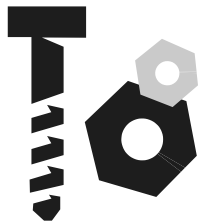
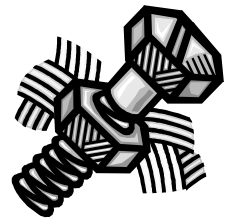


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# PARTS OF SPEECH & GRAMMATICAL UNITS



Part	Definition	Examples
<b>Noun</b>	names a person, place, thing, or concept, and normally serves as the subject of a sentence	Rebecca, sister, backyard, Bartlett, school, liberty
<b>Pronoun</b>	substitutes for a noun that has been named, will be named, or whose identity is unknown	I, you, me, he, she, it, our, their, that
<b>Verb</b>	[also known as the <i>predicate</i> ] the part of a sentence which says something about the subject – the action being done	Marjorie <b>danced</b> . Babies <b>grasp</b> hair at an early stage.
<b>Adjective</b>	describes or limits a noun or pronoun	cute, horrid, shady, odd, young, fake, short, strong, chocolaty
<b>Adverb</b>	describes or limits a verb, adjective, or other adverb	slowly, successfully, weirdly, soon, anxiously, leisurely, best
<b>Preposition</b>	shows the relationship between its object and the word described by the phrase it creates	on, over, to, through, under, from, beside, before, after,
<b>Conjunction</b>	joins words, or groups of words	or, and, but
<b>Interjection</b>	a word or phrase thrown into a sentence or conversation to express feeling	Whoa! Voila! No! No way!
<b>Phrase</b>	a group of words with a single idea that does not contain a subject <b>and</b> a predicate	under the bed for a little while to the store having a sore throat
<b>Clause</b>	any group of words with a subject and a predicate but not written in isolation (not written as a complete sentence)	after they finished decorating before starting his homework in the back of the truck not written in isolation
<b>Dependent clause</b>	[also known as subordinate clause] a group of words that cannot stand alone as a sentence	didn't turn on the air conditioning because I'm allergic to ladybugs
<b>Independent clause</b>	[also known as coordinate clause] a group of words that <b>can</b> stand alone as a sentence; also may be part of a longer sentence	she was hot I was ill
<b>Sentence</b>	a group of words with a subject and predicate, able to stand alone, and capitalized and punctuated to indicate a complete thought	She was hot, but didn't turn on the air conditioning.  Because I'm allergic to ladybugs, I was ill after one landed on me.

# NOUNS

Nouns identify people, places, things or ideas. Many are things you can see, however, some cannot be seen, or are ideas.



These words ARE nouns, even though you cannot see or touch them: *joy, knowledge, language, dishonesty, rules, friendship, liberty, bravery, poverty, happiness*

## COMMON AND PROPER NOUNS

A common noun is a general name of something; it does not name a specific item. It is the name of a whole class of persons, places, or things.

A proper noun DOES name a specific person, place, or thing.

Common Nouns	Proper Nouns
singer	Justin Bieber
state	Illinois
school	Eastview Middle School
street	Oak Street
baby	Hannah
bridge	Brooklyn Bridge
team	Chicago Bears

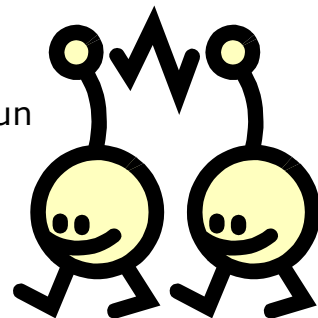
The subject of a sentence is usually a noun (or nouns). Nouns can also appear in other parts of a sentence.

## NOUNS – MORE THAN ONE

A **singular** noun stands for just one thing. A **plural** noun stands for more than one thing.

We form the plural of nouns in several different ways – depending on the spelling of the word.

Check out the chart on the next page for some common rules for making singular nouns into plural nouns.



## Changing Singular Nouns into Plural Nouns

Rule	Examples
Most of the time, you just add <b>-s</b>	teachers – pigs – lockers – books
If a singular word ends in s, sh, ch, x, or z; add <b>-es</b>	bosses – blitzes – rashes – boxes – torches
If the singular word ends in o; just add <b>-s</b>	igloos – radios – yoyos <b>Exceptions:</b> potatoes – tomatoes – heroes – echoes
If the singular word ends in y <u>with a consonant before it</u> , change the y to <b>i</b> and then add <b>-es</b>	navy—navies lobby—lobbies county—counties try—tries mommy—mommies
If the singular word ends in y <u>with a vowel before it</u> , just add <b>-s</b>	boys – valleys – plays – monkeys
For most nouns ending in f, add <b>-s</b> .	chief—chiefs dwarf—dwarfs
For some nouns ending in f, change the f to <b>v</b> , and add <b>-es</b>	loaf—loaves half—halves shelf—shelves wolf—wolves
Some nouns are the same for both singular and plural	deer – tuna – sheep – bass – trout – moose – elk
Some nouns form their plurals in special ways	child—children mouse—mice tooth—teeth woman—women goose—geese



## POSSESSIVE NOUNS

To show ownership we use a possessive noun.



Form a possessive of a **singular noun**, by adding an apostrophe and **s**.

Wyatt—Wyatt's  
Wyatt's shoe

baby—baby's  
baby's rattle

Mrs. Smith—Mrs. Smith's  
Mrs. Smith's scooter



Form a possessive of a **plural noun that already ends in an s**, by simply adding the apostrophe.

groups—groups'  
groups' trophies

lobbies—lobbies'  
lobbies' doors

pilots—pilots'  
pilots' planes



Form a possessive of a **plural noun does not end in s**, by adding an apostrophe and **s**.

children—children's  
children's bikes

men—men's  
men's hats

colony—colony's  
colony's members



# PESKY PRONOUNS



- A pronoun is a word used in place of a noun; it helps get thoughts out without constantly repeating the same words too often
- Pronouns can be either singular or plural
- The pronoun must agree with its antecedent in number, person, and gender
- An **antecedent** is the noun which the pronoun refers to or replaces; all pronouns have antecedents

SINGULAR PRONOUNS			
	Subject Pronouns	Possessive Pronouns	Object Pronouns
First Person (used in place of the speaker's name)	I	my, mine	me
Second Person (used to name the person spoken to)	you	your, yours	you
Third Person (used to name the person or thing spoken about)	he she it	his her, hers its	him her it
PLURAL PRONOUNS			
	Subject Pronouns	Possessive Pronouns	Object Pronouns
First Person	we	our, ours	us
Second Person	you	your, yours	you
Third Person	they	their, theirs	them

In addition to the commonly used personal pronouns, there are several other types of pronouns.

DIFFERENT KINDS OF PRONOUNS					
<b>Relative</b>	who, whose, which, what, that, whoever, whatever, whichever				
<b>Demonstrative</b> (points out a noun without naming it)	this, that, these, those				
<b>Interrogative</b> (Asks a question)	who, whose, whom, which what				
<b>Intensive and Reflexive</b>	myself, himself, herself, yourself, themselves, ourselves				
<b>Indefinite</b> (does <b>not</b> specifically name its antecedent)	all another any anybody anyone anything	both each each one either everybody everyone	everything few many most much neither	nobody none no one nothing one other	several some somebody someone something such



### We vs. Us

We three? Us three? Not sure? Try the pronoun alone in the sentence – whichever way it makes sense is the way you should use it with a noun.

*Ms. Magnuson picked **us** for the play. (sounds correct this way)*

*Ms. Magnuson picked **us** boys for the play. (therefore, this is correct)*

***We** are going to the library. (sounds correct this way)*

***We** three are going to the library. (therefore, this is correct)*

### Its vs. It's

Possessive pronouns do not have apostrophes. So, **its** is possessive. **It's** is a contraction, meaning *it is* or *it has*.

***It's** snowing outside now. (the snow is coming down now)*

*The snow has lost **its** clean, white look. (the snow's whiteness is gone)*

### Who's vs. Whose

Again, possessive pronouns do not have apostrophes. So, **whose** is possessive. **Who's** is a contraction for *who is* or *who has*.

***Who's** baking cookies tonight. (give the name of the person baking)*

***Whose** cookie is this? (which person owns this cookie)*



### Which vs. That

Use **which** when it is part of a sentence (a clause or phrase) that could be removed – **and the gist of the sentence does not change!** The clause or phrase is usually set off by commas.

*Your essay, **which was two days late**, was the best I've ever read.*

*(whether or not the essay was late does not change how great it was)*

Use **that** when it is part of a sentence (clause or phrase) that cannot be removed or it would change the meaning.

*The diamond ring **that was in the vault** is gone.*

*(refers to a specific ring – I have more, but only the one in the vault disappeared)*

### Who vs. Whom

**Who** is the subject of a verb, **whom** is the object of a sentence. To figure out which one to use, answer your question with "**he**" or "**him**" in the answer sentence. If the answer uses **he** you should use **who**; if the answer uses **him**, you need to use **whom**.

*Do you know **who** is going to the game tonight?*

*He is going to the game.*

*(since **he** is correct – and not him – we know to use **who** in the question)*

***Whom** did you hear that from?*

*I heard it from him.*

*(you wouldn't say "from he", so **him** is correct; therefore **whom** is correct)*

Lucky for us, there is a "**m**" at the end of both him and whom to help us remember those two go together.



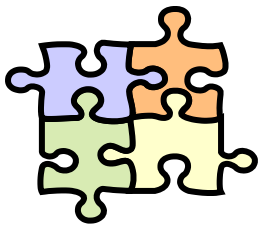
# V – V – VERBS!



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

There are three main kinds of verbs: action, helping, and linking.

Verb	Examples
<b>action verb</b> — something “done” by the subject	Alyssa <b>dived</b> underwater. Scott <b>tapped</b> out the code. Zach <b>opened</b> his present.
<b>helping verb</b> — <u>used with another verb</u> , often when the main verb ends in -ing (but not always); common helping verbs: <i>is, am, are, was, were, be, been, have, has, had, do, does, did shall, will</i> .	Katie <b>has been</b> to Germany. The boys <b>were splashing</b> nearby. The sky <b>had looked</b> gloomy all day. I <b>have gone</b> to the dentist twice this week.
<b>linking verb</b> — connects the subject and a word in the predicate that explains, describes, or clarifies the action; common linking verbs: <i>is, am, are, was, were, be, become</i> ; A few others: <i>seem, look, appear, smell, taste, sound</i>	Stephanie <b>seemed</b> anxious. Mel <b>became</b> a better ballplayer. It <b>appears</b> to be cold outside. Obama <b>became</b> president in 2008. The air <b>feels</b> warmer now. These walnuts <b>taste</b> good.



## Verb Tenses

Verbs change in form to show the time of their action or of the idea they express. The time expressed by a verb (present, past, future...) is its tense.

Tense	Example
<b>Present</b> – now, this minute, today, at this point in your life...	I come late to school every day.
<b>Future</b> – next period, tomorrow, when you are an adult, just <u>not now</u> – and will happen later	I will come late to school tomorrow too.
<b>Past</b> – already happened, is done and over with	Yesterday I came to school early.
<b>Present Perfect</b> –occurring at no definite time in the past, and possibly continuing into the present. (Use <i>have</i> or <i>has</i> )	I have come early to school just twice this year.
<b>Past Perfect</b> – action completed in the past, before some other past action or event. <u>The main reason to use this tense is to clarify which of the two past actions happened first!</u> It is formed with <i>had</i> as the helping verb.	I had never come as late as I did today. Suddenly I remembered [past tense] I had promised [past perfect tense] to meet at eight this morning.

## Irregular Verbs

Many verbs are irregular and you cannot simply change the tense by adding -ed.  
Examples of a very few irregular verbs:

begin	→	began	→	begun
write	→	wrote	→	written
blow	→	blew	→	blown
choose	→	chose	→	chosen

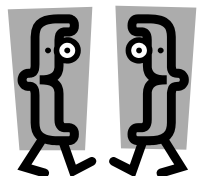


## Active and Passive Voice

A verb is in the **active** voice when it expresses an action performed **by** its subject.

A verb is in the **passive** voice when it expresses an action performed **upon** its subject or when the subject is the result of the action.

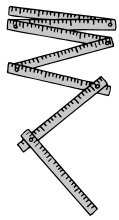
Active Voice	Passive Voice
A tornado struck the house. <i>subject (tornado) acted (struck)</i>	The house was struck by the tornado. <i>subject (house) was acted upon (struck)</i>
The police gave me a speeding ticket. <i>subject (police) acted (gave)</i>	I was given a speeding ticket by the police. <i>subject (I) was acted upon (given)</i>
Experienced truckers drive the ice road. <i>subject (truckers) are acting (drive)</i>	The ice roads are driven by experienced truckers. <i>subject (ice roads) are act upon (driven)</i>



## Troublesome Pairs

<b>Lie</b>	<i>assume a horizontal position</i> I am going to <b>lie</b> down for a while.
<b>Lay</b>	<i>put or place something</i> <b>Lay</b> the newspaper down over here, and go get the mail.
<b>Sit</b>	<i>assume an upright position</i> I can't <b>sit</b> in a glider without getting motion sickness.
<b>Set</b>	<i>put or place something</i> She <b>set</b> the mixer on the counter before getting out the ingredients.
<b>Rise</b>	<i>to go up (on own power)</i> Did you see the zombie <b>rise</b> from the ground?
<b>Raise</b>	<i>force something to move up</i> If you <b>raise</b> the rock, I will pull the dirt away.
<b>Let</b>	<i>permit</i> Please, <b>let</b> me be the first one to try your game. I <b>let</b> you borrow it the last time.
<b>Leave</b>	<i>go away (or cause to remain)</i> <b>Leave</b> your coat on the rack. My parents usually <b>leave</b> the house late every morning.





# AGREEMENT RULES

Rule	Example
Verbs should agree with their subject in number; plural subjects need plural verbs; singular subjects need singular verbs.	James <b>loves</b> to eat broccoli.  Christopher and Alyssa <b>serve</b> in the U.S. Navy.
The plural/singular status of a subject is not changed if separated by a prepositional phrase.	One of the best soccer players <b>is</b> Gerri.  Some of my favorite desserts <b>are</b> apple pie and chocolate cake.
Subjects joined by the word <i>and</i> [compound subjects] take a plural verb.	Emily and Roy <b>went</b> to the store. ( <i>2 people went; one person goes</i> )
The helping [auxiliary] verb must agree with its subject.	Wyatt and Andy <b>are</b> moving this summer. Grandma <b>is</b> happy about that news.
Collective nouns (army, audience, class, club, committee, crowd, flock, group, jury, orchestra, team, troop...) may be either singular or plural.	The orchestra <b>has</b> sixty-one members. ( <i>singular verb</i> ) Can the orchestra <b>have</b> new uniforms? ( <i>plural verb</i> )
The word <b>number</b> is singular when preceded by <b>the</b> ; it is plural when preceded by <b>a</b> .	The number <b>is</b> very low. ( <i>number...is: singular</i> ) A number of students <b>are</b> out ill. ( <i>number...are: plural</i> )
These indefinite pronouns are always <b>singular</b> :	<i>each, either, neither, one, no one, every one, anyone, someone, everyone, anybody, somebody, everybody, every, many a</i>
These common indefinite pronouns are always <b>plural</b> :	<i>several, few, both, many</i>
Some indefinite pronouns may be singular or plural, depending on the meaning of the sentence.	<i>some, any, none, all, most</i>
When the subject follows the verb (as in questions and sentences beginning with <i>here</i> or <i>there</i> ), determine the subject and make sure that the verb agrees with it.	Here <b>are</b> six black tomatoes; I suggest we don't use them! ( <i>tomatoes...are</i> ) There <b>is</b> a rat! ( <i>rat...is</i> )
<i>Don't</i> and <i>doesn't</i> must agree with their subjects.	Samuel, <b>don't</b> do that!  Hannah <b>doesn't</b> know the answer.

# INSTEAD OF “SAID”



Let your readers know the emotions of your speakers when you write. Instead of always using the verb *said*, change it to something more appropriate to the situation.

Consider the options below:

How it's said	Words to substitute	
in a happy way	laughed rejoiced joked	giggled lilted sang out
in a sad way	cried agonized bawled blubbered lamented	sobbed groaned sniveled wept mourned
in a bossy way	bossed demanded preached commanded	professed ordered dictated announced
in an angry way	raged miffed seethed fumed howled snarled	retorted thundered blurted barked accused roared
in a pained way	groaned howled shrieked roared grieved wailed	cried out cried screamed jabbered bellowed yelped
in a frightened way	quaked stammered shuddered	quivered trembled gulped
in a understanding way	empathized accepted consoled crooned	comforted sympathized agreed reassured
in a tired way	mumbled struggled emitted	accepted beseeched conceded
in a begging way	begged entreated implored	appealed to pleaded simpered
as an answer	responded retorted replied suggested	answered acknowledged rejoined guessed

# MODIFIERS



## ADJECTIVES

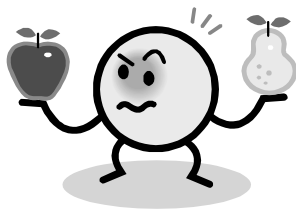
1. What kind (*hot oven, blue sky, small jar, old house, beautiful baby...*)
2. How many (*four bikes, several cards, many people, few children, more ice...*)
3. Which one or ones (*this book, that truck, these shoes, those people...*)

A **proper adjective** uses a proper noun to clarify the noun. Some examples are: English tea, Turkish coffee, Oriental rug, American car, Norwegian kringler.

Notice the proper noun is capitalized when it is used as a proper adjective; the second noun is not capitalized.

Three special adjectives are **articles**. **A, An,** and **The** are the only articles in our language.

## COMPARATIVE AND SUPERLATIVE ADJECTIVES



When we compare one thing or person with another, we use the **comparative form** of the adjective. When we compare a thing or person with more than one other, we use the **superlative form**.

Short adjectives, like *fast* and *new*, change their forms by adding **-er** or **-est**. Notice that adjectives ending in *y* change the *y* to *i* before adding these endings.

Adjective	Comparative Form	Superlative Form
bright	brighter	brightest
soft	softer	softest
skinny	skinnier	skinniest

Longer adjectives often use **more** for the comparative and **most** for the superlative.

Adjective	Comparative Form	Superlative Form
beautiful	more beautiful	most beautiful
important	more important	most important
accurate	more accurate	most accurate

A few adjectives change their forms by using completely new words for the comparative and superlative forms. Here are three of the important ones to know.

Adjective	Comparative Form	Superlative Form
good	better	best
bad	worse	worst
many/much	more	most

Avoid double comparisons (using an *-er* ending with *more* or *most*.)

# MODIFIERS



## ADVERBS

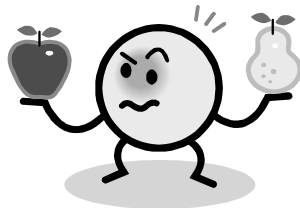
Adverbs can modify verbs, adjectives, or other adverbs. They tell: How – When – Where – To what extent. **If a word ends in *-ly* it is almost always an adverb, modifying another word.**

When an adverb modifies another adverb or an adjective, it usually comes before that word, for example: *very* cold, *not* now. When an adverb modifies a verb, it can be before or after the verb, for example: I can't *now*. *Now*, I understand.

Examples:

	Modifying Verbs	Modifying Adjectives	Modifying Adverbs
	He talked.	It was a hot summer.	The bird flew overhead.
<i>How?</i>	He talked <i>quietly</i> .	...an <i>extremely</i> hot summer.	...flew <i>swiftly</i> overhead.
<i>When?</i>	He talked <i>for an hour</i> .	...a hot summer <i>in 2012</i> .	...flew overhead <i>early</i> .
<i>Where?</i>	He talked <i>over there</i> .	...a hot summer <i>in Illinois</i> .	...flew to the <i>East</i> .
<i>To what extent?</i>	He talked <i>incessantly</i> .	... <i>the hottest</i> summer on record.	...flew <i>far</i> away.

## COMPARATIVE AND SUPERLATIVE ADVERBS



Most adverbs that end in *-ly* form the comparative with the word *more*. They form the superlative with the word *most*.

Adverb	Comparative Form	Superlative Form
quietly	more quietly	most quietly
loudly	more loudly	most loudly

Some adverbs add *-er* for the comparative, and *-est* for the superlative.

Adverb	Comparative Form	Superlative Form
slow	slower	slowest
hot	hotter	hottest

Some make their comparative and superlative forms by complete word changes.

Adverb	Comparative Form	Superlative Form
well	better	best
much	more	most
little	less	least



# PREPOSITIONS

A preposition is a word showing the relationship between its object and another word in the sentence. Most prepositions begin three-word prepositional phrases. You can have two-word or four-word prepositional phrases as well.

Preposition	Object	Prepositional Phrase
during	lunch	during lunch
to	mall	to the mall
underneath	table	underneath the table
beside	sofa	beside the black sofa
along	river	along the river
in	Bartlett	in Bartlett

## Common prepositions

The words in bold are the most commonly used ones.

<b>about</b>	below	<b>from</b>	past
above	<b>beneath</b>	<b>in</b>	through
across	<b>beside</b>	inside	<b>to</b>
after	between	<b>into</b>	toward
against	beyond	near	<b>under</b>
<b>along</b>	but (except)	<b>of</b>	underneath
among	<b>by</b>	off	until
around	<b>down</b>	<b>on</b>	<b>up</b>
<b>at</b>	<b>during</b>	out	with
before	except	outside	
behind	<b>for</b>	over	

**Prepositional phrases** can occur anywhere in a sentence. Examples:

*He spent several hours in the SAS room on Monday.*

*He spent several hours, on Monday, in the SAS room.*

*On Monday, he spent several hours in the SAS room.*

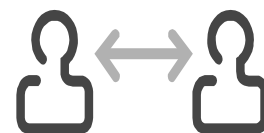
(Yes, in the SAS room is another prepositional phrase in the examples above.)

**Some words** used as prepositions can also be used as adverbs. If the word is introducing a phrase, it is a preposition. If it is used alone, it is an adverb.

Examples:

*The dog snuck **along**.* (*along* is an adverb)

*The dog snuck **along** the fence.* (*along* is a preposition)



## Using **between** and **among** correctly

✚ When you have only two people, groups, or things, use the word **between**. Examples:

*Andrew walked **between** his dad and Jack.* (two people)

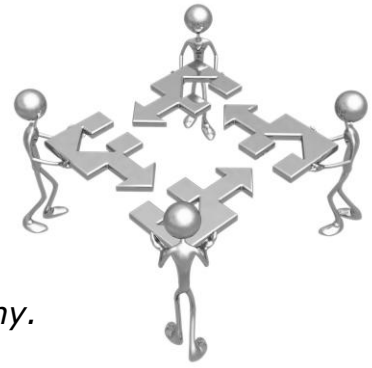
*The actors stood **between** the stage and the orchestra pit.* (two places)

✚ When you have three or more, use the word **among**. Examples:

*The prize is divided **among** Christina, Natalie, and Tyler.* (three people)

*Mr. Harley chose **among** four new cars.* (four things)

# CONJUNCTIONS



A **conjunction** is a single word that connects words, groups of words, or sentences together. They can join two nouns, verbs, adverbs, or adjectives together: *Chris and Jacque; tape or glue; briefly but well; shot and scored; clear and sunny.*

**COORDINATING CONJUNCTIONS** join words or groups of words that are of equal importance. When **coordinating conjunctions** connect two independent clauses, or simple sentences, they create compound sentences. There are seven coordinating conjunctions we can use to connect independent clauses, they are known as **FANBOYS: For, And, Nor, But, Or, Yet, So**. When combining two simple sentences (independent clauses) with a coordinating conjunction (FANBOYS), **it is necessary** to replace the period of the first sentence with a comma.

**CORRELATIVE CONJUNCTIONS** are always used in pairs. They are both in the one sentence. It is **not necessary** to use a comma with correlative conjunctions that appear in the same clause; **however, you may use a comma to avoid confusion, or create a natural pause**. The correlative conjunctions are:

either...or	not only...but (also)	neither...nor
whether...or	both...and	if...then

Examples:

*The work is **not only** profitable **but also** pleasant.*

*Do you know **whether** Val is coming alone **or** with her parents?*

***Neither** the mailman **nor** the officer could make it to the front door.*



**SUBORDINATING CONJUNCTIONS** are used to begin dependent clauses – usually adverb clauses. The ten most common subordinating conjunctions are: *as, although, after, while, whenever, unless, because, before, if, since*.

We use the acronym **AAAWWUBBIS** to identify them.

- ✚ **When the dependent clause (starting with a subordinating conjunction) begins the sentence, it needs a comma between the dependent and independent clauses.** (This sentence is an example!)
- ✚ **No comma is needed if the dependent clause is the second part of the sentence.** (This sentence is an example!)

Some other subordinating conjunctions: in order that, if only, even though, so that, until, during, whenever, as though, as long as, as if, whatever, where

# SENTENCE TYPES



Sentences are a group of words put in specific places to mean specific things. They need a subject and a verb, and must express a complete thought. Sentences can tell someone to do something, ask a question, or give information; they can be very short, or quite long.

There are two main parts to every sentence: **the subject** (who or what the sentence is about), and **the predicate** (what is said about the subject). There can be more than one subject (a compound subject), and/or more than one verb (compound verb) in any sentence.

Subject	Predicate
Megan	laughed and cried at the joke.
The babies	were in strollers.
Seven trucks	slid off the road.
Ryan and Rebecca	passed the test.

A **simple sentence** contains a subject and predicate. It is an independent clause, making up a complete thought. Example:

*Our flight took off at 12 midnight.*

Beware of fragments (dependent clauses) which do not give a complete thought. They may be part of a longer sentence (keep them, then) but cannot stand on their own.

*At O'Hare last night (not a complete thought; WHAT HAPPENED THEN?)*

*At O'Hare last night there was a delay on the runway. (complete thought)*

A **compound sentence** is made up of two independent clauses (or simple sentences). They are combined with either a coordinating conjunction (FANBOYS; see the handbook page on conjunctions) or a semi-colon.

*I was nervous about the flight, **but** it was a smooth ride.*

*My flight was delayed three hours; we sat on the ground that entire time.*

A **complex sentence** has one independent and one dependent clause. They may be placed in any order. **If the dependent clause is first in the sentence, you need a comma between the sentences.** If the independent clause is first, no comma is needed.

*After it snowed, we shoveled the driveway.*

*We shoveled the driveway after it snowed.*

Dependent clauses start with subordinating conjunctions (see the handbook pages on conjunctions and AAAWWUBBIS for more information.)

A **compound-complex sentence** has two independent clauses and one or more dependent clauses.

*Although I would love to return to Hawaii this summer, I haven't decided which island to visit, and I don't have the money for the trip.*



# CAPITALIZATION RULES

RULE	EXAMPLES
Proper nouns	<b>D</b> evin <b>H</b> ester, <b>J</b> oakim <b>N</b> oah, <b>T</b> aylor <b>S</b> wift, <b>H</b> arry <b>T</b> ruman, <b>S</b> ony, <b>O</b> ne <b>D</b> irection
Proper adjectives	<b>F</b> rench fries, <b>S</b> wiss cheese, <b>C</b> hinese food, <b>E</b> nglish muffins
Names of particular places, things, or events	<b>E</b> astview <b>M</b> iddle <b>S</b> chool, <b>C</b> ongress, <b>N</b> orth <b>A</b> merica, <b>S</b> tatue of <b>L</b> iberty, <b>L</b> ake <b>M</b> ichigan, <b>G</b> ettysburg <b>A</b> ddress, <b>Y</b> ale <b>U</b> niversity
Titles with a name, or titles used alone for important people	<b>C</b> oach <b>Q</b> uenneville, <b>P</b> resident <b>O</b> abama, <b>P</b> rincipal <b>S</b> kinner, <b>Q</b> ueen <b>E</b> lizabeth, II, <b>D</b> octor <b>Q</b> uinn
	The <b>P</b> resident greeted the <b>Q</b> ueen on the White House steps.
Titles	<i><b>C</b>atching <b>F</b>ire, <b>O</b>ne <b>T</b>ree <b>H</b>ill, <b>M</b>otor <b>T</b>rend, <b>T</b>he <b>G</b>iver, <b>A</b>ngry <b>B</b>irds</i>
First word of direct quote	Maria whispered, " <b>I</b> s it really on fire?" Roberto whispered back, " <b>D</b> on't know. You go check."
Letter salutation	<b>D</b> ear <b>M</b> r. <b>G</b> ascon, <b>D</b> ear <b>S</b> ir: <b>T</b> o <b>W</b> hom <b>I</b> t <b>M</b> ay <b>C</b> oncern:
First word of letter closing	<b>V</b> ery truly yours, <b>S</b> incerely yours, <b>H</b> ugs and kisses,
Initials, Roman Numerals	Junie <b>B</b> . Jones <b>C</b> I <b>A</b> King Henry <b>V</b> <b>I</b> <b>I</b> <b>I</b> <b>D</b> . <b>B</b> .Cooper <b>F</b> <b>B</b> <b>I</b> Scorn, Part <b>I</b> <b>I</b>
People, <b>when used in place of their name</b>	Hello, <b>M</b> other, is <b>D</b> ad home? Thank you, <b>G</b> randfather. (BUT NOT when used with a pronoun: My mother came too.)
Deity and religious scriptures	<b>A</b> llah, <b>B</b> ible, <b>B</b> uddha, <b>G</b> od, <b>H</b> oly <b>S</b> pirit, <b>J</b> esus <b>C</b> hrist, <b>K</b> oran, <b>P</b> rophet <b>M</b> uhammad, <b>N</b> ew <b>T</b> estament, <b>S</b> hiva, <b>T</b> orah, <b>J</b> ehovah
The pronoun ' <b>I</b> '	Ricardo and <b>I</b> are going to the library now.



# COMMAS

When you speak, you do not say everything at the same rate, you pause – to show there is a break in your thoughts. Your pause helps your listeners understand.

In writing, the comma is used to show which words are grouped together. Commas show your readers where to pause, otherwise they may read right on and be confused.



RULE	EXAMPLE/EXPLANATION
To avoid confusion	<p>After eating dad takes a nap.  <b>After eating,</b> dad takes a nap.</p> <p>Let's eat Grandma.  <b>Let's eat,</b> Grandma.</p> <p>While painting my brother fell.  <b>While painting,</b> my brother fell.</p>
Words or phrases in series ( <i>Separate all items by commas</i> )	<p>We <b>hiked, biked, and camped</b> in Door County.</p> <p>We <b>got the ginger ale, popped some popcorn,</b> and <b>settled in</b> to watch an old movie.</p>
After transition adverbs or phrases, or other introductory words	<p><b>First,</b> those rats are huge.</p> <p><b>In summary,</b> I would not like to meet a river rat.</p> <p><b>Yes,</b> Susan is my sister.</p>
When two or more adjectives precede / describe a noun ( <i>Separate all items – except the last one – by commas</i> )	<p>It was a <b>cold, rainy, windy</b> day.</p> <p>The <b>tall, mysterious</b> stranger knocked at the door.</p>
To separate an interrupter, or parenthetical expression, in the sentence <i>Examples: I believe, I'm sure, on the other hand, after all, by the way, I hope, in fact, of course, I think, in my opinion, for example, I know, nevertheless, on the contrary ...</i>	<p>Dinner, <b>however,</b> will be four hours late.</p> <p>My answer, <b>I suppose,</b> is wrong.</p> <p>Apples, <b>for example,</b> can be red, yellow, or green.</p>
To separate an appositive (an explanatory noun or phrase) from the rest of the sentence <i>Appositives are additional information – <u>nice to know</u> to clarify someone or something</i>	<p>Chris, <b>the guy in the red tee,</b> is Jon's cousin.</p> <p>This is Erin, <b>my brother's daughter.</b></p> <p>Mrs. Johns, <b>our English teacher,</b> created fun games.</p>

To separate a direct quote from the added explanation	<b>"I wish it would snow,"</b> Jenny stated. <b>"Not me,"</b> said Max, <b>"I want warm and sunny."</b> Gerrie replied, <b>"You lose. Look at that sky."</b>
When combining two independent clauses, use <b>FANBOYS</b> (For, And, Nor, But, Or, Yet, So) with a comma replacing the period of the first sentence	I ate too much at dinner. Now I feel ill. I ate too much at dinner, <b>so</b> now I feel ill.
	The bumper came off. Dad will fix it. The bumper came off, <b>but</b> Dad will fix it.
When combining a dependent clause (starting with an <b>AAAWWUBBIS</b> preposition) and an independent clause, where the dependent clause is first	<b>After</b> the fire was put out, Kai began the cleanup.  <b>Before</b> she sat down, Kayla moved the cat.  <b>Unless</b> I get a message from Katrina, I will not go to the dance.
Names in direct address, used as an interrupter	You know, <b>Alison</b> , I can't do that. <b>Katy</b> , come here now! That attitude, <b>my friend</b> , will get you in trouble.
Adding action to dialogue	"Didn't I tell you?" Brendan asked, <b>angrily</b> . "No," Zack mumbled, <b>looking down at his feet</b> . <b>With just a bit of sarcasm</b> , Sue said, "Oh, right!"
Conventional uses: items in dates and addresses	I typed this on October 19, 2013, for English class. Write me at 321 N. Oak, Bartlett, Illinois, this fall. The baby is due May 28, 2014, in Decatur, Illinois.
Conventional uses: after salutations and closings of any letter	Dear Rhonda, Yours forever, Sincerely,
Conventional uses: after a name followed by a suffix	Joseph Philbin, <b>Jr.</b> Henry Ford, <b>III</b> Ricardo Gaston, <b>CEO</b> Liz Martin, <b>Ph. D.</b>



# PUNCTUATION MARKS

Mark	Explanation	Example/s
Comma /	shows which words are grouped together and when to pause	We had pie, soda, and corn to eat. You can have this, but not that. Well, I don't think that will work.
Colon :	introduces something that follows: examples, a list, or summary; also used in time	Gavin bought: eggs, milk, bread, flour, sugar, and cream cheese. The bell rang at 3:28.
Semi-colon ;	joins two independent clauses (not joined by a FANBOYS); or list of items already containing commas or "ands"	Nancy Jo threw the coat away; it was worn out. Kyle had eggs, bacon, and toast; juice and milk; and an apple.
Hyphen -	joins words to create one idea (compound word); also used to divide a word ( <b>between syllables</b> ) at the end of a line	one-half happy-go-lucky T-shirt
Dash —	shows a break in the writer's sentence; also used as for emphasis	He can't do doubles — just a single. Ryan wondered if the baby would wake up — so he played softly.
Parentheses ( )	encloses additional information (added to a sentence) to make an idea clearer	My birthday (on Sunday this year) will be a peaceful one. My school (Eastview) is ranked first.
Quotation Marks "	shows where dialogue or quoted material begins and ends; means inches in measurements	"What's up?" Chuck asked. "To be, or not to be..." I am 5' 9½" tall.
Apostrophe '	used in contractions, in many plurals, and to show possession; means feet in measurements	Nadine's car It's a girl! I needed 4' of rope.
Ellipsis ...	shows a pause in speaking, or that words were left out	Uh... dad... we're going the wrong way. Debbie said no way... but you can bake cookies.
<b>End Marks</b>	indicates the end of a complete thought (sentence)	
Period .	ends declarative / informative sentences; also after an initial or abbreviated words	It stopped raining. Dr. Wm. Smith D. J. Donner
Question Mark ?	used at the end of a sentence that asks a question (direct question)	Has anyone seen my dog? "Where?" Joanne asked the group.
Exclamation Mark !	shows strong feelings (extreme pain, fear, astonishment, anger or excitement); it may be after a word, phrase, or sentence	Sit down! Ouch! I can't believe she really said that!

# THE APOSTROPHE



Possessives Shows ownership		Contractions Squishes words – letters pushed out
Katrina's skateboard (the skateboard Katrina owns)	‘	Don's very strong. (Don is)
monitor's screen (the screen on the monitor)	’	We'll be careful. (We will)
Erin's necklace (the necklace Erin owns)	‘	It's three fifty-seven. (It is)
the tractor's wheel (the wheel on the tractor)	’	They're early. (They are)
Christopher's bride (the bride of Christopher)	‘	I shouldn't've told her. (should not have)
Mrs. Jones's car (the car Mrs. Jones owns)	’	Joe doesn't like peanut butter. (does not)
women's lounge (the lounge belonging to the women)	‘	I'd love to go with you. (I would)
countries' flags (the flags of all the countries)	’	I'd better get busy now. (I had)
Plurals of letters, numbers, and words used as words.	‘	It starts at seven o'clock. (of clock)
Form your q's carefully. (every q you write)	’	That's too good to be true. (That is)
Andy learned his ABC's. (the entire alphabet)	‘	Who's key is this? (Who has [owns] this key?)
Liz's story is full of <i>but's</i> . (used the word <i>but</i> many times)	’	
Fashion from the 1970's (the decade 1970-1979)		Special Notes – Some pronouns with apostrophes
Possessive Pronouns NEVER use an apostrophe	‘	<b>It's</b> is ALWAYS <i>it is</i> –or- <i>it has</i> ( <b>Its</b> is possessive of <i>it</i> )
his, her, hers, its	’	<b>Who's</b> is ALWAYS <i>who is</i> or <i>who has</i> ( <b>Whose</b> is possessive of <i>who</i> )
my, mine, your, yours	‘	<b>You're</b> is ALWAYS <i>you are</i> ( <b>Your...</b> is possessive of <i>you</i> )
our, ours, their, theirs	’	<b>They're</b> is ALWAYS <i>they are</i> ( <b>Their</b> is possessive of <i>they</i> )

# SYLLABICATION...

...or how to properly hyphenate words!



Hyphens are useful to divide long words at ends of lines. Too many hyphens can be a problem– **they should not be used more often than absolutely necessary!** There are rules for dividing words at the ends of lines:

**Rule #1 (The MOST important)** If a word needs to be divided, always divide it between syllables.

EXAMPLE:            The recipe for that dessert usually calls for powdered sugar. If you don't have any, use a blender to pulverize regular sugar.

**Rule #2** You cannot divide one-syllable words, even if they look like two-syllable words.

INCORRECT:	eigh-th	cro-wn	thr-ough
CORRECT:	eighth	crown	through

If a one-syllable word will not fit at the end of a line, leave the space and write the word on the next line. No hyphen is needed

**Rule #3** Some short words DO have two syllables, however never divide a word so that a single letter stands. If it doesn't fit, put the word on the line below.

CORRECT SYLLABLES:	a-long	stick-y	i-dea
CORRECT DIVISION (none!):	along	sticky	idea

**Rule #4** Don't divide proper nouns or proper adjectives.

INCORRECT:	Chris-topher	Nor-wegian	Washing-ton
CORRECT:	Christopher	Norwegian	Washington

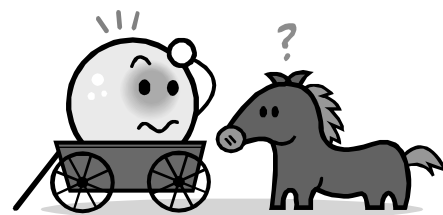
**Rule #5** Divide a hyphenated word only at its existing hyphen.

INCORRECT:	CORRECT:
Last summer the air-con-	Last summer the air-
ditioning was broke.	conditioning was broke.

- ✚ The hyphen is always placed at the end of the first line, never at the beginning of the second line.
- ✚ If you are unsure about where the syllables divide, look the word up in a dictionary.
- ✚ Many words with double consonants can be divided between those two letters.

# PREFIXES

Prefixes are added in front of ("pre-" meaning before) base words or roots to make new words.



A **base word** is a word by itself; when the prefix is added, the meaning is changed. To **locate** something is different from to **dislocate** something. **Locate** is a base word.

A **root** is not a word that can stand alone, it needs a prefix (or suffix) to become a word. You cannot **spect**, but you can **inspect** something, or you could **speculate**. **Spect** is a root.

Prefixes can have one or two meanings, as well as multiple spellings. Some prefixes change to match the first letter of a base word – to avoid impossible spellings or pronunciations. The prefixes in the chart below are common ones. Learn these prefixes, and their meanings, so you can better understanding thousands of English words.

## Frequently Used Prefixes

Prefix	Meaning	Explanation/Example
<b>mis-</b>	wrong	To <i>misstep</i> is to walk in the wrong spot. To <i>misspell</i> is to give a word the wrong spelling.
<b>non-</b>	not	A <i>nonswimmer</i> is a person who cannot swim.
<b>pre-</b>	before	A <i>preview</i> is a view of something before other people see it.
<b>un-</b>	not release	A person who is <i>unsettled</i> is restless or bothered – not settled. To release something that is tied is to <i>untie</i> .
<b>dis-</b>	apart away reverse	The reverse of <i>charge</i> is <i>discharge</i> . To <i>displace</i> something is to move it away from where it was.
<b>sub-</b>	under	Something <i>subsurface</i> is under the surface. To <i>submerge</i> is to put under.
<b>super-</b>	above over more	The <i>superstructure</i> of a ship is the part built above the deck. A <i>superstar</i> is more popular and more successful than some other star. To <i>supervise</i> is to watch over other workers.
<b>re-</b>	back again	If the factory <i>recalls</i> your car, it calls it back for repairs. If you <i>restart</i> a car, you start it again.
<b>in- im- il-</b>	not	Something <i>informal</i> is not formal. Something <i>improper</i> is not proper.
	into	My daughter had a cornea <i>implant</i> in her eye – a new cornea put in, so she could see.

**A note:** Not every word beginning with these letters has a prefix. Obviously, *dish* is a word by itself, it is not the prefix dis- and an "h." The same with the word, *mister*. If you aren't sure, take away the prefix-like letters and see if you have a word.



# SUFFIXES

A suffix is a word part added at the end of a word. Like prefixes, a suffix changes the meaning of a word. The suffixes in the chart below are used often. Most of them have one clear meaning. Learning what they mean will help you decipher the meaning of more words.

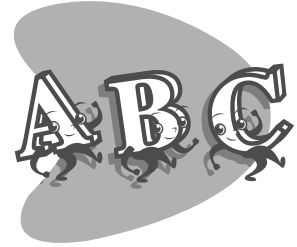
## Frequently Used Suffixes

Suffix	Meaning	Explanation/Example
<b>-er</b> <b>-or</b>	person/thing that does something	<i>A helper</i> helps, and a <i>heater</i> heats. <i>A reflector</i> reflects.
<b>-fold</b>	<u>X</u> times as much	<i>Tenfold</i> is ten times as much.
<b>-ward</b>	in the direction of	<i>Homeward</i> is in the direction of home.
<b>-less</b>	without	<i>A worthless</i> thing is without worth.
<b>-able</b> <b>-ible</b>	can be able has <u>X</u> quality	<i>A bendable</i> thing can be bent. <i>A reasonable</i> person has the quality of reason. Something <i>flexible</i> is able to bend or flex.
<b>-ful</b>	full of having	Something <i>beautiful</i> is full of beauty. <i>A useful</i> thing has a use.
<b>-ous</b>	full of having	<i>A spacious</i> apartment is full of lots of open space. <i>A dangerous</i> mission has danger in it.

When a suffix is added to some base words, a letter may be changed, or dropped, or doubled:

penny + -less = penniless  
operate + -or = operator  
run + -er = runner

# SPELLING ADVICE



1. **Find out what your personal spelling demons are – and conquer them!** Go over old assignments; make a list of the words you misspell often. **Learn** how to spell those words: memorize, practice, make up a mnemonic, look carefully and pronounce it correctly.
2. **Pronounce words carefully.** If you say *libeary*, *Feburary*, *gotta*, or *proibly* wrong, you will spell them incorrectly. (They are: *library*, *February*, *got to*, and *probably*.) Be sure you are saying it correctly. Look at each syllable as you say it.
3. **Think up mnemonics to help you remember difficult words.** Mnemonics are little things easily memorized, or associated with something, to help you remember. The *principal* is your *pal*. Do you *separate* the mice from a *rat*?
4. **Learn basic spelling rules.**
  - a. When, "i" and "e" are together in a word, "i" before "e", except when it follows the letter "c" — or when it sounds like "a".
  - b. Drop the silent "e" at the end of words when adding a suffix that begins with a vowel, BUT NOT if the suffix begins with a consonant.
  - c. Change the final "y" to "i" when adding a suffix, UNLESS the suffix begins with a vowel (then keep the "y".)
  - d. Double a final single consonant before a suffix beginning with a vowel when
    - i. a single vowel precedes the consonant; AND
    - ii. the consonant ends an accented syllable or a one-syllable word.EXAMPLES: stop + ing = stopping / occur + ence = occurrence
  - e. The suffixes –ANCE and –ANT are added to complete words. The suffixes –ENCE and –ENT are added to roots.
  - f. When the letters "c" and "g" have a hard sound, they will be followed by *a*, *o*, or *u*. When they have a soft sound, they will be followed by the letters *i*, *e*, or *y*. Suffixes that follow the soft "c" or "g" will always begin with an "i" or an "e".
  - g. When the suffix –ABLE is added to words ending in –ce or –ge, the "e" must be kept to protect the soft sound of "c" or "g". The suffix –IBLE is usually added to roots, rather than complete words.
  - h. –SION or –TION or –CIAN are used to spell the "shun" sound at the ends of words.
    - i. Use –SION when the root word ends in S or D.
    - ii. Use –CIAN for root words that have to do with people.
    - iii. Use –TION for everything else.
  - i. "When two vowels go walking, the first one does the talking." This means when there are two vowels in a row, the first usually has a long sound and the second is silent. Use this rule will help you to put vowels in the right order.



Topic	First & Last Name Class Title Period Date
Questions, Subtitles, Headings, Etc.	Class Notes
2 1/2"	3 to 4 sentence <u>summary</u> across the bottom of the last page of the day's notes

# NOTETAKING

Get in the habit of taking notes in all classes. Whether a lecture, class discussion, movie, guest speaker, or activity, one should have a record of the important points of the lesson.

It is not necessary, nor advisable to copy down everything that is said. Actively listen, so you don't miss the important point. **Without notes, you will forget, information.** Listening is not enough to remember, writing [notes] as well will help you. Writing is a great tool for learning!

Also, a good set of notes will help you prepare for tests. With good notes, you can visually organize information. As you think about your notes, you may come up with questions that you can bring back to the teacher.

**Cornell Notes** are an excellent notetaking method.

1. Set up your paper by putting full document information at the top right; your name, class name and period, and date. Center the topic of the lesson at the top of the page.
2. Draw a line on the page, 2½ inches from the left side – dividing it into two uneven halves.
3. **Take notes only on the right side.**
  - a. Write down the important points
  - b. Abbreviate as needed
  - c. Skip some lines, later fill in missing information
  - d. Think about what you hear, and write the gist of the message.

*If the speaker says, "Our 16<sup>th</sup> President, Abraham Lincoln, known to be from Illinois, was actually born in 1809 in a log cabin in Hardin County, Kentucky."*

**Your notes might read,** "16<sup>th</sup> prez A Lincoln fr/ IL but b. 1809 Hardin Cty, KY"

4. **Later that same day,** go over your notes.
  - a. Fill in missing/incomplete information (you'll remember it better in a few hours rather than two weeks later)
  - b. Write out the full words for those you abbreviated, or make a key explaining all your abbreviations
  - c. Highlight, or note, anything you need to ask the teacher about
  - d. Add study questions in the column on the left
    - i. Be specific!  
("What is this?" is a terrible question. When you cover up the right side [the answer] to study, you will not know what "this" is referring to!)
    - ii. Match the questions to their answers in the right column, line them up!
    - iii. Write "test quality" questions – those a teacher might actually use on a test
  - e. Delete unnecessary information (when the teacher mentioned her dog).

5. At the very end of the notes (not each page of notes for that subject, but the end of all the notes taken that day in that class) **add a summary**.
  - a. Write a quality paragraph summarizing those notes.
  - b. Answer your questions from the left column, with full sentences and much detail. (Don't waste time and space rewriting the questions in the summary!)
6. Notes can be taken from text readings as well. Use the organization, subheadings, and bold words in the chapter to guide what you want to add to your notes.
  - a. Use the glossary for unfamiliar words.
  - b. Look for patterns organization of the section to help you.
  - c. Think about how the section you are reading relates to the chapter, previous section, or your teacher's lecture.
  - d. Use the review questions at the end of the section; make sure your notes have covered all of them.
  - e. On handouts, use the margins or Post-A-Notes to add notes
7. **Study your notes** the same day you took and completed them, the next day, another time that week, and then a week later. Go over them weekly until the test.
  - a. Cover the right side of your notes and answer your questions out loud.
  - b. Cover the right side of your notes, and write answers to the left-hand questions.
  - c. Study with a friend from that class, and compare your notes; add missing information from their notes to yours.
  - d. **As it gets closer to test day,**
    - i. *Give your notes to someone else, and have them quiz you.*
    - ii. Write out additional possible test questions, and test yourself.
    - iii. Write out a possible quiz from your notes; give that quiz to someone in your class. Do their quiz, then correct them, and compare your answers.
    - iv. Summarize all the notes you have on the material the test will cover.
8. If you are absent a day, ask a reliable student from the class if they have notes you can copy. Check with the teacher for class notes you need to copy.
9. Keep your notes together for each class; use a binder or good system for carrying notes to every class.
  - a. Put notes in their proper place at the end of every writing/use.
  - b. File older notes at home, after the chapter tests.

# OUTLINING

Outlining is organizing information, and showing the relationship between related ideas (which are important, which are subordinate to others). It helps in the writing process by keeping track of and organizing large chunks of information.

Before beginning an outline, gather your information. Knowing the purpose of your paper, and everything you are expected to answer/cover, helps when creating an outline – do you have a section for each thing you need to write about?

The most common (and the most recognizable) format for outlining is the alpha-numeric format. It contains both alphabet letters and numerals (Roman and Arabic.) Example:

- I. The first level is Roman numerals
- II. The rule: for every **A**, there is a **B**; for every **1**, there is a **2**
  - A. NEVER USE JUST ONE subheading under any point; two is the minimum
  - B. Here, I need a **B** as well as the **A**
    - 1. But after that, I don't need a **C**
    - 2. If I do have a **C**, I DON'T NEED A **D**
  - C. As long as there are at least 2 points, I don't **need** any more
- III. Notice how each sub-point is indented
  - A. The indentions keeping going further right (the tab key helps align them)
  - B. After the Roman numerals, the first subheadings use capital letters
    - 1. After the capital letters, Arabic numbers are used
    - 2. Notice the clean indentions
      - a. Then we move to lower case letters
      - b. If a line spills down to the next one, notice it is indented to match the rest of the wording
        - i. We haven't run out of options yet!
        - ii. We are back to Roman numerals
        - iii. This time they are lower case
          - a) Lining up the periods is important, see above
          - b) Open parenthesis with lower case letters now
            - 1) Back to numbers
            - 2) Don't forget the one parenthesis
              - (a) Double parentheses at this level
              - (b) This might be too much detail
                - (1) Running out of options now
                - (2) Really, you need to go this far?
                  - (i) Rethink your details
                  - (ii) This IS too much!
- IV. You may be asked to write outlines in complete sentences; or main ideas only
- V. Computers can outline automatically
  - A. Unfortunately, their designers thought **bold**, **LARGE**, *italics*, and double spacing a good thing
  - B. Knowing the order, **it's easier to just type** and use the tab key to indent
- VI. A neat trick to put a blank line/space between sections (see just above this typing) is **hold the shift key down when you hit ENTER**; you get a blank line, and keep the indentation and numbering format





# ESSAY PLANNER

Name: \_\_\_\_\_ Per: \_\_\_\_ Date: \_\_\_\_\_

Topic you are writing about:

Fill in the chart below as you PLAN for your paragraph:

|                             |                  |
|-----------------------------|------------------|
| <b>Topic Sentence:</b>      |                  |
| <b>Transition</b>           | <b>Key Ideas</b> |
| <div></div>                 |                  |
| <div></div>                 |                  |
| <div></div>                 |                  |
| <b>Conclusion Sentence:</b> |                  |



# EDITOR'S MARKS

When editing a work, there are standard marks you should use. Marks are placed **in the text** at the point where a change is needed. In most cases a short explanation is placed in the margin – even with where the mark was placed in the text. The note in the margin does two things: gives additional information about the mark, and quickly shows the author where they need to make changes.

| Mark<br>(in-text) | Meaning                              | Margin Note (if any)<br>(always circled!) | How To Use                              |
|-------------------|--------------------------------------|---|---|
| /                 | Delete, take out                     |   | break <del>fast</del>                   |
| .....             | put back in what was deleted         | (STET)                                    | I'm <del>very</del> , very happy.       |
| ^                 | insert a letter, word, or words      | (K) (letter/word to add)                  | break <sup>fast</sup>                   |
| #                 | insert a space                       |   | cold <sup>*</sup> breakfast             |
| )                 | close up a space                     |   | break)fast                              |
| u                 | transpose (reverse letters or words) | (tr)                                      | breakfast                               |
| ↗                 | insert a comma                       |   | ham <sup>,</sup> eggs, and toast        |
| ⊙                 | insert a period                      |   | We ate breakfast.                       |
| ∨                 | insert an apostrophe                 |   | We ate at six o'clock.                  |
| “ ”               | insert quotation marks               |   | Ann said, "No, thanks."                 |
| ≡                 | capitalize the letter                | (Cap)                                     | I think you should, ann.                |
| /                 | make lower case                      | (lc)                                      | Your <del>S</del> ister should instead. |
| ¶                 | start a new paragraph                |   | "No," I said. ¶ Ann said, "Yes."        |
| ○                 | check spelling; or spell out         | (sp)                                      | (2) breakfasts                          |
| [                 | move left                            |   | [ too far to the right                  |
| ]                 | move right                           |   | too far to the left ]                   |

## Narrative/Descriptive Scoring Rubric

|  |
|--|
| <b>Score of 5: Demonstrates clear and consistent mastery; a typical paper</b>  |
| <ul style="list-style-type: none"> <li>• Uses dialogue, pacing, description, reflections, and several plot lines to develop the storyline; resolving the author-created problem or situation</li> <li>• Has clear introduction, rising action, climax, and conclusion, with developed setting, character development, theme, and complexity; good flow of the story from paragraph to paragraph; with consistent point of view/s</li> <li>• Has sentence variety and strong, precise vocabulary to interest and connect to the reader; gives the reader a clear, strong picture</li> <li>• Makes the reader feel part of the story; reader can explain why you wrote this piece</li> <li>• Is free of grammar, usage, spelling, capitalization, and punctuation errors</li> </ul>  |
| <b>Score of 4: Demonstrates reasonably consistent mastery; a typical paper</b>   |
| <ul style="list-style-type: none"> <li>• Uses dialogue, pacing, description and reflections to develop the plot; resolving the author-created problem or situation much of the time</li> <li>• Develops some narrative complexity with good introduction, rising action, and conclusion, but may be uneven in setting, character development, theme, or action/climax; has clear point of view</li> <li>• Contains interesting and varied sentences, with precise, rich vocabulary; gives the reader a good picture</li> <li>• Often makes the reader feels part of the story; reader has a sense of why you wrote this piece</li> <li>• Has almost no grammar, usage, spelling, capitalization, and punctuation errors</li> </ul>   |
| <b>Score of 3: Demonstrates adequate mastery; a typical paper:</b>   |
| <ul style="list-style-type: none"> <li>• Uses some dialogue, pacing, description and reflections to develop the plot; but may not develop the setting, character, and action/climax completely or well</li> <li>• Contains organized introduction, middle, conclusion, and problem to be solved, but still may abruptly skip from one event to the next</li> <li>• Contains some compound or complex sentences, and changes the length of sentences, but often repeats the patterns; may use descriptive vocabulary</li> <li>• Draws the reader in to the story some of the time; reader may not know why this piece was written</li> <li>• Contains some grammar, usage, spelling, capitalization, and punctuation errors, but they usually don't slow the reader down</li> </ul> |
| <b>Score of 2: Shows developing mastery; may contain 1 or more of these weaknesses:</b>  |
| <ul style="list-style-type: none"> <li>• Story contains a problem or situation to solve, but may repeat itself, not be developed well, or storyline is weak</li> <li>• Story may jump awkwardly from one part of the story to the next; point of view is not clear</li> <li>• Often uses simple sentence; may reuse the same word/s or sentence patterns multiple times</li> <li>• Reads like a report of an event, instead of a story; reader is unsure of writer's purpose</li> <li>• Has a few grammar, usage, spelling, capitalization, and punctuation errors making few parts hard to understand; may be all one big paragraph</li> </ul>  |
| <b>Score of 1: Paper shows little mastery; may contain 1 or more of these weaknesses:</b>  |
| <ul style="list-style-type: none"> <li>• Can be several related events told in the same paper, but not linked well; may not be one story</li> <li>• May break from the story to add unnecessary information, or just report the action</li> <li>• Uses simple sentences, or the same sentence pattern; repeats the same word/s often</li> <li>• Reader does not connect to the story; the topic is not clear</li> <li>• Has grammar, usage, spelling, capitalization, and punctuation errors that make parts of it is hard to read</li> </ul>  |

### Informational/Explanatory Scoring Rubric

|   |
|---|
| <p><b>Score of 5: Demonstrate clear and consistent mastery. A typical paper:</b></p> <ul style="list-style-type: none"> <li>Explains complex ideas using a specific format (compare/contrast, definition, problem/solution, cause/effect, or process analysis) in a well-organized and focused writing</li> <li>Appropriately uses many well-chosen, effective, and appropriate details, facts, quotes, graphics, or media in the piece</li> <li>Has strong, precise vocabulary and language which is appropriate to the situation and type of writing; uses varied sentence structure</li> <li>Uses a writing style appropriate to the situation and type of writing</li> <li>Is free of grammar, usage, spelling, capitalization, and punctuation errors</li> </ul>   |
| <p><b>Score of 4: Demonstrate reasonably consistent mastery. A typical paper:</b></p> <ul style="list-style-type: none"> <li>Explains, much of the time, complex ideas using a specific format (compare/contrast, definition, problem/solution, cause/effect, process analysis) in an organized and focused writing</li> <li>Uses well-chosen, effective, and appropriate details, facts, quotes, graphics, or media in the piece; varies sentence structure</li> <li>Has rich vocabulary and language which is appropriate to the situation and type of writing; usually varies sentence structure</li> <li>Uses a writing style that is appropriate to the situation and type of writing</li> <li>Has almost no grammar, usage, spelling, capitalization, and punctuation errors</li> </ul>                           |
| <p><b>Score of 3: Demonstrate reasonably consistent mastery. A typical paper:</b></p> <ul style="list-style-type: none"> <li>Explains ideas using one format (compare/contrast, definition, problem/solution, cause/effect, process analysis) in a organized and focused writing</li> <li>Usually uses appropriate details, facts, quotes, graphics, or media in the piece; may not always be specific</li> <li>Uses vocabulary and language appropriate to the situation and type of writing; some variety in sentence structure</li> <li>Uses a writing style that is usually appropriate to the situation and type of writing</li> <li>Contains some grammar, usage, spelling, capitalization, and punctuation errors, but they usually don't slow the reader down</li> </ul>  |
| <p><b>Score of 2: Shows reasonably consistent mastery. A typical paper:</b></p> <ul style="list-style-type: none"> <li>Explains ideas in a somewhat organized writing; but may not stick with one format (compare/contrast, definition, problem/solution, cause/effect, process analysis)</li> <li>Includes sufficient details and examples to support the explanation, but may not be specific</li> <li>Uses purposeful language and vocabulary, but may use repeating patterns of words or sentence pattern, or may lack some transitions and/or formatting; may be one big paragraph</li> <li>Uses a writing style that is somewhat appropriate to the situation and type of writing</li> <li>Has a few grammar, spelling, capitalization, and punctuations errors; may occasionally slow the reader down</li> </ul> |
| <p><b>Score of 1: Shows reasonably consistent mastery. A typical paper:</b></p> <ul style="list-style-type: none"> <li>Gives one central idea, but may be vague, incomplete, or without purpose</li> <li>Uses some reasons or support, but is not effective in using details, facts, or graphics; may do a poor job of integrating them in the writing</li> <li>Often uses simple sentences, or the same sentence pattern; repeats the same word/s often, uses appropriate vocabulary</li> <li>Some effort shown, organization may be weak and confusing at times; writing style may be wrong for the topic being written about</li> <li>Has grammar, usage, spelling, capitalization, and punctuation errors that make many parts of it is hard to read</li> </ul>   |

## Textual Analysis (Extended Response) Scoring Rubric

|  |
|--|
| <p><b>Score of 5: Demonstrates clear and consistent mastery. A typical paper:</b></p> <ul style="list-style-type: none"> <li>• Demonstrates an accurate, deep understanding of the text, audience, and author's purpose and use of literary elements and techniques; thoroughly explains key ideas (stated and unstated)</li> <li>• Analyzes, evaluates, infers, or compares the original text with clear understanding; connects the text to other situations or texts; going beyond the literal sense</li> <li>• Uses specific text examples and important details, with detailed explanation, to fully support the position/thesis</li> <li>• Interprets and elaborates specific text evidence in a complete and effective explanation; shows a logical progression of claims, evidence, and interpretation, which fully supports the position</li> <li>• Uses precise and engaging vocabulary, including literary devices and figurative language; uses a variety of sentence structures appropriate for the audience and the purpose of the paper</li> </ul>          |
| <p><b>Score of 4: Demonstrates reasonably consistent mastery. A typical paper:</b></p> <ul style="list-style-type: none"> <li>• Shows correct and complete understanding of the topic, audience, and purpose for the writing task; explains key ideas, stated and unstated; shows understanding of author's use of literary elements and techniques</li> <li>• Frequently uses information from the text to interpret or connect the text to other situations or texts, but there may be some gaps in analysis, evaluation, inference, or comparison</li> <li>• Includes specific examples and important details from the text to support explanations; explains in detail</li> <li>• Has a logical and sequential order to claims, evidence, and interpretation which mostly support the position; weaves text evidence throughout the paper</li> <li>• Uses strong and appropriate vocabulary and sentence structure; has almost no grammar, usage, spelling, capitalization, and punctuation errors; clearly speaks to audience and the purpose of the paper</li> </ul> |
| <p><b>Score of 3: Demonstrates consistent mastery. A typical paper:</b></p> <ul style="list-style-type: none"> <li>• Demonstrates basic understanding of the topic, audience, and author's purpose; explains some key ideas (stated and unstated) from the text; shows understanding of author's use of literary elements and techniques</li> <li>• Uses partial or literal text evidence or interpretation to explain a point of view; may be gaps in interpretation</li> <li>• Has logical examples and important details to support the explanation, but they may not all be specific or all support the position; uses text evidence throughout the paper</li> <li>• May not be well organized within the paragraphs (jumps around); reader cannot easily tell why piece is written; some awareness of audience and purpose</li> <li>• Use different sentence patterns, transitions, or phrases; has few grammar, usage, spelling, capitalization, and punctuation errors, but they don't hurt the reading/understanding of the essay</li> </ul>                       |
| <p><b>Score of 2: Shows some mastery. A typical paper may contain one or more of these weaknesses:</b></p> <ul style="list-style-type: none"> <li>• Shows partial understanding of the topic, audience and purpose for writing but may be vague or limited; shows a vague understanding of the author's use of literary elements and techniques</li> <li>• Uses limited or unimportant information from the text in interpretations; may sometimes retell (summarize) instead of analyze text</li> <li>• Has some examples and details from the text to support explanations and interpretation, but they may not all fully support and focus on the main purpose; may not be consistent</li> <li>• Some basic transition words/phrases, vocabulary or sentence patterns; reader may have sense why the piece was written</li> <li>• Grammar, usage, spelling, capitalization, and punctuation errors make some parts hard to understand; may be one big paragraph</li> </ul>  |
| <p><b>Score of 1: Shows minimal mastery. A typical paper may contain one or more of these weaknesses:</b></p> <ul style="list-style-type: none"> <li>• Shows very little, inaccurate, or no understanding of the topic, audience, or; purpose for writing; confused over author's writing style</li> <li>• Uses information from the text with little or no interpretation (a summary); no attempt to analyze</li> <li>• Includes limited, vague, or unimportant text examples to support explanations; or use mostly the author's ideas or mostly my own ideas (unbalanced); evidence may be repeated or not important</li> <li>• Organizes essay with beginning, middle, &amp; end, but lacks transitions; may not flow smoothly from one idea to the next</li> <li>• May use slang or incorrect English; can have problems with subject verb agreement; may not use complete sentences, or uses simple sentences, with little variety in sentence patterns</li> </ul>   |

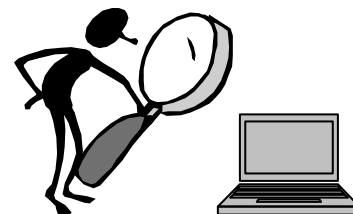


### Argumentative Scoring Rubric

|  |
|--|
| <p><b>Score of 5: Demonstrate clear and consistent mastery. A typical essay:</b></p> <ul style="list-style-type: none"> <li>Effectively develops one viewpoint or argument; uses valid reasons and strong evidence, includes a good response to the opposite viewpoint</li> <li>Uses many well-chosen, effective, and appropriate details to present the viewpoint; is well-organized in the development and explanation of ideas</li> <li>Has strong, precise vocabulary and transition words or phrases; uses varied sentence structures; links sections well</li> <li>Uses an appropriate formal writing style; reader is fully able to understand the point of view; shows awareness of audience, voice and purpose</li> <li>Is mostly free of grammar, usage, spelling, capitalization, and punctuation errors</li> </ul> |
| <p><b>Score of 4: Demonstrate reasonably consistent mastery. A typical essay:</b></p> <ul style="list-style-type: none"> <li>Presents a viewpoint or argument completely; gives reasons and examples; responds to the opposite viewpoint</li> <li>Uses well-chosen and appropriate details to present the viewpoint; is fairly-well organized in the explanation of ideas</li> <li>Has good vocabulary and transition words or phrases; uses varied sentence structures; links sections of the essay appropriately</li> <li>Uses a writing style appropriate to the situation; reader is able to understand the point of view; shows awareness of audience and voice</li> <li>Has almost no grammar, usage, spelling, capitalization, and punctuation errors</li> </ul>  |
| <p><b>Score of 3: Demonstrates adequate mastery. A typical essay:</b></p> <ul style="list-style-type: none"> <li>Presents a viewpoint or argument completely; gives reasons and examples; refers to the opposite viewpoint</li> <li>Is organized to present reasonable ideas and relationships</li> <li>Contains a variety of sentences and changes their length, but may repeat the patterns; uses descriptive vocabulary; has some, or weak, links between sections</li> <li>Presents the argument in a limited way that may or may not connect with the audience; may read like an answer to an essay question</li> <li>Contains some grammar, usage, spelling, capitalization, and punctuation errors, but they usually don't slow the reader down</li> </ul>  |
| <p><b>Score of 2: Shows developing mastery; may contain 1 or more of these weaknesses:</b></p> <ul style="list-style-type: none"> <li>Gives a viewpoint or argument, but occasionally strays from it; may not fully support the position well</li> <li>Uses basic organization; may be confusing at times</li> <li>Contains some variety of sentences and changes the length of sentences, but repeats the patterns; uses weak vocabulary; may lack links between sections</li> <li>Reader may be unsure of writer's purpose; may read like a report; little awareness of audience</li> <li>Has grammar, usage, spelling, capitalization, and punctuation errors making few parts hard to understand; may be all one big paragraph</li> </ul>  |
| <p><b>Score of 1: Shows little mastery; may contain one or more of these weaknesses:</b></p> <ul style="list-style-type: none"> <li>Has a limited, or vague point of view or argument; has only a few reasons or examples as support; does not show critical thinking</li> <li>Not well organized; may jump from one item to another; may be confusing to read</li> <li>Often uses simple sentences, or the same sentence pattern; repeats the same word/s often</li> <li>Reader does not connect to the claim; may have fault or error in the claim</li> <li>Has grammar, usage, spelling, capitalization, and punctuation errors that make parts of it hard to read</li> </ul>   |

# EVALUATING WEBSITES

It is important to evaluate the information you find online. ANYONE can publish anything on the web. There are no editors, copyeditors, reviewers, or fact checkers; it may be a nameless person with a grudge and a computer – or an expert in that field attempting to spread the word. It can be the latest information on the topic, or 15 years old and full of errors. It can be informational, or a biased sales pitch.



Often it is necessary to backtrack to the home page, or an *About Us* page for details, such as those listed below. Consider the following:

|                     |   |
|---------------------|---|
| <p><b>Who</b></p>   | <p>Who is the author/publisher? Are they easily identified? Are they proud enough of their work to put their name to it?</p> <ul style="list-style-type: none"> <li>• Can you contact the author (email, phone, address)?</li> <li>• What are the author's credentials?<br/><i>An expert, or another student like you?</i></li> <li>• Is the website a reliable organization?<br/><i>How do you know this?</i></li> </ul>   |
| <p><b>What</b></p>  | <p>What information and resources does the website provide?</p> <ul style="list-style-type: none"> <li>• What is the purpose of the website?<br/><i>Informational, entertainment, or to persuade you?</i></li> <li>• Is the information objective (<i>giving all sides of an issue and all statistics</i>)?</li> <li>• Or, is it biased (<i>never mentioning anything against their stand on the issue, using only favorable statistics</i>)?</li> <li>• Is the author giving you facts, opinions, or their reasoned judgments? <ul style="list-style-type: none"> <li>◦ <b>Facts</b> can be checked in other sources</li> <li>◦ <b>Opinions</b> are personal beliefs that cannot be proved true; others may disagree with this view</li> <li>◦ <b>Reasoned judgments</b> are an opinion, but one where the author has carefully considered the pros and cons of the issue before reasoning out their opinion – or judgment.</li> </ul> </li> <li>• Do the graphics, videos, audio clips, or animations help explain the topic? Or, are they just there for show?</li> <li>• Is a Works Cited or Bibliography provided? <ul style="list-style-type: none"> <li>◦ Can you verify any of those sources as being reliable? (<i>If they are links, do they work; and is that information good as well?</i>)</li> <li>◦ Are the resources cited also current – and not old information or statistics?</li> </ul> </li> </ul> |
| <p><b>Where</b></p> | <p>The URL (the address) of the site may tell you something about the type of information.</p> <ul style="list-style-type: none"> <li>• The extension can tell you about the sponsor or publisher of the website – and possibly about the reliability of the information. Some common ones: <ul style="list-style-type: none"> <li>◦ .gov — government agency; <i>reliable and accurate</i></li> <li>◦ .edu — college or university; <i>check closely – written by a professor or a student??</i></li> <li>◦ .org — a non-profit organization; <i>usually to inform the public (like, Juvenile Diabetes Foundation: JDF.org), but they may have a one-sided agenda (NRA.org; KKK.org; BSA.org), or be a school (u-46.org) and student's work.</i></li> <li>◦ .com — commercial business; <i>while they are trying to sell you something, there can be useful information – just remember they may only be telling you their side</i></li> <li>◦ .net — a network of commercial businesses; <i>same as .com</i></li> </ul> </li> </ul>   |

|             |   |
|-------------|---|
|             | <ul style="list-style-type: none"> <li>○ .mil — U.S. military</li> <li>○ .info — informative websites, such as libraries; <i>but check exactly WHO is the sponsor</i></li> <li>• In addition, other countries have a country extension. Two in English are .ca (Canada) and .uk (United Kingdom of England)</li> </ul>  |
| <b>When</b> | <p>If your topic is time-sensitive, it is important you have current information.</p> <ul style="list-style-type: none"> <li>• Is the information current, or outdated? Is there a <i>first created</i> or <i>last updated</i> date – showing that the author has kept up the currency.</li> <li>• Do the links (to other websites) still work? If they don't, the page may not have been updated in a while.</li> </ul>  |
| <b>Why</b>  | <p>Why use this resource? It needs to help you in your research, and be accurate, current, thorough, and credible.</p> <ul style="list-style-type: none"> <li>• What is the purpose of the website? (to sell or persuade you, to inform, to entertain, to vent, to rant?)</li> <li>• Does the information provided meet your needs? Is this website your best source of information?</li> <li>• Why is this site a better research source than others [another site, books, encyclopedias, databases]?</li> </ul> |
| <b>How</b>  | <p>Is the website easy to navigate – get around, and find information easily?</p> <ul style="list-style-type: none"> <li>• How is the information presented to you? What seems most important on the website? The content? The bells and whistles (a glitzy, multimedia presentation)? The advertisements and banners?</li> <li>• Can you find what you are looking for? Easily?</li> <li>• Is the information well-written? Free of misspellings and grammar errors?</li> </ul>                                  |

Not many websites will be able to answer every who, what, where question above in a positive manner. Sometimes the information is unclear, or not there; sometimes we don't know where to look for it. The content may be written at a level above our understanding (medical information strictly for physicians and researchers). However, when evaluating websites you should have good answers to most of the questions above. **If you are answering, "No," or "I didn't find that information" too often – look for a better website!**

**Primary Sources:** the original copy or record, or information from someone who was there at the time of the event. Examples:

|                          |                       |                         |                   |
|--------------------------|-----------------------|-------------------------|-------------------|
| artifacts                | speeches              | videos                  | photographs       |
| letters/journals/diaries | maps                  | interviews              | audio transcripts |
| works of art             | historical newspapers | laws                    | oral narratives   |
| original research        | plays/novels/poems    | documented observations |                   |

**Secondary Sources:** an evaluation, interpretation, or analysis of primary source information. It is usually written after the event, and not by someone who was there at the time. Examples:

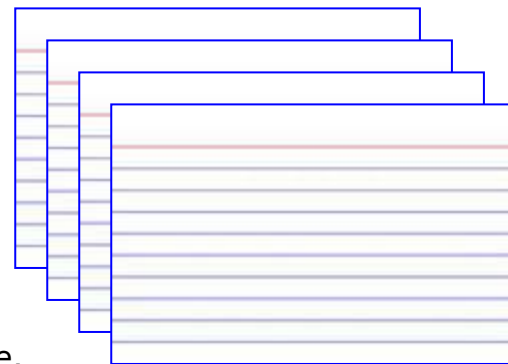
|                        |                       |               |               |
|------------------------|-----------------------|---------------|---------------|
| play/movie/book review | political cartoons    | encyclopedias | documentaries |
| newspapers/magazines   | internet articles     | textbooks     | books         |
| literary/art criticism | literary/art analysis |               |               |

# SOURCE CARDS

For each source you use you need to write out a source, or bib (for bibliography) card.

Write out your source card BEFORE you begin writing note cards from a source. This is NOT a waste of time.

You may think you will remember which source the information was from, but you won't! It is time consuming (and frustrating) to re-read material to try to figure out where you got that great quote.



1. Use the cards size required by your teacher.
2. Assign each different source a unique identification number, and write that in the top right corner of the card. **Use that same number on every note card you write from that source.**
3. Write the complete citation information on the blue lines of the card.

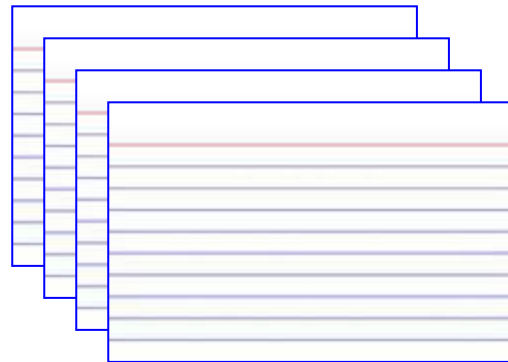
While some teachers allow you to write the citation information in a list format, if you learn to write it as a proper citation (see the Citing Your Work pages in this handbook) it will save time when you later type your Works Cited page.

## Guidelines

- + Organize your source cards separately from the notecards.
- + If you are unsure whether or not you will use a source, write out the source card – leaving the identification number blank. If you decide later to use that source, you have all the information about it, and can assign a number and begin writing notecards.
- + **Put your name (first and last) on the back of every card.**

# NOTE CARDS

Record information you learn during your research on notecards. It is then easy to organize your notes into the different parts of your paper.



1. Use 3x5 cards for your notes.
2. The top red line has two things:
  - a. The SLUG: *The specific subject of just that card.*
    - i. "School uniforms" is a terrible slug because all the cards for that entire paper would be the same.
    - ii. Better to use a slug like: "Typical uniforms," "Cost," "Behavior Changes" (whichever one best fits the information).
  - b. The source # in the upper right corner.
3. The body, or main part, is written on the blue lines; **ONE IDEA PER CARD!** It doesn't matter if you get more ideas/facts from the same article or even the same paragraph; each idea needs its own card.
4. The page number (of the source: book, magazine, encyclopedia...) you found the information in goes in the lower right corner. Webpages will not have a page number.

## Guidelines:

- ✚ Put only **one idea** on each notecard.
- ✚ Have an even distribution of notecards (about the same number for each of your points/arguments).
- ✚ **YOU MUST USE INFORMATION FROM MULTIPLE SOURCES – at least three, you may use information from more.**
- ✚ Have an even distribution of notecards from the different sources (not 85% of your cards from just one source, and a few cards from the other source/s).
- ✚ Use full sentences on each card! Summarize, or paraphrase, as much as you can.
- ✚ Include the author or speaker's name within your sentence if it is a direct quote. Not more than 10% of your paper should be direct quotes, so write these sparingly.
- ✚ Organize your notecards by their slugs (or, if allowed, consider used different colored notecards for each point/argument you will write about.)
- ✚ Do NOT spend time writing information that does not relate to your points/ argument!
- ✚ Store your notecards in a secure place; **put your name (first and last) on the back of every card.**

# QUOTING OTHERS



When you use information originally said/written by someone else, you need to show the words are not yours. Whether you directly quote (putting the exact words in quotation marks), paraphrase, or summarize; you need to let your readers know it is someone else's words.

It is preferred you cite the source within your text (in parenthesis immediately following the information quoted or used), and include the bibliographic information at the end of the paper.



Although it is not required to include the author and the title of the work (book, magazine, webpage) in your sentence, it does help the reader quickly understand which source you are using.

After the quote/summary/paraphrase, you list the author's name and page number in parenthesis (**a parenthetical citation**) – so your reader can, if they choose, look up the exact information using your Works Cited page at the end of the essay. If there is no author listed, use the first word (or few words) to identify which work you quoted. Some examples:

- ✚ “The sad reality is that public school officials are so thoroughly addicted to the cheap fix of soda money that they’ve become a chief ally of the soft-drink industry,” claims Steven Manning, in “The Littlest Coke Addicts.” (Manning 204) ← *Parenthetical citation: author and page number*
- ✚ In “Saturday School: Pro or Con” the author states “having school on Saturday would actually lower our education level.” (Saturday n.p.) ← *Parenthetical citation: article title word (since there is no named author of this work and it's the only title starting with “Saturday”) and n.p. meaning no pagination [pages] – often from a web page*
- ✚ Animal experimentation is a process “to increase medical, biological, or psychological knowledge.” (Animal Experimentation 49) ← *Parenthetical citation: article title words (enough to identify which source) and page number*

## Summarizing and Paraphrasing

Sometimes you don't need a direct quote, but want to use the basic ideas in your essay. You can summarize or paraphrase the information. When you **summarize**, you write a brief general statement about what the author was saying.

To **paraphrase**, you write your own version of the essential information the author was covering. A paraphrase takes more thought to write, covering all the main points, without copying the phrasing of the author.

For both of these you need to include the parenthetical citation at the end of the information.

Examples on following page.

### The original passage:

Students frequently overuse direct quotation in taking notes, and as a result, they overuse quotations in the final paper. Probably only about 10% of your final manuscript should appear as directly quoted matter. Therefore, you should strive to limit the amount of exact transcribing of source materials while taking notes.

-Lester, James D. Writing Research Papers. 2nd ed. (1976): 46-47.

### A valid paraphrase:

In *Writing Research Papers*, author James D. Lester states students overuse quotations in their final research papers; it should not be more than 10% of the final paper. Since the problem usually begins during the note taking stage, students should limit the directly quoted material while notetaking. (Lester 46)

### An acceptable summary:

In *Writing Research Papers*, the author suggests students write just a few direct quotations from sources to help minimize the amount of quoted material in a research paper. (Lester 46)

### A plagiarized version:

Students often use too many direct quotations in taking notes, resulting in overuse of quotations in the final research paper. In fact, probably only about 10% of the final copy should appear as directly quoted material. It is important to limit the amount of exact copying of source material while taking notes.

(Note: some words were changed, but many words/phrases are used directly from the passage. It **does not** have a parenthetical citation at the end — This IS plagiarized.)

# PLAGIARISM

If you copy information directly, or almost directly, without giving credit to the original author, you are plagiarizing. **The exception to this is common knowledge.** If you can find your fact in multiple resources, it is common knowledge, and does not need to be cited. (Example: Abraham Lincoln wrote the Gettysburg Address.)



**plagiarism** [pley-juh-riz-uh m, -jee-uh-riz-] **noun** 1. an act or instance of using or closely imitating the language and thoughts of another author without authorization and the representation of that author's work as one's own, as by not crediting the original author. **Synonyms:** appropriation, infringement, piracy, counterfeiting; theft, borrowing, cribbing, passing off. **Origins:** 1621, from L. plagiarius "kidnapper, seducer, plunderer," used in the sense of "literary thief" by Martial, from plagium "kidnapping," from plaga "snare, net," from PIE base \*p(e)lag- "flat, spread out." Plagiarism is attested from 1597.<sup>1</sup>

Since the above information was taken directly from an online dictionary, it is footnoted (the small, superscript "1" at the end), and the source is recorded at the bottom of this page. (Another example of properly using, and citing, quoted material – although, at Eastview, parenthetical citations [handbook pg. 37] are preferred over footnotes.)

**According to our school handbook,** plagiarism (academic dishonesty) may result in failure to receive credit for the assignment or course. Along with no credit, interventions may include detention and/or suspension.

<sup>1</sup>"Plagiarism." *Online Etymology Dictionary*. Douglas Harper, Historian. 12 Jan. 2013. <Dictionary.com <http://dictionary.reference.com/browse/plagiarism>>.



# CITING YOUR WORK

## The **Works Cited** Page

At the end of a research paper you need to include a final list of the sources you used; it gives your readers accurate information so they can locate those same sources.

You would never just say "library" or "book" as your source, instead you'd indicate which specific book you used. So, when using electronic sources, you can't just use "Internet" or "Google." Your list of sources answers: Who - What - Where - When

We use the MLA (Modern Language Association) format. Because there are other styles, such as for scientific papers, or items to be published, it is important to use whichever format your teacher requires. If a teacher doesn't specify the format, go with the one you know best – just be consistent.

### General Guidelines

- Underlining means "this belongs in italics." So, underline handwritten things; and use *italics* on the computer.
- Punctuation IS important – note the punctuation in the examples, and follow it carefully. Capitalize all important words in titles.
- Search for missing information (author's name on a web page, or date it was created) – if it is truly not there, you may skip it. You may need to backtrack to a *Home Page*, or *About Us* page in an online source to find the information. Skip a missing author's name and start with the title of the article; for no date, use *n.d.*; for no publisher or sponsor, use *n.p.*; and for no page numbers, use *n. pag.* (*Note: if all these are missing, re-evaluate your source for quality and reliability.*)
- Carefully check suggested citation format at the bottom of any electronic source, to see that it matches what your teacher requires! While companies try to help you, they may use a different or advanced format.
- **A Works Cited list is only those resources that you quoted from**, it does not include resources you read for background information.

### MLA Rules

- Label a separate page as Words Cited; center the title (in the same font) on the page. Include the same page number and header (your name) format as on the rest of the paper.
- Use *italics* for titles of large works (books, encyclopedias, magazines, websites...); put "parts of works" in quotation marks (a book chapter, a single "page" from a website, a poem from a collection, one encyclopedia article, a song from an album...).
- The entire list is in alphabetical order by the first word of the citation, whether it is a person's last name, or the title of an anonymously written book.
  - Don't include titles (Sir...) or degrees (Ph.D...) with the name
  - DO include suffixes (Jr., III) Ex: *King, Martin Luther, Jr.*



- **DON'T indent the first line, but DO** indent every one after that.
- The entire list, including the citations, is **double spaced** – no extra spaces between citations.
- Use the word *Print* or *Web* at, or near, the end of the citation – **to show the medium, or type of source, you used.** *Print* is only for hard copies (that you actually held in your hands): books, encyclopedias, magazines. *Web* is for anything found online.
- You DO NOT need to include a website URL; **HOWEVER, DO INCLUDE the name of an online database.** If you are required to include a URL, place it is <brackets>, followed by a period, at the end of the citation.
- Dates are **written European style**; day month year: 18 Oct. 2012. Shorten months names to 3-4 letters, and use a period to abbreviate. There are **two dates for electronic sources.** The first is the date of the original article or webpage (or copyright date). The second is the date you found it online – called the “date of access.”
- **Long titles may be shortened – back to the colon or dash** (or other endmark) in the original title.
- **When you have two authors**, the first author’s name is reversed (last name first), but the second author’s is not reversed (first name first); they are connected by the word *and*. Example: Brown, Megan and Dontae Smith.

## FORMATS:

### Basic Format (*books*)

For books without authors, begin the citation with the book title. For books compiled by an editor, you may use the editor’s name as the author; **however, you need to add *ed.* after the editor’s name to show s/he is not the author, but the editor.**

AuthorLast, FirstName. *Book Title*. Publication City: Publisher, © date. Medium.

### “Part” Format (*one poem from a collection, one magazine article, one newspaper article...*)

When you don’t use the entire book or publication (or website), but only use part, that goes BEFORE the title and in “quotation marks.”

AuthorLast, FirstName. “Article Title.” *Source Title*. Day Month Year of Publication. Page#. Medium.

### General Encyclopedia Format

*Word Book, Compton’s, Americana Encyclopedia, and Encyclopedia Britannica* are general encyclopedia sets. Because these are so well known, you do not need all the information normally required for the “part” format [above.] Skip the volume and page number! If the edition is the same as the publication year, include it only once.

**Note:** Many encyclopedia articles are signed at the end of the article; look for the author’s name in a small and different font at the very end.

AuthorLast, FirstName. "Article Title." *Encyclopedia Title*. Edition #. Date of Publication.  
Medium.

### **Electronic Format** (*from the internet*)

Electronic information needs the date of access added at the end. We add the publisher of the website, and also use the word "Web" for the medium.

AuthorLast, FirstName. "Article Title." *Website Title*. Sponsor or publisher of website (ONLY IF this is different from the website title), Date of Creation. Medium. Date of access. <URL, only if required>.

### **Electronic Database Format**

When articles are from an online database, you need to include the database name.

AuthorLast, FirstName. "Article Title." *Magazine/Resource Title*. Date of Publication. Page#. Medium. *Database Name*. Date of access.

### **Other Medium Formats**

Consult a quality source for additional information: <http://owl.english.purdue.edu/owl/>

There are online citation creators you may use, such as **EasyBib.com**. Copy and paste the final list to a Word document and save it (in case you have later changes.)

### **Examples:**

#### Works Cited

"Animal Rights." *Compton's Encyclopedia*. Encyclopedia Britannica Inc. 2012. Web. 29 Mar. 2014.

"Battle Over Animal Rights." *Current Events*. 9 Dec. 2012: 2A. *Student Resource Center – Junior*. Web. 29 Mar. 2014.

Keville, Kathi. "Compassionate Cosmetics." *New York Times*. New York Times. June 2011: A5. Web. 29 Feb. 2014.

Lerner, Lee K. and Brenda Wilma Lerner. "Animal Cancer Tests." *Gale Encyclopedia of Science*. 2011. *Student Resource Center – Junior*. Web. 29 Mar. 2014.

Mason, Jorge, et. al. "Monkey in the Middle." *Smithsonian*. Jan. 2012:7. Print.

Montague, Hubert, ed. *Do Animals Have Human Rights?* San Francisco: Willowtree Press, 2013. Print.

# MARKING THE TEXT

Marking the text requires the reader to examine the work and helps lock information into memory. Marking the text can also help the reader obtain a more advanced understanding of the material.



## BEFORE YOU READ — Number the Paragraphs

- Number the paragraphs of the material you are to read.
- Write the number at the start of each paragraph and circle the number; writing small enough so that you have room to write in the margin.
- Preview all pictures, captions, charts, graphs, and bold print

## FIRST READING

### 1. Circle Unknown Words

- As you read the text, **circle** any words you do not know.

### 2. Define the Terms

- After you have read the text, look up definitions of words you do not know. Use a dictionary or the glossary in your text book.
- Write a brief definition in the margin, especially if the word is critical to your understanding of the passage.

## SECOND READING

### 1. Mark the Text Using Symbols and Highlighting

Go through the text another. Use the chart below to add information, notes, and self-reminders.

| METHOD or SYMBOL                   | TO INDICATE:   |
|------------------------------------|--|
| <b>Highlight</b>                   | In GREEN, main ideas and key phrases<br>In YELLOW, supporting ideas; such as: Key people, key places, key dates, and key terms |
| <b>Your comments in the margin</b> | Show your reactions to noteworthy passages or sections   |
| <b>?</b>                           | Marks material you do not understand   |
| <b>!</b>                           | Marks something surprising or unusual  |
| <b>✓</b>                           | Marks a section you can make a relevant connection to other/prior knowledge  |
| <b>😊</b>                           | Shows you agree or like the idea   |
| <b>😞</b>                           | Shows you disagree   |
| <b>post-it</b>                     | Cross-reference ideas from other places: text, online, other media   |

## 2. Underline an Author's Claim

- A claim is an arguable statement or declaration made by the author
  - It **may appear anywhere** in the text (beginning, middle, or end)
  - It **may not appear plainly** in the text, so the reader may at times infer it from the evidence presented in the text
- Often, an author will **make several claims** throughout his or her argument
- An author **may signal his or her claim**, letting you know that this is his or her position.

# CHARTING THE TEXT

(A technique for analyzing argumentative works)



Divide a piece of paper into thirds, and label it:

| Section # | What Author is <b>SAYING</b> | What Author is <b>DOING</b> |
|-----------|------------------------------|-----------------------------|
|           |                              |                             |
|           |                              |                             |
|           |                              |                             |
|           |                              |                             |
|           |                              |                             |

Draw a horizontal line after you have charted each paragraph; some take more space.

Chunk the paragraphs into sections — it can be one paragraph, or several — all on one topic. Label your sections (you may want to label with letters, to differentiate from the paragraph numbers.)

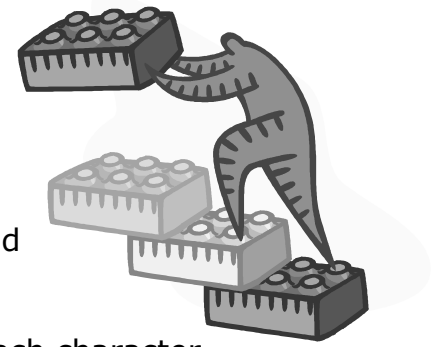
Go through the article. In the center column, use bullet points to list important details from each paragraph. This can be facts, ideas, opinions... any information of value the author is **SAYING**.

When you have completed the middle column, go back and analyze each section, and decide what the author was **DOING**. Some **DOING** verbs to use:

|   |  |  |   |             |
|---|--|--|---|-------------|
| acknowledging<br>arguing<br>asserting<br>charting<br>claiming<br>clarifying<br>classifying<br>comparing<br>concluding | contradicting<br>declaring<br>defining<br>differentiating<br>discussing<br>distinguishing<br>emphasizing<br>explaining<br>exposing | focusing<br>illustrating<br>introducing<br>maintaining<br>noting that<br>offering<br>pointing out<br>posing<br>prefacing | presenting<br>proposing<br>providing<br>proving<br>refining<br>restating<br>showing<br>suggesting<br>telling<br>upholding | (your list) |
|---|--|--|---|-------------|

Author's rarely use the same technique for each section or paragraph; examine each section to determine which technique the author is using each time.

# ELEMENTS OF LITERATURE



Writers use various building blocks to create an interesting, and often complex, story. These building blocks are:

**CHARACTERIZATION** — the author's way of showing what each character is like; often reveals in **what the characters say, how they dress/act, or through their thoughts, or others' thoughts about them.**

Characters can be **static** (not growing or changing throughout the story), or **dynamic** (changing because of events in the story.) The **protagonist** is the main character of the story – thought of as the “good guy”. The **antagonist** is the character or force against the protagonist (the “bad guy”).

Character's may be **stereotyped**: to stereotype is to believe that all people or things with a certain characteristic are the same (all smart people are... girls always...) A stereotyped character has only one trait, thus lack the depth that people in real life have.

**CONFLICT** — all of literature is centered on a main character and his/her primary goal. A conflict is created when someone or something tries to prevent, or endangers, the main character from reaching the goal. Conflicts are either internal or external.

**Internal conflicts** are when the character wrestles with his/her conscience. We label it: **man vs. self.**

**External conflicts** have the character struggling against another person, society, or the environment. There are three: **man vs. nature** (animals, weather, terrain, environment); **man vs. man** (one or more people against the main character); and **man vs. society** (struggling against what most people think or say – the “normal” way to do things, or the accepted belief).

**POINT OF VIEW** — The point of view is the writer's choice of narrator; whether the narrator is part of the story or not; and whether or not the narrator knows what the characters think as well as say and do.

**First person** is a narrator who is part of the story. He/she can only know his/her own thoughts, not what others are thinking.

**Third person** is a narrator who is not part of the story. This narrator is like a reporter, and only writes what can be seen or heard (not the character's thoughts.)

**Third person omniscient** is a narrator, also not part of the story, who knows – and reveals – what all the characters are thinking. He/she also knows actions that are happening in other parts of the story.

**MOOD** — the feeling or atmosphere within a work, sensed by the reader through the details included by the author. What mood does the following bring to mind:

*With only a faint light peeking around the heavy wooden door, she crept down the creaking stairs into the dark, musty cellar.*

**FORESHADOWING** — clues the author places in the story that suggest what will happen later in the story.

**FLASHBACK** — interrupting the story to explain what happened in the past. Flashback is used to give the reader background information on the characters or situation.



**THEME** — intangible ideas about life that the writer wants the reader to think about after reading. They may be verbalized (stated directly) or inferred (an educated guess by the reader based on the action and dialogue in the story, as well as the reader's own background knowledge.) Some universal themes found in literature:

|  |   |  |
|--|---|--|
| abuse of power<br>action vs. apathy<br>beating the odds<br>beauty<br>circle of life<br>change<br>coming of age<br>corruption<br>courage<br>disillusionment and dreams<br>effects of the past<br>faith<br>fall from grace<br>family<br>fate<br>fear of failure<br>freedom<br>friendship | good vs. evil<br>greed<br>hate<br>heritage<br>heroes<br>honesty<br>innocence/loss of<br>justice/injustice<br>love<br>loyalty<br>manipulation<br>mothering<br>nature<br>need for change<br>obligations<br>parent-child relationships<br>peace<br>peer pressure | perseverance<br>power of the mind vs.<br>authority<br>prejudice<br>price of progress<br>pride<br>quest for knowledge<br>religion<br>revenge<br>secrecy<br>security/safety<br>seizing the moment<br>survival<br>the overlooked<br>the road not taken<br>war<br>winners and losers |
|--|---|--|

**SYMBOLISM** — an object, person, action, or situation that not only has a meaning on its own, but **suggests** other emotional meanings. A handshake symbolizes friendship. A red heart symbolizes love. The American flag symbolizes patriotism.

An author may use symbols to represent their central theme or help convey what they want the reader to take away from their writing.

**SETTING** — The background where all the action takes place. It consists of **time** (what century, era, year, month, season, time of day) and **place** (planet, country, building, street, environment, room...)

**PLOT** — the main action or happenings in a story. It is a series of related events that builds and grows as the story continues. A plot has five basic elements:

**Exposition** – the introduction of who's who and what the conflict is, usually includes the setting.

**Rising Action** – the story leading up to the turning point of the story

**Climax** – the most emotional/suspenseful moment

**Falling Action** – what happens after the climax, defusing the situation

**Resolution** – character's problem is solved; issues are mostly wrapped up, although some stories leave you with a cliffhanger – the story to be continued in the next book.

The words author choose are also building blocks:

**IRONY** — a contrast between what appears to be and what actually is.

**Verbal irony** shows the difference between what was actually said and what was really meant.

**Situational irony** is often a surprise ending, when what happened was different than what was expected.

**Dramatic irony** is when the reader knows something the character doesn't.


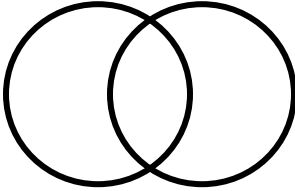
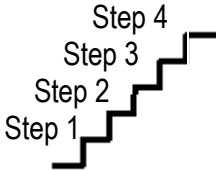
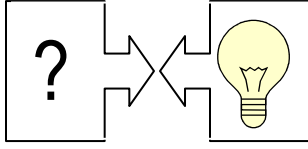
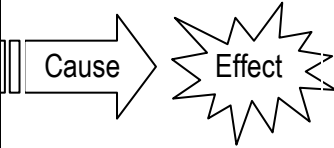
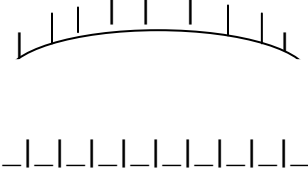
**FIGURATIVE LANGUAGE** — Words not used for their literal meaning. They help give a vivid and more interesting picture in the reader's mind.

| Type and definition   | Examples  |
|---|---|
| <b>Imagery</b> — language that appeals to the readers senses  | flowers dancing in the breeze<br>ice crystal daggers piercing my skin |
| <b>Simile</b> — compares items using the words <i>like</i> or <i>as</i> .                             | Fought like cats and dogs<br>Clean as a whistle                       |
| <b>Metaphor</b> — compares items in a way that doesn't initially make sense, but will upon reflection | Time is money<br>He's a couch potato                                  |
| <b>Alliteration</b> — repetition of the first consonant sound in several words                        | Fluffy flowers floated<br>Woeful Warren worried                       |
| <b>Personification</b> — giving human characteristics to objects or animals                           | The sun greeted the campers<br>Her iPod suddenly stopped singing      |
| <b>Onomatopoeia</b> — words that mimic their sounds   | Beep, whirr, click, whoosh, swish, zap, bong, hum                     |
| <b>Hyperbole</b> — outrageous exaggeration  | Knocked me over with a feather<br>I'm so hungry I could eat a horse   |
| <b>Idiom</b> — saying that's meaning is different from the literal meaning of each word               | It rained cats and dogs last night                                    |
| <b>Allusion</b> — a reference to mythology, literature, or history                                    | Cleaning out my locker was a Herculean task                           |

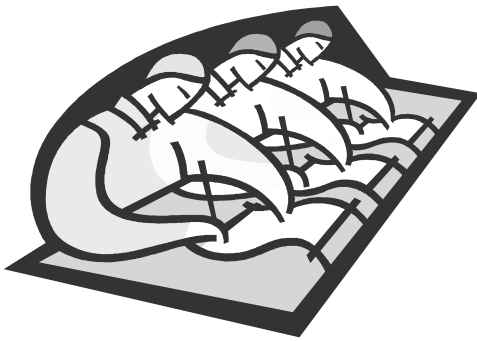
# TEXT STRUCTURES

Authors can use several different types of structure to organize their writings. Typically, they would only use one for a single piece of work.



| Structure                      | Definition   | Visual!  | Clues  |
|--------------------------------|--|--|--|
| Spatial / Description          | The author provides several details of something to give the reader a good mental picture.                 |    | Many adjectives, characteristics, or examples  |
| Compare / Contrast             | The author discusses similarities and differences between people, places, things, or ideas.                |    | Likenesses and differences are discussed; key words: also, both, in contrast...                            |
| Sequence / Order of Importance | The author provides readers with a list of steps in a procedure.   |   | Events in order of occurrence or importance, instructions, step-by-step details; key words: first, next... |
| Problem / Solution             | The author gives information about a problem and explains one or more solutions.                           |  | A problem is solved or needs solving; key words: problem, solution, solve...                               |
| Cause / Effect                 | The author describes an event or several events (cause) and the events that follow (effect).               |  | Key words: cause, because, effect, as a result of, due to, reason  |
| Chronological                  | The author tells a story that happens at a specific time – in the order it happened; a timeline of events. |  | Characters, setting, descriptions of events; key words: first, next, later, finally                        |





# RESPONDING TO TEXT

When required to give a written short-essay response to a reading, there are several things to consider.

## Unpacking the Prompt

A prompt directs the writing you are required to do. It is either a question to answer, or a task to complete. Many prompts also give you some background information, so you need to go through the prompt to find the actual question/task you need to respond to. A sample prompt:

*Many schools need to call snow days when the sidewalks, roads, or outside temperature become too dangerous for students to safely get to school. Schools then need to make up the days at the end of the school year. The article, "Could the Internet end snow days?" suggests an alternative to extending the school year in June. Using evidence from the text, compare and contrast the two sides of this issue. Be sure to properly cite your quotations.*

To unpack the prompt, many people cross off the background information once they have read and understood it. Then look for what you need to respond to. Draw a T-chart and list the verbs on the left, and the actions you need to do on the right side.

~~Many need to call snow days when the sidewalks, roads, or outside temperature become too dangerous for students to safely get to school. Schools then need to make up the days at the end of the school year. The article, "Could the Internet end snow days?" suggests an alternative to extending the school year in June. Using evidence from the text, compare and contrast the two sides of this issue. Be sure to properly cite your quotations.~~

|                  |     |                     |
|------------------|-----|---------------------|
|                  | Use | evidence from text  |
| Compare/contrast |     | both sides of issue |
| Cite             |     | quotations          |

Work off your chart to insure you have answered the prompt completely.

## SLAMS – Five Good Rules for Writing Answers

Use the word "slams" to help remember good writing strategies.

**S — Sentences!** Be sure to write in complete sentences, not single word answers

**L — Length.** The length, or number of blank lines given for the answer, is a good guide to how long your answer should be. Four to five lines probably means **3-4** sentences, since most people need more than one line per sentence.

**A — Answer** the questions! Unpack the prompt and respond to everything asked. Don't bother with information that, while true, doesn't help your answer.

**M — Mechanics** count. You are expected to use correct spelling, punctuation and capitalization. Also make good word choices and use correct grammar.

**S — Support** your answer with details! Add information that explains, cite evidence from the text, interpret or give your opinion, use significant examples — elaborate!

# ESSENTIAL VOCABULARY

|                         |  |
|-------------------------|--|
| active voice            | the subject of the sentence is doing the action  |
| adjective               | a word used to modify (describe) a noun or pronoun (comparative adjective, superlative adjective)  |
| adverb                  | a word used to modify (describe) a verb, an adjective or another adverb (conjunctive adverb)   |
| adverb clause           | a subordinate clause that modifies a verb, adjective, or an adverb   |
| affix                   | prefix or suffix, added to a base or stem to form a fresh stem or a word (prefix, suffix)  |
| analyze                 | looking at the parts to understand the whole   |
| antecedent              | a word that a pronoun stands for   |
| antonym                 | a word opposite in meaning to another  |
| appeal                  | using ethos, pathos, and logos to get a point across   |
| appositive              | a noun or pronoun placed beside another noun or pronoun to identify or explain it  |
| argument                | expressing a point of view on a subject and supporting it with evidence  |
| audience                | whom you are writing or speaking to  |
| author's intent         | the meaning or interpretation of a fictional work that the author had in mind when creating it   |
| bias                    | a particular tendency or inclination, especially one that prevents unprejudiced consideration of a question                                |
| body                    | the paragraph(s) between the introduction and the conclusion   |
| cause/effect            | cause and effect are an action-reaction combination; the cause is the reason something happens, and the effect is what happens as a result |
| character development   | path of personal growth and development a character undergoes in a story   |
| character traits        | attributes or qualities that describe a particular person  |
| characterization        | portrayal or description of a person in a story  |
| chronological order     | a sequence according to time of occurrence   |
| cinquain                | a short poem consisting of five, usually unrhymed lines containing, respectively, two, four, six, eight, and two syllables                 |
| claim                   | the point you're making in an argument   |
| clarify                 | to make (an idea, statement, etc.) clear or intelligible; to free from ambiguity   |
| clarity                 | clearly perceived or understood; not vague or fuzzy  |
| classification/division | one of the groups or classes into which things may be or have been organized   |
| classify                | to organize by class, rank, rate, category, group  |
| clause                  | a group of words that contain a verb and its subject and is used as a part of a sentence   |
| climax                  | a decisive moment that is of maximum intensity or is a major turning point in a plot   |
| closing                 | the end or conclusion  |
| clustering              | a number of things of the same kind put together   |
| coherence               | logical interconnection; overall sense; congruity; consistency   |

## ESSENTIAL VOCABULARY (continued)

|                           |   |
|---------------------------|---|
| colon                     | the sign (:) used to mark a major division in a sentence, to indicate that what follows is an elaboration, summation, implication         |
| commas in a series        | used after every word or phrase in a series of three or more  |
| compare/contrast          | When you compare two things you find the qualities that they have in common. When you contrast two items you point out their differences. |
| complex sentence          | one independent clause and at least one subordinate clause  |
| compound sentence         | two or more independent clauses but no subordinate clauses  |
| compound-complex sentence | a sentence with at least one dependent clause and two or more independent clauses   |
| conflict                  | a struggle or clash between opposing characters or forces   |
| conjunctions              | a word used to join words or groups of words (coordinating conjunction, subordinating conjunction)  |
| connections               | association with or development of something observed, imagined, discussed  |
| connectors                | words that either continue an idea, add information or combine sentences  |
| connotation               | the feelings and associations that a word suggests  |
| context                   | the situation in which something happens and that helps you to understand it  |
| counterargument           | a contrasting, opposing, or refuting argument   |
| couplet                   | two consecutive rhyming lines in a stanza in poetry   |
| declarative               | a statement   |
| deductive                 | to move from a generalization to specific examples or cases   |
| definition                | the formal statement of the meaning or significance of a word, phrase, etc  |
| denotation                | the literal, dictionary definition of a word  |
| dialogue                  | a conversation between two or more characters   |
| diction                   | style of speaking or writing, word choice (see connotation or denotation)   |
| drafting                  | writing ideas down in a rough, unpolished form  |
| editing                   | to correct or proofread for meaning, mechanics, and conventions (spelling, capitalization, and punctuation)                               |
| empathy                   | capacity for experiencing the feelings of another   |
| ethos                     | an appeal that establishes credibility of the author  |
| etymology                 | study of the origin of a word's history   |
| evaluate                  | to judge or determine worth   |
| evidence                  | something that furnishes proof; support for a claim   |
| exclamatory               | using, containing, or expressing strong feelings  |
| exemplification           | an illustration or example  |
| exigency                  | what drives the author to write a piece   |
| explanatory               | serving to inform   |
| explicit                  | fully and clearly expressed or demonstrated   |

## ESSENTIAL VOCABULARY (continued)

|                     |  |
|---------------------|--|
| fallacy             | a deceptive, misleading, or false notion, belief   |
| falling action      | the literary plot that occurs after the climax has been reached and the conflict has been resolved   |
| figurative language | a way of saying something other than the literal meaning of the words (alliteration, hyperbole, metaphor, onomatopoeia, personification, simile, etc.)                       |
| fluency             | spoken or written with ease; able to speak or write smoothly, easily, or readily   |
| fragment            | does not express a complete thought; missing subject or predicate  |
| generalization      | a broad statement  |
| genre               | categories used to classify literature (e.g. mystery, biography, autobiography, poetry, historical fiction, fantasy, realistic fiction, science fiction, and nonfiction)     |
| gerund              | a verb form ending in -ing that is used as a noun  |
| gerund phrase       | a phrase containing a gerund, its objects and modifiers  |
| haiku               | a three line poem; the first and last lines have 5 syllables and the middle line has 7 syllables   |
| homograph           | two words that are spelled the same way but differ in meaning and pronunciation  |
| homonym             | two words that are spelled the same and pronounced the same but differ in meaning  |
| homophone           | two words that are pronounced the same way but differ in meaning and spelling  |
| hyphen              | is a punctuation mark used to join words and to separate syllables of a single word  |
| imperative          | essential and urgent   |
| implicit            | not directly expressed   |
| imply               | express or state indirectly  |
| inductive           | create a generalization from a group of observations or facts  |
| infer               | an appeal that uses logical reasoning  |
| integration         | the act of forming parts into a whole  |
| interjections       | a word used to express emotion   |
| interpretation      | a reading process that builds from inference; reading that relies on prediction, drawing conclusions, and making connections among ideas, events, characters, or other texts |
| interrogative       | a sentence that asks a question  |
| inverted order      | flipping the order of words; for example, verb + subject rather than subject + verb  |
| lead                | opening sentence of a paragraph or the beginning sentences of a longer piece of writing  |
| limerick            | a five-line humorous poem with an aabba rhyme scheme   |
| literary devices    | tools authors use to enhance the plot: foreshadowing, irony, satire, flashback, allusion, imagery, etc.  |
| literary elements   | essential features of a piece of writing: setting, plot, characters, mood, theme, and author's purpose   |
| literal phrase      | a phrase that is true to fact  |
| logical order       | a reasonable or sensible way that something happens or would happen  |
| logos               | an appeal that uses logical reasoning  |

## ESSENTIAL VOCABULARY (continued)

|                      |  |
|----------------------|--|
| metacognition        | awareness and understanding of one's thinking and cognitive processes; thinking about thinking   |
| modes of discourse   | the traditional methods by which writing is developed: narration, description, exposition, and persuasion  |
| modifier             | words, phrases, or clauses that provide description in sentences   |
| mood                 | the feeling or emotion a piece of literature evokes in the reader (e.g. happiness, sadness)  |
| narrative            | a story that typically contains a clear progression of ideas -- a beginning, middle, end; includes plot, setting, character and is told from a specific point of view              |
| non-fiction          | prose writing that deals with real people, events, and places without changing any facts   |
| noun                 | a word that is used to name a person, place, thing or idea   |
| object               | the part of the sentence that receives the action  |
| oxymoron             | conjoining contradictory terms (as in 'deafening silence')   |
| paraphrase           | to restate the ideas of a text in your own words   |
| parenthesis          | a pair of signs ( ) used in writing to mark off an interjected explanatory or qualifying remark  |
| passive voice        | when a subject is missing and the object is acted upon; for example, "The ball was thrown."  |
| pathos               | an appeal to the reader's emotions   |
| persuasion           | to convince the reader of an idea, to change the reader's mind, or to move the reader to action  |
| phrase               | a group of related words, without a verb and its subject, that is used as a single part of speech  |
| poetic devices       | tools such as rhyme, rhythm, imagery and symbolism that support a poem's theme   |
| point of view        | the perspective from which the author presents the action of the story   |
| predicate            | the action or state of being that the subject does or is in a sentence   |
| predict              | to declare in advance  |
| preposition          | connects nouns and pronouns to a subject and predicate   |
| prepositional phrase | the preposition, its object and the modifiers of the object  |
| pre-writing          | the initial writing stage of gathering ideas and information and planning writing; students may sketch, brainstorm, or use webs, outlines, or lists to generate and organize ideas |
| pronoun              | a word used in place of one noun or more than one noun (indefinite pronoun, reflexive pronoun, subjective pronoun, third person pronoun)   |
| propaganda           | communication that is aimed at influencing the attitude of an audience toward some cause or position   |
| prose                | everyday language written in paragraphs  |
| publishing           | to prepare written materials to be shared with an audience, such as in a bound book or oral performance; the final stage in the writing process after the writer revises and edits |
| questioning          | inquiries that readers can make about the content they are reading   |
| redundancy           | the excessive repetition of something  |

## ESSENTIAL VOCABULARY (continued)

|                        |   |
|------------------------|---|
| reliability            | the extent to which a concept, conclusion or measurement can be counted on to occur repeatedly  |
| repetition             | the act of repeating for effect; repeated action, performance, production, or presentation for effect   |
| resolution             | part of the story's <b>plot</b> line in which the problem of the story is resolved or worked out  |
| revision               | making textual content changes in order to make the meaning clearer or the writing more effective and powerful  |
| rhetoric               | using language effectively to please or persuade  |
| rhetorical analysis    | literary criticism that examines and evaluates the effectiveness of a text by looking at its parts to understand the whole                                    |
| rhyme scheme           | the pattern of rhyme between lines of a poem; usually referred to by using letters to indicate which lines rhyme  |
| rhythm                 | as a pattern of recurrence, something that happens with regularity; the beat  |
| rising action          | series of events that build up and create tension and suspense in a story   |
| root                   | a real word that can be made into new words by adding prefixes and suffixes   |
| run-on                 | a sentence that has two complete sentences put together as if they were one sentence  |
| schema                 | a reader's background knowledge that helps organize and interpret information   |
| semicolon              | a punctuation mark (;) used to connect independent clauses; indicates a closer relation than does a period  |
| sentence fluency       | the way individual words and phrases sound together within a sentence, and how groups of sentences sound when read one after the other                        |
| sequencing             | to put something in order   |
| sequential             | the order in which events take place  |
| simple sentence        | an independent clause (subject + predicate)   |
| slang                  | a nonstandard usage of spoken words or phrases  |
| stanza                 | in a poem, a group of consecutive lines that form a single unit   |
| stereotype             | a held popular belief about specific social groups or types of individuals  |
| style                  | the author's choice of language, structure, and voice that makes the writing unique   |
| subject                | tells whom or what the sentence is about  |
| subject-verb agreement | the agreement between subject+verb in number and person   |
| summarize              | to state or write a brief statement about the essential ideas in a text   |
| suspense               | a feeling of uncertainty and anxiety about the outcome of certain actions, most often referring to an audience's perceptions in a dramatic work               |
| synonym                | a word or expression that has the same or almost the same meaning as another word or expression   |
| syntax                 | the structure of sentences and word order   |
| synthesize             | the process whereby a student merges new information with prior knowledge to form a new idea, perspective, or opinion or to generate insight                  |
| text features          | important features of texts that provide structure and help readers locate information (e.g., page numbers, table of contents, captions, glossary, and index) |
| text structure         | the general organizational plan, framework, or form of a piece of writing (cause-effect; compare-contrast; time sequence; problem-solution, etc.)             |

## ESSENTIAL VOCABULARY (continued)

|                 |  |
|-----------------|--|
| thesis          | an expression of the claim that writer/speaker is trying to support  |
| tone            | the attitude a writer takes towards his subject  |
| transitions     | words and phrases that serve as bridges from one idea to the next, one sentence to the next, or one paragraph to the next  |
| validity        | the extent to which a concept, conclusion or measurement is well-founded and corresponds accurately to the real world  |
| verb            | a word used to express an action or a state of being (action verb, helping verb, linking verb, regular verb, irregular verb)                                     |
| verb tense      | the tense of a verb indicates the time of the action or state of being that is expressed by the verb   |
| verse           | a poetic form with regular meter and a fixed rhyme scheme  |
| viewpoint       | the vantage point or perspective from which the author presents the action of the story  |
| visualize       | ability of the reader to create pictures in their head based on text read or words heard   |
| voice           | the distinctive tone or style of a particular writer; voice reflects the particular personality of the writer and often strikes an emotional chord in the reader |
| writing process | the stages of writing (prewriting, drafting, revising, editing, and publishing)  |

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