as the key words on their notecards.

Sometimes your teacher may give you a form or a list of required elements that your paper must contain. Use this list as the basis for your working outline. *See the section on Writing on Demand for more information on how to turn a paper prompt into a working outline.* Sometimes you have a working thesis or focus statement before you start writing your paper. Use this statement to determine the main ideas for your outline. *See the section on Main Ideas and Support Theses for more on how to turn your thesis statement into a working outline.*

Working Outline Example



Allowing Soda Sales in School

Schools need the money
Soda sales make a lot of money
Money from soda company contracts
Money from soda used for extra-curricular activities
Helps solve budget problems

Freedom of choice
Students can make decisions for themselves
Contradicts ESLRs
What students eat is not school's responsibility
Students should be able to choose what to eat

Won't solve problems of obesity
Exercise is more important than diet
No soda won't cause students to change their habits
Other junk food still for sale

A **formal outline** uses Roman numerals, capital letters, numbers, and lower-case letters to indicate main ideas and subtopics. A formal outline is often required after research has been completed and before drafting begins.

In addition, **parallel structure** is required. A sentence or an outline is parallel if it expresses all the items in a list in the same grammatical form.

Not parallel
Soda sales make a lot of money.
Budget problems.

Parallel
Soda sales make a lot of money.
Soda money helps solve budget problems.

Formal Outline Format

I. __________
II. __________
  A. _________
  B. _________
    1. __________
      a. ______
      b. ______
        i. __________
        ii. __________
    2. __________

Formal Outline Example

Allowing Soda Sales in School

I. Schools need the money from soda sales.
  A. Soda sales make a lot of money.
    1. money from soda company contracts
    2. money from vending machine sales
  B. Soda money helps solve budget problems.
    1. funds student activities
    2. funds athletic programs

II. Students deserve to make choices for themselves.
  A. School teaches students to make healthy choices.
    1. ESLR's
    2. health classes
  B. Parents teach students to make healthy choices.
  C. Students make own decisions about nutrition.

III. Banning sodas will not solve the problem of obesity.
  A. need to increase exercise
  B. need to change eating habits

Subordination

Each number or letter indicates a division of the topic above it. In this example, numbers 1 and 2 are subordinate divisions of the topic in letter A.

If you cannot split a topic into at least two sections, do not add another level to your outline. You cannot have a 1 without a 2, or an A without a B because you cannot divide something into only one piece.

In this example, if you did not include "ESLR's" and only talked about health classes, letter A would read "Health classes teach students to make healthy choices."

Coordination

Coordinate ideas must be written in parallel structure.

Roman numeral items must be parallel.
  I. Schools need…
  II. Students deserve…
  III. Banning sodas will…

Each item in a coordinate list must be parallel to the other items in that list.
  1. money from soda company…
  2. money from vending machine …

However, lists do not need to be parallel with one another.
  I.A.1. money from soda company…
  I.B.1. funds student activities

MLA CITATION FORMAT

What is MLA Format?

MLA style has been adopted by the Poway Unified School District and is based on the *MLA Handbook for Writers of Research Papers, Fifth Edition*, published by the Modern Language Association (MLA). The term *MLA format* generally refers to the method of citing outside sources using the MLA style of parenthetical documentation. This term can also refer to MLA manuscript format, or the set-up of your document (heading, title, and page number placement, etc.).

While not the only way to document sources, MLA style is widely used in colleges and generally simpler than other documentation styles (such as APA or Chicago). Once you have learned MLA style, adapting to another style will be simple.

The term *MLA format* does not refer to the content of your document nor to the method of organization you choose to present your information. Your evidence (concrete detail) and your explanations of that evidence (commentary) are not governed by MLA format.

MLA Manuscript Format

See the sample essay at the end of this section for an example of manuscript format..

- In the MLA style, **no separate title page** is necessary.
- On the first page, type your **last name and the page number** in the upper right-hand corner, one-half inch from the top of the page. Continue this pagination for every page of your paper through your bibliography or works cited section.
- Type your **heading** one inch down from the top of the first page, flush with the left margin. Include student's name, teacher's name, class title and period, date.
- Double space and center your paper's **title**. Write your title in the same size and style font you used for the rest of your paper. Do not bold, underline, italicize, or use quotation marks.
- **Double space** the entire paper and use one-inch margins on all sides. Use a clear, easy-to-read, **12-point font** appropriate for business (such as Times New Roman or Arial).

Use Your Header

Most word processing programs allow you to create a header that will print the same information at the top of each page.

In Microsoft Word, select "Header and Footer" from the "View" Menu. Position the cursor in the right hand corner, type your name, and then click the # icon to insert the page number.

Double Spacing

In Microsoft Word, select "Paragraph" from the "Format" menu and choose "Double" under "Line Spacing".

Documenting Your Sources

Preparing a research paper involves building on the work of previous writers and researchers. When you draw on another's work–**whether facts, opinions, ideas, or quotations**–you must credit the author of your source. To give the author credit, simply place the necessary information (usually the author's last name and the page number) in parentheses after the borrowed words or ideas. These brief citations will then refer to a complete list of sources at the end of your paper.

Parenthetical Documentation

Parenthetical documentation is a way of giving the original source of your information in a brief reference, called a **citation**. This citation is placed in parentheses after the borrowed material. In order to avoid disrupting the flow of your writing, place the citation where a pause would naturally occur, usually at the end of a sentence before the period. At the end of your paper, you will provide a **works cited** list that gives the full bibliography information for each source cited in your paper. *See the sample essay at the end of this section for examples of parenthetical citation.*

Most often you will use simply the **author's last name and the page number.**

> Benjamin Franklin has been described as "a man who spent his life getting ahead without asking where he was going" (Hodgkins 58).

For a source with **two authors**, use both last names in your citation.

> (Steele and Mayhem 567).

If you give the **author in the text** of your paper, give only the page number in parentheses.

> In his *Autobiography* Benjamin Franklin lists thirteen virtues he practiced to attain "moral perfection" (135-37).

If **two works by the same author** appear in your list of works cited, add the title or a shortened version of it to distinguish your sources.

> According to one story, the Continental Congress was afraid to let Franklin draft the Declaration of Independence because he might slip a joke into it (Mann, *Early Americans* 347).

If you cite **someone's words second-hand**, give the abbreviation *qtd. in* ("quoted in") before the indirect source in your reference. Use this form when the author of the quotation you are using is NOT the author of the text you are citing.

> Herman Melville, author of *Moby Dick*, made a catalog of Franklin's roles, beginning "printer, postmaster, almanac maker, essayist, chemist, orator. He was everything," Melville said, "but a poet" (qtd. in Hodgkins 58).

If you cite an **anonymous source alphabetized by title** on your works cited page, give the title or a shortened version of it.

> Franklin has been identified as America's first millionaire ("Franklin" 678).

If your source has **no page numbers**, simply cite the author's last name or, if it has no author, cite the title (or short title).

> (Gomez) or (*Guidelines*).

Bibliography vs. Works Cited

Depending on your purpose, you may create one of three different lists of sources: a **working bibliography**, a list of **works cited**, or a **bibliography**.

No matter what type of source list you create, your bibliography citations will always be written in the same MLA format. *See the section MLA Format for Bibliography Entries for the format for each source.*

A **working bibliography** is the list of books, magazines, and other sources you collect as you conduct your library research. Usually you list these intended sources on individual index cards or in your notes, including all the information you will later need to make your list of works cited. *See the section Bibliography Cards for more information.* Also include the call number of each book and the library where you find each source.

The list of **works cited** gives only the sources you have actually cited in your paper. Unlike a bibliography, it does not include the sources you may have consulted but did not actually include directly in your paper. Type your list of works cited on a separate page at the end of your paper.

A **bibliography** is a separate alphabetical list of all the sources you considered in preparing a research project. Some teachers may ask for both a works cited page and bibliography. (By high school, most teachers will require just a works cited listing.) A bibliography appears on a separate page at the end of your paper after the works cited page, if included. Bibliographies are often published as resources detailing where you can find more information on a given subject.

MLA Format for Bibliography or Works Cited Page

See the sample essay at the end of this section for an example of a Works Cited page.

- **Number each page**, continuing the numbering from the last page of the text. Type your last name and the page number in the upper right-hand corner, one-half inch from the top of the page.

- **Center the title** ("Bibliography" or "Works Cited") one inch down from the top edge of your paper. Double-space after this title before the first entry.

- Type each entry in **alphabetical order** by the author's last name. If the source has no author, alphabetize by the first word of the title, disregarding *A*, *An*, *The*.

- Use **reverse indentation** (also called a "hanging indent"). Begin each entry flush with the left margin. If the entry runs more than one line, indent the successive lines one-half inch (or five spaces). *(See the sample entries below for examples).*

- **Double-space** the entire page (within each entry and between entries).

MLA FORMAT FOR BIBLIOGRAPHY ENTRIES

Book Entries

Author(s). *Book Title.* City of Publication: Publisher, most recent copyright year.

Spacing Entries

While these examples are single-spaced, in your paper you must double-space within and between entries.

Book by One Author

Handy, Charles. *The Age of Unreason.* Boston: Harvard Business School Press, 1990.

Book by Two or Three Authors

Lawrence, Jerome, and Robert Lee. *Inherit the Wind.* Toronto: Bantam Publishing Co., 1955.

Book by More than Three Authors

Hastings, Marie et al. *Biogenetics.* Berkeley: Univ. of California Press, 1985.

Book by a Corporate Author

American Diabetes Association. *Living with Diabetes.* New York: Random House, 1994.

An Introduction, Preface, Foreword, or Afterward

Epstein, E.L. Afterward. *Lord of the Flies*. By William Golding. N.p: Putnam, 1954. 185-190.

Abbreviations for Missing Information

N.p.	No place of publication
n.p.	No publisher
n.d.	No date of publication
n. pag.	No pages

A Translation

Derrida, Jacques. *The Gift of Death*. Trans. David Wills. Chicago: Univ. of Chicago Press, 1995.

A Pamphlet

FDA. *Check the Date: Dangers of Expired Prescription Drugs*. New York: FDA, 2001.

Entire Edited Anthology or Collection

Wieder, Jason ed. *Letters of the Civil War Era*. 2 vols. Athens: Univ. of Georgia Press, 1993.

Article, Story, or Essay in an Anthology or Reference Book

Author(s). "Article, Story, or Essay Title." ***Title of Anthology*****. Name of the Translator, Editor, or Compiler of the anthology. State: Anthology Publisher, date. page numbers of cited piece.**

Toelken, Barre. "Life and Death in the Navajo Coyote Tales." *Recovering the Word: Essays on Native American Literature*. Eds. Brian Swann and Arnold Krupat. Berkeley: Univ. of California Press, 1990. 388-401.

Previously Published Scholarly Article in a Collection

Author(s). "Article Title." ***Title of Original Publication*****. [Original publication citation]. Rpt. in** ***Title of Current Publication*****. Editor's Name. [Current publication citation]. pages.**

Shield, Tamara. "Feminist View of Jane Austen." *British Authors* 24 (1984): 232-38. Rpt. in *Twentieth Century Literary Criticism*. Vol. 25. Ed. Dennis Poupard. Detroit: Gale Research, 1988. 399-402.

Periodical Entries

Author(s). "Article Title." ***Periodical Title*****. Date: Inclusive pages.**

Magazine Article

Martinez, Rachelle P. "What Can Be Done?" *Newsweek*. 21 Mar. 1988: 57-58.

Newspaper Article

Smith, Bernard. "Earthquake Country." *San Diego Union Tribune*. 9 Sept. 1996, final ed.: A1+.

Scholarly Journal Article

Author(s). "Article Title." ***Periodical Title*****. Volume # (Year): Inclusive pages.**

Draner, Marcena. "Electronic Poetry." *Computers and the Humanities.* 29 (1992): 416-25.

Encyclopedias

Author(s). "Article Title." ***Encyclopedia Title*****, edition.**

Horst, Joanna. "Ellison, Ralph." *Encyclopedia Britannica*, 1992 ed.

"China." *World Book Encyclopedia*, 1995 ed.

ELECTRONIC AND ONLINE RESOURCES

If **<u>no author</u>** is given, begin with the title of the page or article and use a shortened form of the title for parenthetical citations. If any other information is missing (for example, date of last update or revision), simply leave it out and go on to the next item of information.

When citing a **<u>print source also found online</u>**, you must first give all the citation information for the print source and then add the online source information.

Personal Website or Homepage

Author(s). Home page. Date of posting/revision. Name of sponsoring institution or organization. Date of access <electronic address or URL>.

Hylton, Jeremy. Home page. 13 May 2002 <http://www.python.org/~jeremy/>.

Professional or Corporate Website

Author(s). ***Name of Page*****. Date of posting/revision. Name of sponsoring institution or organization. Date of access <electronic address or URL>.**

Gray, Terry. *Mr. William Shakespeare and the Internet*. 6 May 2002. Palomar College. 13 May 2002 <http://shakespeare.palomar.edu/default.htm>.

Article or Page on a Website

Author(s). "Title of Article or Page." ***Name of Web Site*****. Date of last update or revision. Name of sponsoring institution or organization. Date of access <electronic address or URL>.**

Mabillard, Amanda. "Shakespeare of Stratford." *Shakespeare Online*. 4 April 2002. 13 May 2002 <http://www.shakespeare-online.com>.

"Ranch-Raised Fur: Captive Cruelty." *PETA Factsheets*. People for the Ethical Treatment of Animals (PETA). 13 May 2002 <http://www.peta-online.org/ mc/facts/fswild3.html>.

Article in an Online Magazine

Author(s). "Title of Article or Page." ***Name of Magazine or Journal*****. Date of publication. Date of access <electronic address or URL>.**

Huang, Greg and Sage Stossel. "Flashbacks: The Public and Private Worlds of Charles Dickens." *The Atlantic Unbound*. 26 April 2002. 13 May 2002 <http://www.theatlantic.com/unbound/flashbks/dickens.htm>.

Article in an Online Scholarly Journal

Author(s). "Title of Article or Page." ***Name of Magazine or Journal*****. Volume#:Issue# (Year of publication). Date of access <electronic address or URL>.**

Rosenthal, Steven R., et al. "Developing New Smallpox Vaccines." *Emerging Infectious Diseases (EID*). 7:6(2001). 13 May 2002 <http://www. cdc.gov/ncidod/EID/vol7no6/ rosenthal.htm>.

Article in an Online Database or Encyclopedia

Author(s). "Title of Article." ***Name of Database*****. Date of last update or revision. Date of access <electronic address or URL>.**

Kastan, David Scott. "Shakespeare, William". *Microsoft Encarta Online Encyclopedia*. 13 May 2002 <http://encarta.msn.com>.

Article originally published in print, but taken from an Online Database (such as Gale Group, Infotrac, SIRS)

Magazine or Newspaper Article

Author(s). "Title of Article." ***Name of Magazine or Newspaper*****. Day Month Year. Page(s).** ***Name of Database*****. Date of last update or revision. Date of access <electronic address or URL>.**

Hobson, Katherine. "Mind versus Face." *U.S. News & World Report*. 1 April 2002. 61. Gale Group Student Resource Center. 23 May 2002 <http://www.galenet.com>.

"Bush Presses For Cloning Ban." *Los Angeles Times*. 11 April 2002. A-17. Gale Group Student Resource Center. 23 May 2002 <http://www.galenet. com>.

Scholarly Journal Article

Author(s). "Title of Article or Page." ***Name of Magazine or Journal*****. Volume#:Issue# (Year of publication). Name of Database. Date of Access <electronic address or URL>.**

Larkin, Marilynn. "St John's Wort not Effective for Major Depression." *The Lancet.* 359:9314(2002). Gale Group Student Resource Center. 23 May 2002 <http://www.galenet.com>.

Online or listserv posting

Author(s). "Title of Post or Thread." Online posting. Date of Post. Name of Bulletin Board or Listserv. Date of access <electronic address or URL>.

"Father Lawrence – Tragic Hero." Online posting. 24 April 2002. Sparks Notes. 13 May 2002 <http://sparknotes.com>.

Burke, Louise. "Creative Ideas for *Romeo and Juliet.*" Listserv post. 11 Feb 2000. NCTE-Talk. 13 May 2002 <http://www.ncte.org/lists/nctetalk/ feb2000/msg01154. html>.

E-mail

Author. "Subject of E-mail." E-mail to [name of recipient]. Date of e-mail.

Sullivan, Peter. "Re: Homeless Shelters." E-mail to Justin Price. 7 April 2002.

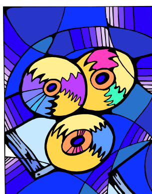
E-text

Author(s). *Name of Text.* City: Publisher, Year. Name of Web Site. Date of last update or revision. Name of sponsoring institution or organization. Date of Access <electronic address>.

Shakespeare, William. *Romeo and Juliet.* The Complete Works of William Shakespeare. Massachusetts Institute of Technology. 13 May 2002 <http://classics.mit.edu/ Shakespeare/romeo_juliet/index.html>.

Poe, E.A. "The Fall of the House of Usher." *The Short-Story: Specimens Illustrating Its Development.* Ed. Brander Matthews. New York: American Book Company, 1907. The Bartleby Project. 13 May 2002 <http://www.bartleby.com/195/10.html>.

CD-ROM



Author, if given. "Title of article." *Title of CD-ROM.* Edition, release, or version. Publication medium (CD-ROM, diskette). City of Publication: Publisher's Name, year of publication.

Moulton, Gary E. "Lewis, Meriwether." *Information Finder.* 1995. CD-ROM. Chicago: World Book, 1995.

OTHER RESOURCES

Film, radio, or TV program

"Title of the Episode or Segment." Narrator. Writer. Producer. *Title of the Program or Series*. Name of the network. Call letters and city of the local station. Broadcast date.

The First Americans. Narr. Hugh Downs. Writ. and prod. Craig Haffner. *NBC News Special*. KNSD. San Diego. 6 April 1994.

Audio recording

Author or performer. "Title of Song." *Title of Recording*. Performance group, conductor and soloists (classical recordings).Publisher or Record Label, Year.

Lennon, John and Paul McCartney. "Come Together." *Abbey Road*. EMI Records, 1987.

Handel, Georg Friedrich. "Suite No. 1 F Major." *Water Music Concerto Grosso Op. 3 No. 3.* London Festival Orchestra. Cond. Ross Pople. Arte Nova, 1995.

Film or video recording

***Title*. Director. Performers. Format (Videocassette, DVD). Studio or Publisher, Year.**

Gone with the Wind. Dir. David O. Selznick. Perf. Clark Gable, Vivien Leigh, Leslie Howard, Olivia de Haviland. DVD. MGM, 1939.

Work of art

Artist. *Title of Artwork*. Name of Museum, City.

DaVinci, Leonardo. *Mona Lisa*. The Louvre, Paris.

Interview (conducted by you)

Name of person interviewed. Type of interview (Personal Interview, Telephone Interview). Day Month Year.

Gates, Bill. Telephone Interview. 4 Dec. 1999.

Lecture or speech

Speaker's name. "Title of Speech" (or use a label such as Lecture, Address, or Speech). Occasion name or Conference Title. Location, City. Day Month Year.

Sanchez, Jill. "The Jazz Age." Class lecture. Rancho Bernardo High School, San Diego. 19 Nov. 1996.

SAMPLE RESEARCH PAPER

Sean Kosmo

Mr. Spock

H.S. English 3: Per. 5

30 February 2002

Sodas Are for Drinking, Not Banning

"Sodas sold in vending machines and student stores generate an annual average profit of $39,000 per high school and $14,000 per middle school" (Lota 1). Obviously, figures as large as these cannot be ignored. However, several school districts in California, including the Los Angles Unified School District, have recently chosen to ignore them. Profits from soda sales in these districts previously funded athletic programs, field trips, and other extra-curricular activities, and without these profits, schools may be forced to terminate many of those programs. During a time when schools are desperate for money to fund the high costs of running an institute of learning, a profit-draining ban on soda sales on campus is the last thing they need. But money is not the only problem. By banning soda sales, districts show a lack of trust in students and strip them of their right to choose how they eat. Instead, districts should use health classes to inform students about nutrition, good dietary choices, and the consequences of poor choices. This emphasis would promote healthy living and combat obesity more effectively than a soda ban would. Although school boards in other districts have already chosen to enforce a ban on soda sales, the school board of the Poway Unified School District must not.

The leading reason the ban should not be enforced is the financial crisis it would cause many schools. At Fallbrook High School and many other high schools, vending machine "money funds ASB activities such as pep rallies and class competitions, as well as agriculture, auto shop, and music programs" (Mortenson 2). Other high schools use the funds to support athletic programs, the loss of which could make students even worse off physically. Some people might not believe that athletic programs and ASB activities

would really be cut; however, “Marie Cashion, activities director for Mt. Carmel’s Associated Student Body, said vending machines on that campus bring in $20,000 per year” (Moss 2). Despite such potential losses, supporters of the ban argue that the loss in revenues could be made up with the sales of healthier alternative drinks. These drinks would include low or sugar-free sports drinks and juices. However, those alternative drinks would probably not sell nearly as well as soda pop. According to Tom Needles, the Student Activities Director at Pleasant Valley High School, “if…the contents [were] changed to healthier drinks, students would likely be hurt by lower sales” (Michael 3).

The financial threat to high schools extends beyond low vending machine sales to the threat of losing corporate sponsors like Pepsi and Coca-Cola. “Recently, the Sweetwater Union High School District in Chula Vista signed an exclusive deal with Pepsi that is expected to bring at least $4.45 million to its 20 schools over the next 10 years—money that will help pay for library books, intramural sports and school-to-career programs” (Daunt B-1). Under the current arrangement in Sweetwater, all the groups involved get what they want: schools can buy supplies and fund programs, soda companies can sell their product, and students can enjoy a soda with their lunch. However, California State Senator Martha Escutia, sponsor of bill to eliminate junk food sales in schools, believes districts entering into these deals are making “an unhealthy alliance in order to seek profit,” a practice that does not reflect “the purpose of a school” (qtd. in Daunt B-1). Escutia’s condemnation of this “marketplace of junk and soda” is understandable. She believes that selling junk food “undermines the good habits that parents are trying to instill” (qtd. in Daunt B-1). However, the benefits of making these alliances outweigh the potential negative effects on schools. For example, in the Los Angeles Unified School District, “the move [to ban sodas] has prompted Coca-Cola to threaten to pull its annual $20,000 sponsorship of the district’s Academic Decathlon scholastic competition” (Gao 1). Even though schools should not value money over students’ health, they also should not depreciate students’ opportunities for education through losing support for academic events, classes, and other programs.

By allowing students the choice of whether or not to purchase a soda, schools allow them the chance to make choices on their own and deal with real life situations. One of the decisions that everyone must make daily is that of what to eat. By revoking the right to make this decision when purchasing food, the school

would be showing no confidence in the students' abilities to make decisions for themselves. The Rancho Bernardo High School ESLRs (Expected School-wide Learning Results) clearly convey that upon having completed their education at the high school level, students should be contributing members of society and fully functioning individuals (ESLRs). Yet the ban on soda sales would be a clear contradiction to the ESLRs in that rather than teaching students to make healthy decisions for themselves, the school would decide for them. Taking this choice away will simply embitter high school students who yearn for independence. Mt. Carmel High student Jeff Burke is one of them: "I…like being able to have a soda when I want one" (Moss 2). Taking the choice away from them will not stop them from bringing in soda. Abraham Mijares of Polytechnic High School in Sun Valley has plans to "bring sodas and start selling them—underground sodas!" (Gao Last Sip 1). Fallbrook High student Taylor Ullery put it best when she said, "We should have the choice" (Mortenson 2). Schools that allow students to choose between healthy foods and typical snack foods could make the healthier choices more appealing by selling them at lower prices. That is exactly what Fallbrook High School is doing. "[A vendor] charges 25 cents for an apple, for example, and hiked the price up on candy bars to 75 cents. Juice and milk cost 30 cents, while a Coke will set a student back a dollar" (Motenson 1). Budget-conscious teens would be more likely to choose the healthier items to save money.

With so many problems, it is easy to see why a ban on soda sales in high schools would be devastating. Unfortunately, all those problems could be caused for nothing, if the ban does not help combat child obesity, which in all likelihood, it could not. Sean McBride, a spokesman for the National Soft Drink Association, explains why: "Physical education and physical activity are, by far, more important in combating obesity than banning soft drinks from students' diets" (Lota 1). How can banning the sales of soft drinks on school campuses keep kids from opening up a can when they arrive home? Unless they dramatically alter their diet, no soda at school won't aid in maintaining their good health. McBride explains, "The answer…is…to eat a variety of foods in moderation and to exercise at least 30 minutes a day. Unfortunately, people are looking for a silver bullet and quick answers" (Gao 1). L.A. school board member Mike Lansing said, "This is a little more about hype than solving the problem of childhood obesity" (Reuters 1) and called it a "Band-Aid" measure (Gao 2). He elaborates, "It's trying to fight a wildfire with a water gun. It makes

great headlines, but I don't think it's going to be the answer" (Gao 2). To further illustrate this point, if the school board were truly serious about solving childhood obesity, they would have to revise the entire menu offered at their schools and eliminate all high-fat foods. After all, what good would banning sodas do if they didn't ban pizzas, French fries, and other fatty foods? It defeats the purpose if such items are still offered. With such unlikely benefits, why must we risk the huge financial support that soft drink sales provide? To do so would be foolish. Sean McBride knows the real problem: "In the end, this is really about the couch and not the can" (Lota 1).

As you can see, a ban on the sales of sodas in PUSD high schools would not be an effective solution to childhood obesity. There are several other preferred alternatives that can be used such as better physical education classes and better health classes. Parents too could be educated on healthy lifestyles so they can assist students at home. By educating students on health today, teachers will be preparing them to make good decisions on their own in the future. Another solution would be to offer healthier food alternatives at a much lower price. With so much at risk financially in a plan that may not even work, it is obvious that the ban is too risky. Why should we take chances with our children's future on plans that may harm them more than help them? Though it may be a noble effort, you must think logically and make a fair, balanced decision. In the end the cons outweigh the pros by far. Thus, you must vote not to enforce a ban on soda sales in high school campuses in the Poway Unified School District. Please remember that sodas are for drinking, not banning.

Works Cited

Daunt, Tina. “A War on Soda and Candies in Schools.” Los Angeles Times. 26 August 2001: B-1.

Gao, Helen. “Last Sip for Sodas or, To Prevent Dueling LAUSD Heds.” Los Angeles Daily News 27 August 2002. 16 October 2002 <http://www.dailynews.com/cda/article/print/.html>.

Gao, Helen. “Soda Ban May Burst Bubble.” Los Angeles Daily News 25 August 2002. 16 October 2002 <http://www.dailynews.com/cda/article/print/.html>.

Lota, Louinn. “L.A. Schools Can Soda.” ABC News 28 August 2002. 16 October 2002 <http://more.abcnews.go.com/sections/gma/americanfamily/020828/soda_school_lota.html>.

Michael, John. “Los Angeles soda ban gets mixed reaction locally.” MSNBC 29 August 2002. 16 October 2002 <htttp://www.msnbc.com/local/cer/M18786.asp?cp1=1>.

Mortenson, Darrin. “Sodas to Remain a Choice at High School.” North County Times 27 September 2002. 16 October 2002 <http://www.nctimes.net/news/2002/20020927/92215.html>.

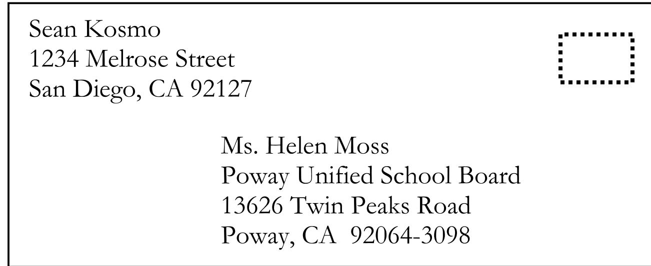
Moss, Andrea. “Poway District Considering Soda Ban.” North County Times 25 September 2002. 16 October 2002 <http://www.nctimes.net/news/2002/20020925/54837.html>.

Reuters. “L.A. Schools Ban Sodas.” CNN 27 August 2002. 16 October 2002 <http://www.cnn.com/2002/fyi/teachers.ednews/08/27/la.soda.reut/>.

BUSINESS WRITING

The Business Envelope

- Put the destination address in the center of the envelope
- Put the return address in the upper left corner.
- Use the same addresses on the envelope for the heading and inside address of the business letter.
- Use the zip + 4 code if you know it.


Sean Kosmo
1234 Melrose Street
San Diego, CA 92127

Ms. Helen Moss
Poway Unified School Board
13626 Twin Peaks Road
Poway, CA 92064-3098

The Business Letter

Audience

- How well do I know my audience?
- How much does my audience already know about my subject?
- How will she or he feel about my message?
- What vocabulary will set the appropriate tone for the situation?

Purpose

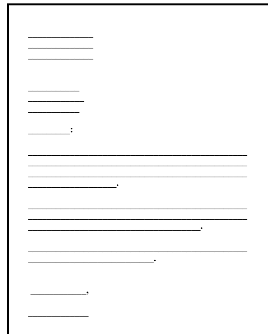
- What do I want the reader to know or do?
- What kind of business letter am I writing? Some types include: a letter of inquiry, letter of application, informative letter, letter of complaint, letter of regret, and thank-you letter.

Form

- Use a print size and font that make your letter easy to read.
- Use 1 to 1.5 inch left and right margins.
- Adjust margins and the spacing between the heading and inside address so that your letter is centered top to bottom on the page, leaving at least 1 to 1.5 inch top and bottom margins.
- Present your information completely, concisely, and professionally
- Use a consistent form: block or modified block.

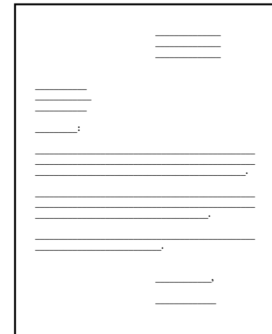
Block format

All parts of the letter begin at the left margin. Paragraphs are not indented.



Modified block

The heading, complimentary closing, and signature lines begin at the center of the page. Paragraphs are not indented.



The Six Parts of the Business Letter

1. **Heading:** Give your (the writer's) complete address (but NOT your name) and the current date.

2. **Inside address:** Include the receiver's complete name, title, company and address.
   - Avoid abbreviations except for states and titles (Mr., Mrs., Ms., or Miss).
   - Place a single-word title after the name and a comma. Place a longer title on a separate line.

Example Ms. Helen Moss
Poway Unified School Board Member

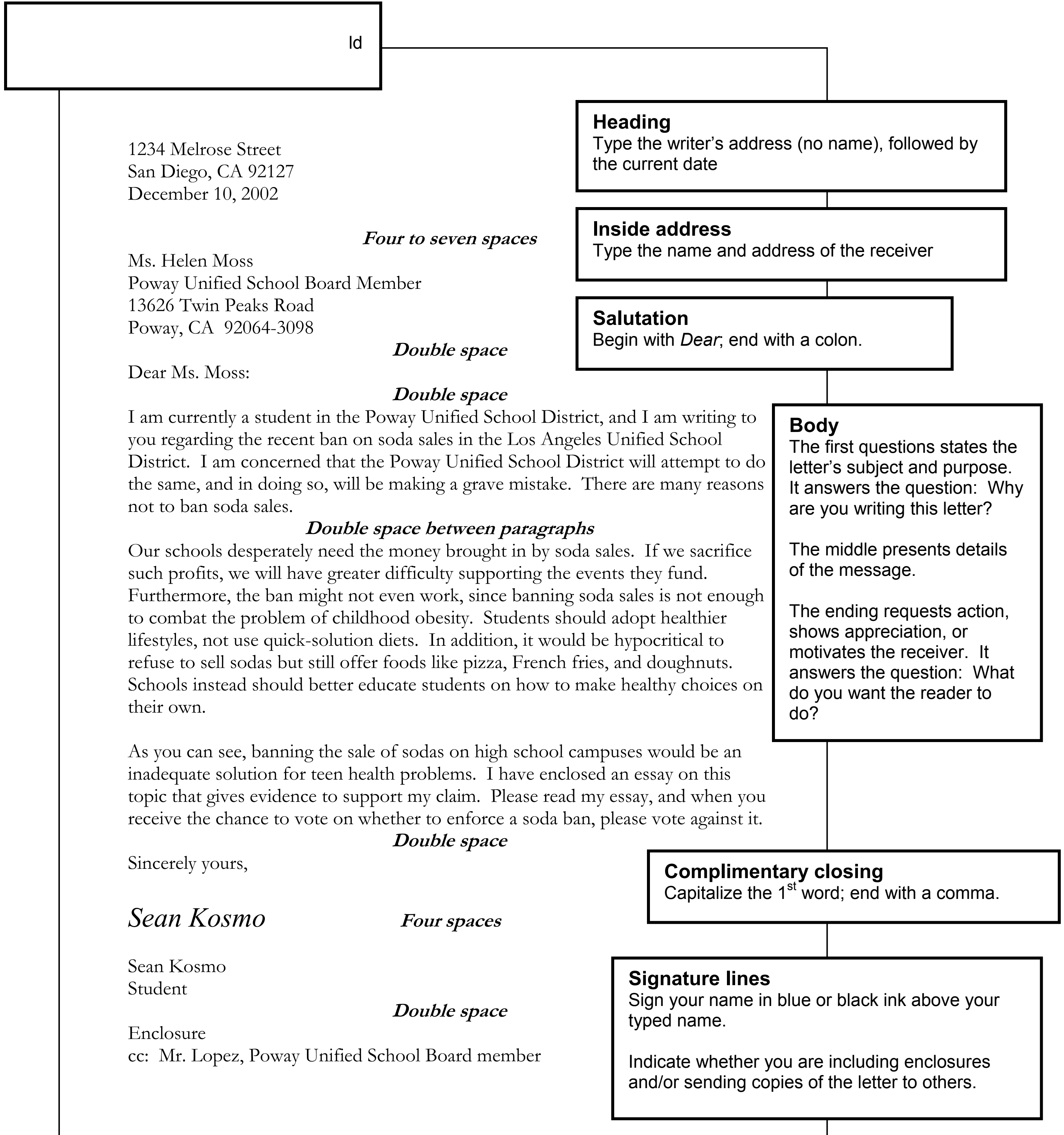
3. **Salutation:** Begin with *Dear* and end with a colon, not a comma.
   - Use Mr. or Ms. before the receiver's name, unless you know the receiver well.
   - If you don't know a person's name, use *Dear* or *Attention* followed by an appropriate title, such as *Customer Service Department* or *Sales Manager*.
   - If you are sending the letter to a general audience, address *Dear Sir or Madame* or *Ladies and Gentlemen*. Include both genders.

4. **Body:** Single-space within the paragraphs but double-space between paragraphs. Do not indent the paragraphs.
   - Try to write at least two paragraphs.
   - Avoid long paragraphs because they make your letter uninviting to read.
   - Avoid making business letters longer than one page. However, if the letter does go to a second page, put a heading such as *Ms. Moss 2* on the second page

5. **Complimentary closing:** Use *Sincerely, Sincerely yours,* or *Yours truly*. Use *Best wishes* if you know the person well. Capitalize only the first word; end with a comma.

6. **Signature lines:** Leave four lines for your handwritten signature; type your name and title (if applicable).
   - If you plan to enclose item(s) with the letter (a brochure, form, copy, proposal, etc.), type the word *Enclosure(s)* two lines below the typed signature.
   - If you are sending a copy of the letter elsewhere, type the letters *cc:* plus the person or department's name. This line goes beneath the enclosure line.

Sample Business Letter


Id

1234 Melrose Street
San Diego, CA 92127
December 10, 2002

Four to seven spaces

Ms. Helen Moss
Poway Unified School Board Member
13626 Twin Peaks Road
Poway, CA 92064-3098

Double space

Dear Ms. Moss:

Double space

I am currently a student in the Poway Unified School District, and I am writing to you regarding the recent ban on soda sales in the Los Angeles Unified School District. I am concerned that the Poway Unified School District will attempt to do the same, and in doing so, will be making a grave mistake. There are many reasons not to ban soda sales.

Double space between paragraphs

Our schools desperately need the money brought in by soda sales. If we sacrifice such profits, we will have greater difficulty supporting the events they fund. Furthermore, the ban might not even work, since banning soda sales is not enough to combat the problem of childhood obesity. Students should adopt healthier lifestyles, not use quick-solution diets. In addition, it would be hypocritical to refuse to sell sodas but still offer foods like pizza, French fries, and doughnuts. Schools instead should better educate students on how to make healthy choices on their own.

As you can see, banning the sale of sodas on high school campuses would be an inadequate solution for teen health problems. I have enclosed an essay on this topic that gives evidence to support my claim. Please read my essay, and when you receive the chance to vote on whether to enforce a soda ban, please vote against it.

Double space

Sincerely yours,

Sean Kosmo

Four spaces

Sean Kosmo
Student

Double space

Enclosure
cc: Mr. Lopez, Poway Unified School Board member

Heading
Type the writer's address (no name), followed by the current date

Inside address
Type the name and address of the receiver

Salutation
Begin with *Dear*; end with a colon.

Body
The first questions states the letter's subject and purpose. It answers the question: Why are you writing this letter?

The middle presents details of the message.

The ending requests action, shows appreciation, or motivates the receiver. It answers the question: What do you want the reader to do?

Complimentary closing
Capitalize the 1st word; end with a comma.

Signature lines
Sign your name in blue or black ink above your typed name.

Indicate whether you are including enclosures and/or sending copies of the letter to others.

Memos

Audience – Only send memos to those who need the given information.

Purpose – Memos are less formal than business letters and are used to ask and answer questions, give short reports, announce decisions, and remind people about appointments and meetings. They also serve as a written record of any action you take.

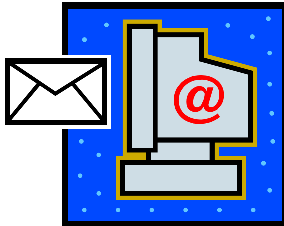
Form – Use the standard memo heading (see example) and block format. Memos should get to the point:

1. State the subject
2. Give necessary details
3. Ask for the desired response.

Format for a MEMO

To:	List the name(s) and job titles of the recipients
From:	List your name and job title and initial after your name to certify that you are the writer
Date:	Write the date you wrote the memo or the date you want it distributed
Subject:	Write a brief phrase indicating the topic of your memo. Be specific; this phrase may determine whether many recipients will continue reading.

Your single-spaced message should be brief and to the point. It is acceptable to use informal language and jargon that the memo recipients would understand. No complimentary close or signature is necessary.



E-mail

Much business correspondence is now sent electronically through e-mail. When writing these e-mails, follow the same rules for good writing that you would use in other formal business settings.

If you would like to send a copy of an e-mail to individuals other than your primary correspondent, you should type their e-mail addresses in the ***Cc*** ("carbon copy") field. If you do not want to inform your primary correspondent that you sent a copy of the e-mail, then type the additional recipients' names in the ***Bcc*** ("blind carbon copy") field.

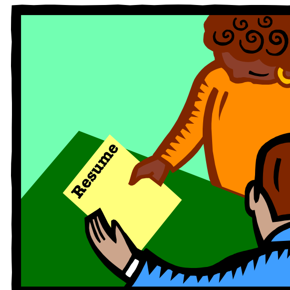
When writing business e-mails, avoid using

- All capital letters (This makes your reader feel like you're SHOUTING AT THEM and makes text difficult to read.)
- All lower-case letters
- Informal abbreviations (LOL)
- Slang spelling (luv, cuz, u, etc.)
- Smiley faces ☺

Résumés

<u>Professional résumés</u> are most commonly used to give prospective employers a quick and accurate introduction to your education, skills, and experiences. Because you have a specific employer as your audience and a specific job position as your objective (or purpose), your résumé should be very specific. Highlight the skills and experiences that qualify you for that position and exclude extraneous information. Professional résumés are often accompanied by a cover letter that introduces you to the employer and identifies the position for which you are applying. *See <u>Business Letter</u> section for more on how to write a cover letter.*

<u>Personal résumés</u> also provide your audience with information about your academic interests and job experience, but these résumés have a more general purpose. You might use a personal résumé to apply for a scholarship or for admission to a program, or you might use it to keep a personal record of your education, interests, community involvement, and experiences. If you keep your personal résumé updated, you can pull appropriate details from it to use for your professional résumé.



For either type of résumé, follow these general guidelines

- Use a print size and font that make your résumé easy to read.
- Use 1 inch margins.
- Center your name, address, telephone number, and e-mail address at the top of the page.
- Organize your résumé into sections with titles, such as *Job Objective, Education, Work Experience, Skills Summary, Volunteer Experience, Honors and Awards,* and *References.*
- List your work or educational experience beginning with the most recent accomplishments.
- Single-space within sections but double-space between sections. Use white space, bold letters, underlining, and indenting to make the résumé readable, remembering that overkill will be distracting.
- Present your information concisely and professionally, using short phrases and common abbreviations.
- Do not use *I*. Instead, begin your descriptive sentences with action verbs. Avoid phrases like *duties included* or *was responsible for*. Some action verbs include: *assisted, budgeted, coached, created, directed, developed, encouraged, facilitated, operated, organized, performed, persuaded, planned, supervised, translated,* and *wrote.*
- Draw attention to your accomplishments and talents, but be realistic and accurate.
- Limit your résumé to one side of one page.
- Check for correct grammar and consistent formatting.
- Print your résumé on high-quality paper
- Do not staple the résumé and cover letter together.

Résumé templates

Most word-processing programs provide several templates that help you format your résumé. In Microsoft Word, you can find the templates by going to *File*, then *New* and clicking on different template buttons.

Sample Professional Résumé

Trina Teen
56156 Poway Unified Drive
Our Town, CA 92555
(858) 555-5203

OBJECTIVE

Interested in a child-care position. Offering excellent skills in tending to the needs of children and assisting in the management of a child-care program. Very enthusiastic, creative, and dependable.

EDUCATION AND TRAINING

Poway High School	August 1998-present
R.O.P Child Care Occupations	August 2000-June 2002

PROFESSIONAL EXPERIENCE

Preschool Aide High School R.O.P Program, September 2000-present

Write lesson plans, develop and implement activities for preschool age children, supervise children, set up and clean up activity areas, and help prepare snack.

Teacher's Aide Valley Elementary School, Poway, CA, January 2001 to present

Assist teacher, supervise children, help children with homework, and assist with set up and clean up.

Babysitter Johnson's Day Care, Poway, CA, June 1999 to December 2000

Watched children, helped with homework, and helped prepare meals.

Waitress Hamburger Factory, Poway, CA, June 1999-August 1999

Took orders, served food, and helped with clean up.

ACTIVITIES, ACHEIVEMENTS, AND SKILLS

R.O.P. Child Care Occupations Certificate
Junior Class President
Peer Counselor
CPR Certificate
National Award for Community Services
Certificate of Recognition for volunteer work from St. Michael's Church

REFERENCES

Available upon request

Sample Personal Résumé

Thomas Teen
56156 Poway Unified Drive
Our Town, CA 92555
(858) 555-5203

Statistics

GPA	2.5294
SAT	450 Verbal and 450 Math
ACT	19 Composite score
Class Rank	500 of 732

Advanced Classes/Noteworthy Classes

AP Computer Science (C++)
Computer Aided Drafting
3D-Computer Animation (Computer Design and Virtual Reality)

Awards/Honors/Recognition

March 2007	Red Ribbon So.Cal. Battle Bot Tournament
10th and 11th grades	PTSA Recognition (math and U.S. History)
Feb. 2005	Eagle Scout, Tech Lab Project

Extracurricular Activities

8th through 12th grades	"Teen Machine" Church Youth Group
11th and 12th grades	Battle Bots Club (secretary, treasurer)
9th through 11th grades	Club Soccer

Work Experience

Feb. 2007 – Present	Data Entry, Human Resources Dept., Hewlett Packard
Jan. – July 2006	Server/Cashier at Taco Time. Prepared and served food, operated cash register , maintained cleanliness of restaurant
Jan. 2005 – Jan. 2006	Newspaper Carrier. Folded and delivered 150 newspapers every morning at 4:30 a.m., collected monthly bill

Community Involvement

Sept. – Oct. 2006	Preteen Middle School After school computer lab aide Helped students with homework and lab projects
Jan. – June 2006	"Tech in Training" Enrichment Class Volunteer assistant to high school computer technician

Travel

Spring Break (yearly)	Maui (annual family reunion)
April 2006	Oaxaca, Mexico (house framing)
May 2004	Baja California, Mexico (fishing)

Future Plans

College Goal	B.S. in Computer Design and Computer Graphics
Career Goal	Video Game Designer

SENTENCE PARTS AND TYPES

Parts of Speech

The parts of speech are the building blocks that make up sentences. The term *parts of speech* refers to the way that words are used in sentences. There are eight parts of speech: noun, pronoun, adjective, verb, adverb, preposition, conjunction, and interjection.

Noun

For additional help using nouns see Capital Community College Guide to Grammar and Writing *http://webster.commnet.edu/grammar/nouns.htm*

A **noun** is the **name** of a person, place, thing, or idea. Nouns may be **common** or **proper**. Proper nouns are capitalized.

Common: brother newspaper beach democracy baseball
Proper: Grand Canyon Michael Johnson Sea World Paris

Nouns may also be grouped as **concrete**, **abstract**, or **collective**.
Concrete nouns name a tangible thing, something that can be touched or seen.

guitar White House soccer ice-cream friend

Abstract nouns name something that cannot be touched or seen, such as an idea, doctrine, thought, theory, concept, condition, or feeling.

joy Christianity illness love euphoria excellence prejudice

Collective nouns name a group or unit.

faculty audience school herd San Diego Chargers

Nouns may also be grouped by their **function** in a sentence: subject, object, complement, appositive, or modifier.

Pronoun

A **pronoun** is a word used **in place of a noun**. The noun or pronoun that the pronoun refers to or replaces is called its **antecedent**. *See the section on Pronoun Agreement for more about antecedents. For additional help using pronouns see Capital Community College Guide to Grammar and Writing* http://webster.commnet.edu/grammar/pronouns1.htm.

Personal pronouns change form to indicate case, gender, number, and person.

PERSONAL PRONOUNS	SINGULAR			PLURAL		
	1st person	2nd person	3rd person	1st person	2nd person	3rd person
Nominative case:	I	you	he/she it	we	you	they
Objective case:	me	you	him/her it	us	you	them
Possessive case:	my, mine	your, yours	his/her hers/its	our, ours	your, yours	their, theirs

Reflexive pronouns **refer back to** (or modify) a noun or pronoun. They are formed by adding the suffix *–self.*

Ryan loves himself more than anyone.
I didn't realize that she would bring the package herself.
We decided to show ourselves out.

Relative pronouns **relate** an adjective clause back to the noun or pronoun it modifies. *See the section on Essential and Nonessential Clauses for more on using relative pronouns.* Relative pronouns are

who whose whom which what that
My new jeans, which are fabulous, cost $75.00.
Musicians who practice regularly are most comfortable in front of an audience.

Interrogative pronouns are used to ask a **question**

who whose whom which what
What do you want? To whom am I speaking?
Whose notebook is this? Which entrée did you order?

Demonstrative pronouns **point out**, or demonstrate, specific things

this that these those
That is my suitcase. Those don't look ripe.

Indefinite pronouns refer to **unknown** people or things

anyone someone either everybody
nobody many several nothing

Who or Whom?

Who is a subject case pronoun—it does the action:
Who is at the door?

Whom is an object case pronoun—it receives the action:
Whom will you take to the dance?

To test which to use, substitute *he* or *him* in the sentence. If *he* fits, use *who*; if *him* fits, use *whom*.

Person or thing?

Use *who, whom,* or *whose* to refer to people.

Use *that* or *which* to refer to things.

Adjective

For additional help using adjectives see Capital Community College Guide to Grammar and Writing
http://webster.commnet.edu/grammar/adjectives.htm

An **adjective** is a word that **describes or modifies** a noun or pronoun

Little people peek through big steering wheels.
The strongest man I ever saw wore silver shoes.

An adjective does not always come before the word it modifies

The dentist, daring and diligent, worked on his new patient's cavities.

Remember that the articles *a*, *an*, and *the* are also adjectives.

Verb

For additional help using verbs see Capital Community College Guide to Grammar and Writing
http://webster.commnet.edu/grammar/verbs.htm

A **verb** is a word that expresses an **action** or a **state of being**.

An **action verb** expresses mental or physical action.

speak	compose	drive	participate	catch
hope	believe	approve	understand	choose

A **helping verb** helps the main verb to express action or to make a statement. The main verb plus the helping verb together make a **verb phrase**. The helping verb is italicized below.

My dad *will* work late one or two nights a week when he *should be* sleeping in his bed.

Verbs of being include all the forms of the verb *be*:

be am is are was were being been

Verbs of being also include verb phrases ending in *be, being,* or *been*, such as *could be, was being,* and, *could have been.*

A linking verb connects the subject of the sentence with a word that describes or explains it. The most common linking verb is *be* and its forms (above). Other linking verbs include such verbs as *smell, look, taste, remain, appear, sound, seem, become, grow,* and *feel.*

In his new carriage, the baby felt cool. He was a driver! He looked more mature.

Verb Tenses

For additional help with verb tenses, see Capital Community College Guide to Grammar and Writing
http://webster.commnet.edu/grammar/sequence.htm

Verb tenses indicate time: past, present, and future. The six tenses are formed from the four principal parts of the verb:

Infinitive	Present Participle	Past	Past Participle
To march	marching	marched	marched

Regular verbs follow rules when forming the six tenses. Irregular verbs follow no fixed rules; you simply have to memorize them or consult a dictionary. Regular verbs are formed as follows:

Present tense expresses action that is occurring at the present time or action that happens continually, regularly.

I watch | she talks | The band marches every day.

Past tense expresses action that was completed at a particular time in the past.

I watched | she talked | The band marched yesterday.

Future tense expresses action that will occur in the future:

I shall watch | she will talk | The band will march tomorrow.

Present perfect tense expresses action that began in the past but continues in the present:

I have watched | she has talked | The band has marched all fall.

Past perfect tense expresses action that began in the past and was completed in the past:

I had watched | she had talked | The band had marched last week.

Future perfect tense expresses action that will be completed in the future before some other future action or event:

I will have watched | she will have talked | The band will have marched 178 days by vacation.

Adverb

For additional help using adverbs see Capital Community College Guide to Grammar and Writing
http://webster.commnet.edu/grammar/adverbs.htm

An **adverb** modifies a verb, an adjective, or another adverb. An adverb tells *how, when, where, why, how often, to what extent,* and *how much*:

Yesterday a fire completely destroyed the home of a family on Hill Street.
Rarely does a fire last so long.
The family looked totally exhausted after hauling out their valuables all day.

Preposition

For additional help using prepositions see Capital Community College Guide to Grammar and Writing
http://webster.commnet.edu/grammar/prepositions.htm

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

Prepositions may be simple (at, in, of, to, for, with), compound (without, inside, alongside), or multi-word (in spite of, on top of, aside from, because of).

A preposition never stands alone in a sentence; it is always used in a prepositional phrase with the object of a preposition (a noun or pronoun) and the modifiers of the object:

The pool shark leaned over the ball with a confident smirk on his face.
Standing near the table, he consciously ignored the hisses of the crowd.

Conjunction

For additional help using conjunctions see Capital Community College Guide to Grammar and Writing
http://webster.commnet.edu/grammar/conjunctions.htm

A **conjunction** connects individual words or groups of words.

A puffer fish is short and fat. A tiny bird cannot fly, nor can it feed itself.

There are three kinds of conjunctions:

Coordinating conjunctions	for, and, nor, but, or, yet, so (abbreviated FANBOYS)	
Correlative conjunctions (If you use one, you must use the other.)	either… or not only… but also whether… or	neither… nor both… and just… as
Subordinating conjunctions	after, although, as, as much as, as though, because, before, if, in order that, provided that, since, than, though, unless, until, when, where, whereas, while	

Interjection

For additional help using interjections see Capital Community College Guide to Grammar and Writing
http://webster.commnet.edu/grammar/interjections.htm

An **interjection** is a word or group of words that expresses strong emotion or surprise. Punctuation (often a comma or exclamation point) is used to separate an interjection from the rest of the sentence.

Hey, the boat's leaking. Oh, no! I can't swim.

CLAUSES AND PHRASES

Clauses

For additional help using clauses see Capital Community College Guide to Grammar and Writing
http://webster.commnet.edu/grammar/clauses.htm

A clause is a group of words that contains both a subject and a verb.

My uncle looks and walks exactly like Groucho Marx.
subject **verbs**

Some clauses can stand alone as sentences; others must be grouped with other clauses to create a complete sentence.

An **independent clause** can stand alone as a sentence.

Because he looks like Groucho Marx, he won five hundred dollars in a contest.
independent clause

A **dependent clause** has a subject and a predicate, but it would be an incomplete sentence by itself. A dependent clause contains a subordinating conjunction (e.g., because) and **must be** joined to an independent clause.

Because he looks like Groucho Marx, he won five hundred dollars in a contest.
Dependent clause

Phrases

For additional help using phrases see Capital Community College Guide to Grammar and Writing
http://webster.commnet.edu/grammar/phrases.htm

A phrase is a group of related words that works together as a single part of speech. It is not a clause because it lacks a subject and/or predicate.

Running like the Energizer Bunny,…
Lacks a subject

Under the old refrigerator,…
Lacks a predicate

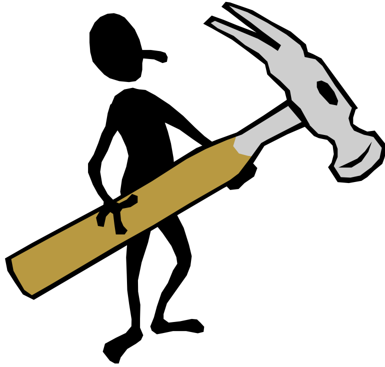
Essential and Nonessential Clauses and Phrases

Essential or "restrictive" clauses and phrases cannot be removed from a sentence without changing its meaning. They usually begin with *that* or *who*.

Horses that are overly nervous are usually not good for trail riding.
Carla Davis is the only senior who won scholarships to four colleges.

Nonessential or "nonrestrictive" clauses and phrases add information, but they are not necessary to the meaning of the sentence. They are set off by commas and usually begin with *which, whom,* or *whose.*

The new Stallone movie, which has a great soundtrack, starts this weekend.
Joe, whom I love like a brother, is moving away tomorrow.



CONSTRUCTING SENTENCES

Subject

The subject is the part of the sentence that names the person, place, or thing that the sentence is about. The **simple subject** is the subject without the words that modify it. The complete subject includes the simple subject and all the words that modify it.

Her older **sister** makes the best pancakes.

Predicate

The predicate is the part of the sentence that says something about the subject. The **simple predicate** is the verb or verb phrase without the words that modify it. The complete subject includes the simple predicate and all the words that modify it.

Her older sister **makes** the best pancakes.

Sentence beginnings

Vary your sentence beginnings to add style and interest to your writing. Some ways to begin your sentences include beginning with the following parts of speech or constructions:

Adjective

Small and green, the turtle stood looking at the audience.
Exhausted, the rabbit fell across the finish line thirty minutes after the turtle.

Adverb

Boisterously, the crowd yelled for David Bowie to get the show started.
Indignantly and arrogantly, the tabby cat turned her back on the cat show.

Prepositional phrase. A prepositional phrase contains a preposition (*at, on, over, through, under, between*, etc.) and the object of the preposition.

During the summer my brother skateboards every day.
In another nine months, the dude will get his driver's license.

Do I Need a Comma?
Use a comma after a long introductory prepositional phrase (four or more words).

Participial phrase. Since a participle is a verb that can function as an adjective (e.g., *melting snow*), a participial phrase is one that consists of a participle and its modifiers and complements.

Present	Looking for his mother, the toddler scooted under the clothes rack. Remembering that she had a child, Bertha searched the store for her son.
Past	Exhausted from doing sit-ups, the flabby senior collapsed on the sofa. Purchased just a few days ago, his gold class ring flashed in the sun.

Adverb clause. An adverb clause is a dependent clause that describes how, what, where, when, or why. It always begins with a subordinating conjunction (*after, although, as before, when, where, while,* etc.):

Before she could give her speech, Clara fell off the stage.
While the paramedics came, they resuscitated her.

Appositive phrase. An appositive phrase consists of a noun and modifiers that stand beside another noun to explain or identify it:

Martin, an innocent bystander, gasped at the crime he witnessed.
A speeding vehicle of joy riders hit my sister's car, a red Mustang.

SENTENCE TYPES

Use a variety of sentence types to add style to your writing.

Simple sentences contain just one independent clause.

I hate spiders.

Compound sentences contain two or more independent clauses that are joined by a semicolon or a comma and a coordinating conjunction such as *but.*

I hate spiders; tarantulas are the worst.
I hate spiders, but I do not mind snakes.

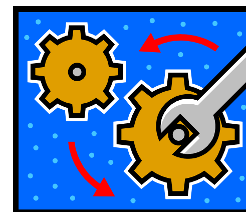
Complex sentences contain an independent clause (underlined) and one or more dependent clauses (italicized).

Although I do not mind snakes, I hate spiders.

Compound-complex sentences contain two or more independent clauses (underlined) and one or more dependent clauses (italicized).

Although I hate spiders, I do not mind snakes, and I like lizards.

SOLVING WRITING PROBLEMS



Run-ons and Fragments

A **fragment** is a group of words written as a sentence but missing a subject, a verb, or some other essential part. The missing element causes it to be an incomplete thought:

Fragment	Mark Twain at the age of fourteen. He was convinced that his parents were among the stupidest people on the face of the earth.
Correction	Mark Twain said that at the age of fourteen he was convinced that his parents were among the stupidest people on the face of the earth. **The fragment has been added to the sentence.**

Fragment	When he reached twenty-one.
Correction	When he reached twenty-one, he was amazed at how much they had learned in only seven short years. **The fragment did not say what happened when he was twenty-one so the thought was completed.**

For additional help correcting fragments, see Capital Community College Guide to Grammar and Writing http://webster.commnet.edu/grammar/fragments.htm

A **run-on sentence** is the result of two sentences run together without adequate punctuation or a connecting word:

Run on	Smoke started billowing from under a Rolls Royce in Beverly Hills then the driver doused the flames with a bottle of Evian water.
Correction	Smoke started billowing from under a Rolls Royce in Beverly Hills; then, the driver doused the flames with a bottle of Evian water. **Semicolon has been added.**

A **comma splice** is a sophisticated kind of run-on sentence in which two sentences are connected ("spliced") with only a comma. A comma is not strong enough to connect two independent clauses; a period, semicolon, or conjunction is needed:

Splice	The two teams faced off, neither one could make any yardage.
Correction	The two teams faced off, but neither one could make any yardage. **Conjunction has been added.**
Splice	My brother just got his senior yearbook, he was voted "most likely to have his picture in the yearbook again next year."
Correction	My brother just got his senior yearbook. He was voted "most likely to have his picture in the yearbook again next year." **Comma has been changed to a period.**
Splice	Our Boy Scout leader said that if we get lost in the woods at night, we should get our bearings from the sky, a glow will indicate the nearest shopping center.
Correction	Our Boy Scout leader said that if we get lost in the woods at night, we should get our bearings from the sky; a glow will indicate the nearest shopping center. **Comma has been changed to a semicolon.**

For additional help correcting run-on sentences, see Capital Community College Guide to Grammar and Writing http://webster.commnet.edu/grammar/runons.htm

VERB PROBLEMS

Shifts in Tense

Avoid unnecessary shifts in tense of verbs. Switching back and forth between present, past, and/or future tense creates an awkward and confusing effect. Stick to the tense you start with unless there is an excellent reason for changing:

Wrong: The disc jockey reads the dedication but failed to play the song.
present — past

Right: The disc jockey read the dedication but failed to play the song.
past — past

When writing about **literature**, generally stick with the **present tense**:

In *The Adventures of Tom Sawyer*, Mark Twain presents a nostalgic tale of boyish adventure along the Mississippi River. In one scene Tom Sawyer tricks his friends into whitewashing the fence, and moreover they agree to pay him for doing his chore.

When writing about **history**, stick with **past** tense:

Mark Twain wrote Tom Sawyer after the Civil War, but he set the story before the war.

Subject and Verb Agreement

For additional help with subject and verb agreement, see Capital Community College Guide to Grammar and Writing http://webster.commnet.edu/grammar/sv_agr.htm

Make sure that a verb agrees with its subject (singular or plural):

A young woman lives next door. — **Singular subject and verb**

Young women live next door. — **Plural subject and verb**

Do not be confused by other words coming between the subject and the verb:

The student as well as her parents is invited to honors night.
singular subject — singular verb

Use a plural verb with compound subjects connected with *and*:

Making the soccer team and keeping up my grades are my two highest priorities.

Use a singular verb with these singular indefinite pronouns: *either, neither, one, everybody, another, anybody, everyone, nobody, everything, somebody,* and *someone*:

Everybody is going to the dance after the game.
Either Joe or Sal is giving me a ride home at 11 p.m.

Do not be confused by other words coming between the pronoun and the verb:

Each of the three girls is planning to buy a new outfit for the dance.
singular pronoun — singular verb

Some other indefinite pronouns (*all, any, half, most, none,* and *some*) may be either singular or plural depending on the meaning of the sentence:

Some of the show was hilarious.	Some of the actors were hilarious.
All of the homework seems simple.	All of the exercises seem simple.
Half of the popcorn was gone.	Half of the cokes were gone.

When the subject follows the verb, as in questions and in sentences beginning with *here* and there, be careful to find the subject and make sure that the verb agrees with it:

There are many hardworking students on the honor roll this semester.
plural verb **plural subject**

Active and Passive Voice

For additional help using the active voice, see the University of Wisconsin Madison Writing Center Writer's Handbook [http://www.wisc.edu/writing/Handbook/ClearConciseSentences.html - active](http://www.wisc.edu/writing/Handbook/ClearConciseSentences.html#active)

For a stronger writing style, use active verbs whenever you can, rather than passive verbs. Passive verbs make the subject of the sentence the receiver of the action, rather than the agent.

To spot passive voice in your writing, look for any form of the helping verb ***be*** (*be, am, is, are, was, were, being, been*). To change to active voice, begin with the person or thing doing the action.

Passive: The island was deluged by a hurricane.
Active: A hurricane deluged the island.

Passive: A dangerous rescue was made by volunteers after dark, but no sharks were encountered.
Active: Volunteers made a dangerous rescue after dark but encountered no sharks.

PRONOUN PROBLEMS

Pronoun Agreement

For additional help with pronoun agreement, see Capital Community College Guide to Grammar and Writing http://webster.commnet.edu/grammar/pronouns.htm

Make sure that a pronoun agrees with its antecedent. The antecedent is the noun (or pronoun) that the pronoun refers to or replaces:

When Matilda dances, she makes the whole dance floor sway and bounce.
antecedent **pronoun**

Use a singular pronoun to refer to such antecedents as *each, either, neither, one, anyone, anybody, everyone, everybody, somebody, another,* and *nobody*:

Everybody must learn how to turn his car alarm off.
Either Sue or Jane needs to let me borrow her vocabulary book.

Often an error in pronoun agreement is made to avoid sexism. When pronouns such as *a person* or *everyone* are used to refer to both genders or either gender, you should either offer optional pronouns or rewrite the sentence in the plural form:

Optional pronouns: Everybody must learn how to turn his or her car alarm off.
Plural form: People must learn how to turn their car alarms off.

Nominative and Objective Cases of Pronouns

Use the **nominative case** when the pronoun describes the subject of a clause. Usually the nominative pronoun describes who or what is doing the action. The following pronouns are nominative: *I, you, he, she, it, we, they, who, whoever.*

I wish that he had a new glove.
They need to get one for him before the next game.
Otherwise Steve and he are going to warm the bench.
Who can pick out one without a hole in it?

Use the **objective case** when the pronoun describes the direct or indirect object of the sentence, in other words, when it describes who or what is receiving the action. An objective pronoun should also be used within a prepositional phrase when the pronoun is the object of the preposition. The following are objective pronouns: *me, you, him, her, it, us, them, whom, whomever.*

Throw the ball to her; she's open. **(*Her* is the indirect object of the verb *throw*.)**
My dad is taking my brother and me to practice.
(*Brother* and *me* are direct objects of the verb *is taking*.)
Dwayne sat behind Norman and us.
(*Norman* and *us* are the objects of the preposition *behind.)*
We did not hear whom the coach had named.
(*Whom* is the direct object of the verb *had named.*)

To test whether to use *I* or *me* in a compound subject or object, try the sentence with only the pronoun to see which one fits.

Sally and (*I/me)* went to the movies after work.
(When I take away the phrase *Sally and,* I realize that *I* fits best.)

Robert is planning to meet Sally and (*I/me)* there.
(When I take away the phrase *Sally and,* I realize that *me* fits best.)

Clear Pronoun Reference

Avoid ambiguous references that occur when the pronoun could refer to more than one antecedent:

> Joe is a big Bugs Bunny fan; he (?) taught me everything I know about comedy.
> **(Which one taught me about comedy, Bugs Bunny or Joe?)**

Avoid confusing general references by always following such words as *this* or *that* with a noun:

> **Confusing:** The Padres won their game last night even though Tony Gwynn struck out. That could be the turning point of the season.
> **Clear:** That game could be the turning point of the season.

Misplaced and Dangling Modifiers

For additional help correcting misplaced modifiers, see Capital Community College Guide to Grammar and Writing http://webster.commnet.edu/grammar/modifiers.htm

Avoid misplacing modifiers by placing them next to the word they modify. Misplaced modifiers make the meaning of the sentence unclear because their position in the sentence makes it difficult to tell what they are modifying.

> **Misplaced:** They sold an assortment of exercise equipment for active people with a lifetime guarantee.
> **Correct:** For active people, they sold an assortment of exercise equipment with a lifetime guarantee.
>
> **Misplaced:** The thief decided to run when he saw the police officer abandoning the stolen vehicle and dashing into the woods.
> **Correct:** When he saw the police officer, the thief decided to run, abandoning the stolen vehicle and dashing into the woods.

Avoid **dangling modifiers** that appear to modify a word that isn't in the sentence:

> **Dangling:** Carrying a heavy stack of trays, her foot caught in the doorway.
> **Correct:** Carrying a heavy stack of trays, Jenny caught her foot in the doorway.
>
> **Dangling:** Adjusting the binoculars, a dizzy-headed jay was finally spotted.
> **Correct:** Adjusting the binoculars, Audrey finally spotted a dizzy-headed jay.

Parallel Structure

For additional help using parallel structure, see Capital Community College Guide to Grammar and Writing [*http://webster.commnet.edu/grammar/parallelism.htm*](http://webster.commnet.edu/grammar/parallelism.htm)

Coordinate ideas must use the same tense or structure.

Wrong: We learned how to change a tire, shift sixteen gears, and once almost ran the truck off the road.

Correct: We learned how to change a tire, shift sixteen gears, and keep the truck from running off the road.
(All the objects of the verb *learned* are parallel.)

Wrong: I have mowed the lawn, washed the dog, rescued our hamster, and went to the store all in one day.

Correct: I mowed the lawn, washed the dog, rescued our hamster, and went to the store all in one day.
(All the verbs are parallel)

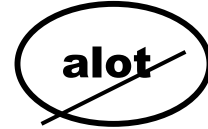
Wrong: Water skiing no longer interests me as much as to go scuba diving.

Correct: Water skiing no longer interests me as much as scuba diving.

USING THE RIGHT WORD

For more information and examples, see Strunk and White's *The Elements of Style*: http://www.bartleby.com/141/strunk3.html

a lot: *a lot* is always two words (just like *a little*). However, *a lot* is a vague descriptive phrase that should be avoided in formal writing.



Informal: I have a lot of jelly beans in my lunch.
Formal: I have many jelly beans in my lunch.

accept/except: *accept* means "to receive or take"; *except* means "to leave out."

I will happily accept your offer of a free lunch.
Except for Joe, everyone has really cool purple shoes.

affect/effect: *affect* is a verb that means "to influence"; *effect* is most commonly seen as a noun that means "result," but it is also used as a verb that means "to bring about."

The movie affected me so much that I cried.
The love potion had a strange effect on Rosie.
I ran for office to effect change in our school.

Affect = **A**ction (v.)

all right: *all right* is always two words (just like *all wrong*); there is no such word as *alright*.

I'll be all right once I catch my breath.

among/between: *among* refers to three or more persons or things; between refers to only two persons or things.

Among the three of us, we could not produce a single good idea.
However, between you and me, we have enough money for lunch.

amount/number: *amount* refers to a quantity that cannot be counted; *number* refers to a quantity that can be counted.

A great amount of water flooded my bathroom when I left the tap on.
A large number of water drops splattered on my windshield.

bad/badly: *bad* is always an adjective; *badly* is always an adverb.

The bad child was sent to his room.
There he practiced badly on his tuba.
I feel bad (ill).
I feel badly (have an inferior tactile sense, *badly* here is a synonym for *poorly*).

beside/besides: *beside* means "next to"; *besides* means "in addition to."

> Besides Newt, everyone on the team got new tennis shoes.
> I stood beside Newt when he sunk the first shot.

can/may: *can* indicates ability; *may* indicates permission.

> I can solve algebra problems.
> You may go to the restroom.

fewer/less: *fewer* refers to quantities that can be counted; *less* refers to quantities that cannot be counted. (Same rule as amount/number).

> I got fewer scoops of ice cream than she did.
> I got less ice cream than she did.

You can count scoops of ice cream but not ice cream in general.

further/farther: *further* refers to a greater extent, time or degree; *farther* refers to a greater distance.

> We will discuss post-modernism further tomorrow.
> I plan to go several inches farther on my next long-jump attempt.

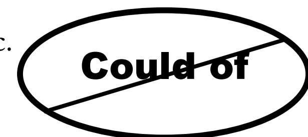
goes/went: Do not use *go* or *went* when you mean *say* or *said.*

> Then she said (not *goes*), "No way!"

hanged/hung: A person is *hanged*; everything else is *hung.*

> The outlaw was hanged at high noon in the sycamore gulch.
> The velvet Elvis painting hung prominently in the bathroom.

have (not of): write *could have, should have, would have, might have*, etc.



Wrong:	I could of won.
Right:	I could have won; I just didn't feel like it.

i.e./e.g.: The Latin abbreviation *i.e.* means "that is." The abbreviation *e.g.* means "for example."

> The country's leader (i.e., the president) declared war.
> I love candy (e.g., chocolate truffles).

it's/its: Use *its* to describe something that *it* possesses; *it's* is the contraction of it is.

> Without its mother, the monster felt lonely and scared.
> It's not whether you win or lose; it's how you play the game.

lay/lie: The transitive verb *lay* means "to put or place" (the subject does the action to something); the intransitive verb *lie* means "to rest or recline" (the subject does the action).

Please lay your completed test on the table.
After that scare, I needed to *lie* down.

Memorizing the principal parts of these two verbs will help you use them correctly.

Infinitive	Present Participle	Past	Past Participle
Lie (to recline)	(is) lying	lay	(have) lain
Lay (to put)	(is) laying	laid	(have) laid

past/passed: *Past* is a noun that means "history," an adverb (e.g., He rode *past*), or a preposition (e.g., Go *past* the store and turn left); *passed* is the past tense of the verb *pass*.

In the past, plagues wiped out vast populations.
Marcus rode past her house every day.
I passed Belinda in the hall.

real/really: *Real* is an adjective; *really* is an adverb that describes the degree of an adjective.

Her boyfriend bought her a real diamond.
Because I'm really tired, I'll go to bed now.

regardless: *Regardless* means "without regard"; there is no such word as *irregardless*.

Regardless of his natural talent, he did not make the team.

rise/raise: *Rise* means "to move upward" (the subject does the action); *raise* means "to lift or make something go up" (the subject does the action to something else).

I plan to rise early to go fishing.
The Boy Scouts will raise the flag at the ceremony.

said/says: *Said* is the past tense of the verb *to say*; *says* is the present tense.

Yesterday he said he wanted to quit.
My aunt always says, "Pretty is as pretty does."

slow/slowly: *Slow* is an adjective; *slowly* is an adverb.

The slow tortoise never wins races.
After spraining his ankle, he slowly crossed the finish line.

that/which: Use *that* to introduce essential clauses not set off by commas; use *which* to introduce nonessential clauses.

The mirror that once hung in the front hall cracked. (no commas)
My car, which has a sunroof, gets good gas mileage. (commas)

that/who: Use *who, whom,* or *whose* to refer to people; use *that* or *which* to refer to things.

> **Incorrect**: I enjoy spending time with people <u>that</u> have similar interests as me.
> **Correct**: I enjoy spending time with people <u>who</u> have similar interests as me.

their/there/they're: To show possession, use *their*; *there* is a place; and *there is* a contraction for *they are*.

> <u>Their</u> matching outfits make them look like twins.
> I love the zoo; let's go <u>there</u>.
> <u>They're</u> as slow as molasses in January.

to/too/two: *To* is a preposition that can mean "in the direction of" or it can form the infinitive of any verb. *Too* means "also" or is an adverb indicating degree. And *two* is a number.

> Let's go <u>to</u> the mall. (preposition)
> Jeff would like <u>to</u> go <u>too</u>. (infinitive/ "also")
> It will be <u>too</u> crowded. (adverb showing degree)
> We will need <u>to</u> take <u>two</u> cars. (infinitive/ number)

try to (not try and): *Try to* means "attempt"; never use *try and.* It is always followed by a verb, with the "to" making it an infinitive phrase.

> <u>Try to</u> avoid waking a sleeping alligator.

well/good: *Good* is an adjective (modifies a noun); *well* is an adverb (modifies a verb) that means "capably" or an adjective that means "satisfactory" or "in good health."

> The <u>good</u> boy got a sticker as a reward for doing his homework <u>well</u>.
> I feel <u>well.</u>

who/whom: *Who* does the action; *whom* receives the action. To test for *who/whom*, substitute *he/him* in the sentence. If *he* fits, use *who*; if *him* fits, use *whom*

> <u>Who</u> will feed the dragon?
> <u>Whom</u> will you take to the dance?

your/you're: To show possession, use *your*; *you're* means "you are."

> Thanks for letting me share <u>your</u> apartment.
> <u>You're</u> going to love this next tune.

PUNCTUATION AND MECHANICS

For more information and practice exercises, see the Purdue University On-Line Writing Lab web site: http://owl.english.purdue.edu/handouts/grammar/#punctuation

Comma

For additional help using commas, see Capital Community College Guide to Grammar and Writing *http://webster.commnet.edu/grammar/commas.htm*

1. Use a comma to separate adjectives that equally modify the same noun:

   A big, hairy monster ate my homework.

2. Use commas to separate words, phrases, or clauses in a series:

   I need to pack my stamps, rocks, camera, weights, hair dryer, and hat.
   I must remember to gas the car, check the map, and pack a sandwich.

3. Use a comma before a coordinating conjunction (*and, but, or, nor, for, yet, so*) when joining two independent clauses to form a compound sentence:

   I've never tried fried liver, and I never will.

   However, do not separate verbs that are part of a compound predicate:

   I also hate broccoli and despise lima beans.

4. Use a comma at the beginning of a sentence to set off introductory words, a participial phrase, or an adverb clause:

   Introductory word: Unfortunately, that is not my car.
   Participial phrase: Running late, I rushed out of the house without my shoes.
   Adverb clause: As soon as we left the house, the phone rang.

5. Generally, a comma is not used with short prepositional phrases at the beginning of a sentence (4 words or less):

   Above my head floated a hot air balloon.

   However, you must use a comma after a series of prepositional phrases or a single long one:

   Before the office manager would hire me, I had to interview with the president of the firm.

6. Use commas to enclose **nonessential** phrases and clauses. **Nonessential** phrases or clauses are NOT needed to understand the basic meaning of a sentence. **Essential**, also called **restrictive**, phrases or clauses are needed to understand the basic meaning of the sentence.

   Nonessential: The dragon, which had gleaming teeth, set the house ablaze.
   Essential: The man who is wearing the red jacket just dropped this umbrella.

   Nonessential: The article was about the Green Bay Packers, my favorite team.
   Essential: Anna is wearing the shirt she received for her birthday.

7. Use commas to separate the exact words of a speaker from the rest of a sentence:
   "Off with her head," the Queen of Hearts yodeled. "In fact," she bellowed on, "off with all their heads!"

8. Use a comma to separate items in an address or date:
   1550 Hill Road, Poway, CA 92064.
   Thursday, October 17, 2001.

Semicolon

For additional help using semicolons, see Capital Community College Guide to Grammar and Writing *http://webster.commnet.edu/grammar/marks/semicolon.htm*

1. Use a semicolon to join two or more independent clauses in place of a coordinating conjunction (*and, but, or, nor, for, yet, so*):
   Nobody will ever win the battle of the sexes; there's too much fraternizing with the enemy.
   On a dare I ate twenty-seven candy bars; I don't think I'll do that again.

2. Use a semicolon before a conjunctive adverb (i.e., an adverb that joins two independent clauses). Note that a comma goes after the adverb because it is an introductory word. Common conjunctive adverbs include *also, besides, for example, however, in addition, instead, moreover, meanwhile, nevertheless, similarly, then, therefore, thus.*
   My brother was arrested at the zoo just for feeding the pigeons; however, he was feeding them to the lions.
   I didn't take my usual route to school; instead, I took a shortcut that took twice as long.

3. Use a semicolon to separate groups of words in a series that already contain commas:
   Over vacation we visited Paris, France; Venice, Italy; Vienna, Austria; and Madrid, Spain.

Colon

For additional help using colons, see Capital Community College Guide to Grammar and Writing *http://webster.commnet.edu/grammar/marks/colon.htm*

When word-processing, type only one space after a colon.

1. Use a colon after the salutation of a business letter:
   Dear Mr. President:
   Dear Dr. Mehta:

2. Use a colon to introduce a list that follows an independent clause:
   I cleaned out the garage and found the following items: a giant bowling ball, a dead canary, one scuba flipper, and my math textbook.

3. Note that the list must follow an **independent** clause:
   Wrong: My favorite subjects are: math, physics, P.E., and ceramics.
   Right: The following subjects are my favorites: math, physics, P.E., and ceramics.

4. Use a colon after a complete sentence that introduces an illustration, explanation, or quotation:

> There are three ways to get something done: do it yourself, hire someone, or forbid your teenager to do it.
>
> Home computers are being called upon to perform a new educational function: the consumption of homework formerly eaten by the dog.

Dash

For additional help using dashes, see Capital Community College Guide to Grammar and Writing *http://webster.commnet.edu/grammar/marks/dash.htm*

Type a dash as two hyphens with no spaces between, before, or after. Many word-processing programs will convert this to a full dash.

1. Use a dash to show a sharp break or interruption in a sentence:
   So I told Griswold I was going to—OUCH! That hurt!

2. Use a dash to divide an introductory series from the explanatory clause that follows it:
   Life, liberty, and the pursuit of happiness—these are the rights of all Americans.

3. Use dashes to set off appositives that contain commas:
   The makings of dinner—pasta, tomato sauce, vegetables, and garlic bread—were waiting on the counter when I arrived home.

Hyphen

For additional help using hyhens, see Capital Community College Guide to Grammar and Writing *http://webster.commnet.edu/grammar/marks/hyphen.htm*

1. Use a hyphen to make a compound word or to join coequal nouns:
   mother-in-law   three-year-old   scholar-athlete

2. Use a hyphen to join words in compound numbers from twenty-one to ninety-nine and with fractions:
   twenty-nine   forty-seven
   two-thirds   five-eighths

Where to Break?

Words of one syllable may NEVER be divided, and multisyllable words may ONLY be divided between syllables.

3. Use a hyphen to divide a word at the end of a line, but only between syllables:
   Wrong: The bird peered at Mr. McGillacudy with a pu-zzled expression.
   Right: The bird peered at Mr. McGillacudy with a puz-zled expression.

4. Use a hyphen to join a capital letter to a noun or participle:
   R-rated movie   T-bone steak   Y-shaped   U-turn

5. Use a hyphen to join two or more words that serve as a single adjective before a noun:
   best-known novel   two-story building   awe-inspiring speech

6. In general, do not use a hyphen after a standard prefixes (e.g., *anti-, co-, multi-, non-, over-, post-, pre-, re-, semi-, sub-, un-, under-*):

multinational	postwar	antiestablishment	coworker
nonjudgmental	reinvent	prescheduled	unrelated

For other prefixes, or when in doubt, consult the dictionary.

Quotations and Quotation Marks

For additional help using semicolons, see Capital Community College Guide to Grammar and Writing http://webster.commnet.edu/grammar/marks/quotation.htm

1. Use quotation marks around text that is taken from another source, or to indicate a speaker's exact words. When quoting material from another source, you must always include the citation for that source *(See the section on MLA Citation Format for details on how to cite sources).*

2. To omit words from a quotation, use an **ellipsis** to represent the part of the text omitted. An ellipsis is typed as three periods with a single space before and after each one **(. . .)**. When using an ellipsis at the end of a sentence, include a fourth period for the sentence's end mark **(. . . .)**. *You should never use an ellipsis to distort or change the meaning of the original text you are quoting.*

   "When Miss Emily Grierson died, our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her house, which no one . . . had seen in at least ten years" (Faulkner, "A Rose for Emily").

   For additional help using the ellipsis, see Capital Community College Guide to Grammar and Writing http://webster.commnet.edu/grammar/marks/ellipsis.htm

3. Use **brackets** [like this] to enclose words you add or substitute to a quotation for the sake of clarity. Brackets are often used to replace a pronoun with the name of a character, for instance:

   "Strange energy was in [Mr. Rochester's] voice, strange fire in his look" (Bronte 133).

   For additional help using brackets, see Capital Community College Guide to Grammar and Writing http://webster.commnet.edu/grammar/marks/bracket.htm

4. To punctuate a **quotation within a quotation**, use single quotation marks to surround the inner quotation:

   Steven said, "My favorite movie line is from Marlon Brando in *The Godfather* when he says, 'I'll make you an offer you can't refuse.'"

5. **Periods and commas** are always placed *inside* quotation marks:

   "I've heard that line," said Albert, "but I never saw the movie."

   However, the period at the end of a **citation** goes outside the *final parentheses*, not inside the quotation marks:

Lady Macbeth foreshadows her future insanity when she tells her husband: "These deeds must not be thought after these ways; so, it will make us mad" (2.2.45-46).

6. An **exclamation point** or a **question mark** is placed *outside* the quotation marks when it punctuates the main sentence:

   What do you suppose it means when a cannibal says, "Well, of course, you're welcome to stay for dinner"?

   It is placed *inside* the quotation marks when it punctuates only the quotation. [Note that no additional end punctuation is needed.]:

   I almost croaked when he asked, "That won't be a problem for you will it?"

7. **Semi-colons** or **colons** are placed *outside* quotation marks:

   Derek's favorite Springsteen song is "Born to Run"; I prefer "Thunder Road."

Punctuating Dialogue

1. For dialogue, use quotation marks before and after the exact words of a speaker; place the comma *inside* the quotation marks when the speaker attribution follows the quotation:

   "Your driver's license says you should be wearing glasses," said the traffic officer to the speeder.

2. When the speaker attribution is given first, follow it with a comma. The direct quotation following it begins with a capital letter:

   The speeding driver explained, "But I have contacts."

3. When a quoted sentence is divided into two parts by an interrupting expression or speaker attribution, begin the second part of the quotation with a lower case letter:

   "I don't care who you know," the policeman replied, "because you're getting a ticket anyway."

4. When a question mark or exclamation point is used as an end mark of a quotation, place the end mark *inside* the quotation marks. (Note that the sentence continues without capitalizing the first word after the end of the quotation):

   "Who comes up with these lame jokes, anyway?" asked the bewildered student.

5. When you write dialogue with two or more persons conversing, begin a new paragraph every time the speaker changes:

   "That guy is great on the field," said a college football scout to the player's coach. "But how's his scholastic work?"

   "Why, he makes straight A's," replied the high school coach as they watched the player make tackle after tackle.

   "Wonderful!" said the scout.

   "Yes," agreed the coach, "but his B's are a little crooked."

Incorporating Quotations Into Your Writing

1. Work a **<u>short quotation</u>** (up to four typed lines of your page) directly into the text of your paper and put quotation marks around it. [Note that the period at the end of the quotation goes <u>outside</u> the final parentheses of the citation]:

   > "To be, or not to be, that is the question" (3.1.57). This familiar statement expresses the young prince's moral dilemma in William Shakespeare's tragedy Hamlet, Prince of Denmark.

2. For prose quotations that are **<u>longer</u>** than four typed lines of <u>your page</u> (NOT the original text), use a **<u>block quotation</u>** format. Indent the entire quotation one inch from the left margin. Do not change the right margin. Because you have indented the quoted material, you do NOT use quotation marks around it as well.

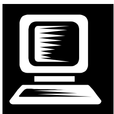
   > Based on rumors and gossip, the children of Maycomb speculate about Boo Radley's appearance:
   >
   > > Boo was about six-and-a-half feet tall, judging from his tracks; he dined on raw squirrels and any cats he could catch, that's why his hands were bloodstained—if you ate an animal raw, you could never wash the blood off. There was a long jagged scar that ran across his face; what teeth he had were yellow and rotten; his eyes popped, and he drooled most of the time. (Lee 13)

3. Use a **<u>block quotation</u>** format when **<u>quoting dialogue</u>** between two or more speakers:

   > During the trial scene, Bob Ewell immediately shows his disrespect for both the court and his family:
   >
   > > "Are you the father of Mayella Ewell?" was the next question.
   > > "Well, if I ain't I can't do nothing about it now, her ma's dead," was the answer. (Lee 172)

4. Also use **<u>block quotation</u>** format when quoting dialogue between speakers in a play:

   > Mama compares her children to a beloved plant:
   >
   > > **Mama** (*looking at her plant and sprinkling a little water on it*): They spirited all right, my children. Got to admit they got spirit—Bennie and Walter. Like this little old plant that ain't never had enough sunshine or nothing—and look at it. . .
   > > **Ruth** (*trying to keep Mama from noticing*): You . . . sure . . . loves that little old thing, don't you? (Hansberry 335)



Formatting Block Quotations

To format a block quotation, first type the entire quotation into your document. Then use the mouse to select the block of text you wish to indent. Using the ruler at the top of the page, move the *Left Indent* setting one inch. Alternatively, your program may have an *Increase Indent* button on the toolbar. Press it once for each tab indent you wish to add.

Quoting Poetry

1. When quoting **two or three lines** of poetry, use a **forward slash** [/] with one space on each side to show where each line ends. Using the format for a short quotation (see previous section), work the lines directly into the text of your paper using quotation marks. [Note that the period at the end of the quotation goes outside the final parentheses of the citation]:

   Juliet's innocence soon turns to passion when she tells Romeo in the balcony scene, "My bounty is as boundless as the sea, / My love as deep; the more I give to thee, / The more I have, for both are infinite" (1.2.141-43).

Capitalized Lines

If the original text uses capital letters at the beginning of each line, as in these examples, keep the same capitalization in your document.

2. When quoting **more than three lines** of poetry, use a **block quotation** format. [Remember, no quotation marks!]:

   Mercutio shows his sarcasm about love when he mocks Romeo's lovesickness for Rosaline:

   > Romeo! humors! madman! passion! lover!
   > Appear thou in the likeness of a sigh;
   > Speak but one rhyme, and I am satisfied!
   > Cry but "Ay me!" pronounce but "love" and "dove." (2.1.9-12)

3. When the quotation you are using begins in the **middle of a line**, position the partial line as it appears in the text:

   When the exiled Romeo draws his dagger, Friar Lawrence scolds,

   > Hold thy desperate hand.
   > Art thou a man? Thy form cries out thou art;
   > Thy tears are womanish, thy wild acts denote
   > The unreasonable fury of a beast. (3.3.118-121)

Apostrophe

For additional help using apostrophes, see Capital Community College Guide to Grammar and Writing http://webster.commnet.edu/grammar/marks/apostrophe.htm

Contractions

1. Use an apostrophe to signify letter(s) left out of a word to form a contraction:

   don't = do n[o]t   she'd = she [woul]d
   it's = it [i]s

2. Use an apostrophe to signify one or more numbers left out of numerals or words that are spelled as they are actually spoken:

   class of '02   "Good mornin'!"

it's or its?

It's = it is
Its = belonging to it

These two words are commonly confused.

Remember:
Its is a possessive form, like *his* or *hers*—no apostrophe is needed.

Possessives

1. Add an apostrophe and an *s* to form the possessive of **singular nouns**, even if the noun ends in *s*:
   Bob Dylan's voice the kiss's meaning Dickens's novels

2. Add only an apostrophe to form the possessive of **plural nouns** ending in *s*. If the plural does not end in *s*, add *'s* to form the possessive:
   the Joneses' father the Padres' last game children's library

3. For the possessive form of a **compound noun** or an **indefinite pronoun**, place an apostrophe and an *s* after the last word:
   mother-in-law's apartment Secretary of State's telephone
   everybody's someone else's anyone's

4. Possessive personal pronouns (*his*, *hers*, *its*, *ours*, *yours*, *theirs* and the relative pronoun *whose*) do not require an apostrophe.

5. Remember that the word immediately before the apostrophe is the owner:
   parent's car = one parent owns boss' office = one boss owns
   parents' car = two parents own bosses' office = many bosses own

   When ownership is **shared**, the apostrophe is also shared; use the possessive form only on the last item in a series to indicate shared ownership:
   Caitlin, Chris, and Joshua's house = the house is shared by all three

   When ownership is **individual**, each noun in a series gets its own individual apostrophe and *s*:
   Caitlin's, Chris's, and Joshua's jackets = each has his or her own jacket

Capitalization

For additional help with capitalization, see Capital Community College Guide to Grammar and Writing *http://webster.commnet.edu/grammar/marks/capitals.htm*

Sentences

1. Capitalize the **first word** of a sentence.
   Marco loves to slam dance.

2. Capitalize the first word of a **full-sentence direct quotation**:
   When Joe made it to first base, his coach screamed, "Run to second!"

   Lady Macbeth foreshadows her future insanity when she tells her husband: "These deeds must not be thought after these ways; so, it will make us mad" (2.2.45-46).

Proper Nouns

Capitalize all **proper nouns** (those which name a specific person, place, or thing), including:

1. Names of people and official titles, either written before a name or used in place of the proper noun:

   Keanu Reeves   President John Kennedy   Alexander the Great
   "Mr. President, will you answer questions at the press conference?"
   "Not if I can help it, Senator."

2. Geographical Names:
   a. towns, cities, states, capitals, countries, and continents:

      Dallas   Australia   Russia   New York

   b. sections of the country or a continent:

      the South   the Midwest   the Middle East

   c. streets, roads, highways:

      Interstate 5   Route 66   Park Avenue

   d. land forms and bodies of water:

      Lake Havasu   Iberian Peninsula   Sahara Desert

3. Languages, races, nationalities, and religions:

   French   Inuit   European   Islam

   Also capitalize nouns referring to the Supreme Being and holy books:

   God   Allah   the Lord   the Bible   the Torah

4. Days of the week, months, holidays, or holy days:

   This year, Hanukkah begins on Friday, December 6, and Christmas is on a Monday.

5. Historical time periods, events in history, and special events:

   Renaissance   Vietnam War   Kentucky Derby   Senior Prom

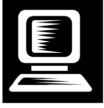
6. Names of organizations, associations, and teams:

   San Diego Padres   Daughters of the American Revolution
   Greenpeace   Republican Party

7. Capitalize the first, last, and all other words in titles except for articles, short prepositions, and coordinating conjunctions:

   The Taming of the Shrew   *Gone with the Wind*
   To Kill a Mockingbird   *Los Angeles Times*
   Crime and Punishment   "Twist and Shout"

Punctuating Titles



***Italicize* or Underline?**

Italics is a term for a slanted type style. Before word-processors, writers would underline the words in a typed or hand-written manuscript that they wanted printed in italics when the document was published.

Today, *italics* are preferred to underlining when word-processing documents. However, when hand-writing or using a typewriter, underlining still stands in for italicized type.

Whichever you decide to use, only use one or the other throughout your document, and NEVER use both!

Italicize or **underline** the titles of **long works** that are published or released by themselves, such as movies, books, record albums, CD's, magazines, newspapers, full-length plays, operas, pamphlets, book-length poems, long musical compositions, legal cases, and the names of ships and aircraft:

Romeo and Juliet (play)
Washington Post (newspaper)
Seventeen (magazine)
Saving Private Ryan (movie)
Quit Smoking Now (pamphlet)
Titanic (ship)
Law and Order (television program)
The Four Seasons (musical composition)

Use **quotation marks** around the titles of **short works** that are likely to be published or released as part of a larger work, such as chapters of books; short stories; poems; songs; articles in a magazine, newspaper, and encyclopedia; and episodes of a radio or television program:

"To Build a Fire" (short story)
"Partners in Crime" (episode of *The Cosby Show*)
"Alien Triplets!" (article in the *National Inquirer*)
"Rocky Raccoon" (song on the Beatles' *White Album*)

Other Uses for Italics

1. Use italics to indicate a number, letter, or word that is being discussed or used in a special way. You may also use quotation marks:
   Is there an *e* or an *a* at the end of *cemetery*?
2. Use italics for foreign words or phrases that are not part of everyday speech.
   The Cavalier poets lived by the motto "*Carpe diem*!", or "Seize the day!"

Dates and Time

1. Capitalize the days of the week and months. Each of the following formats is acceptable:
   December 31, 1999   31 December 1999
2. When writing a date within a sentence, place a comma after the day of the week, the date, and the year:
   On Wednesday, January 1, 2000, I will be eighteen years old!
3. When only the month and day or only the month and year are given, no punctuation is necessary:
   We began rehearsals on December 10 but performed in January 1997.

4. When writing out times, use the numeral and a colon between the hour and minutes. Write only the hour if there are no minutes. Indicate morning or evening with the abbreviations *a.m.* and *p.m.* Note that both abbreviations are lower case and that a period is place after each letter:

   Meet me at the subway station at 7 p.m. because the movie starts at 8:10.

Numbers

For additional help using numbers, see Capital Community College Guide to Grammar and Writing *http://webster.commnet.edu/grammar/numbers.htm*

1. Spell out numbers of one or two words; numbers of more than two words are usually written as numerals.

   ten twenty-five fifty thousand 3 ½ 101 2,020

2. Use numerals to express numbers in the following forms: dates, pages, chapters, decimals, percents, addresses, time, identification numbers, and statistics.

June 8, 1996	44 BC	AD 79	3:30 p.m.
pages 29-37	chapter 7	Interstate 5	Spanish 7
27.6	2 percent	a vote of 23 to 4	
1388 County Road	35 m.p.h.	5 milliliters	

3. When a number begins a sentence, always spell it out:

   Two hundred thirty people claimed to have seen UFOs in Alaska in 1996.
   Nineteen ninety-two was an incredible year for tracking paranormal behavior.

   However, if this creates awkward sentence structure, change the sentence:

   Eight hundred and ninety-five people say they have talked to aliens within the last five years.
   Within the last five years, 895 people say they have talked to aliens.

4. When numbers are used frequently in a document, such as in scientific and technical writing, you may express all measurements as numerals:

   In 4 experiments of psychic phenomenon, 79 percent of the couples could predict the correct sum of money 2 out of 3 times.

5. When a mixture of numbers—some one or two words, some longer—are used together, they should be kept in the same style:

   How could a team of 5 couples discover what an association of 2,250 scientists and economists could not?

6. You may use a combination of words and numerals for very large numbers:

   1.5 million 3 billion to 3.2 billion 25 million dollars