

Midland High School

Writing Manual

Dear Teachers, Parents, Students, and Friends:

In today's highly competitive society all students are expected to develop skills that enable them to communicate effectively. These skills are important in any workplace or academic environment. As a result, the Midland High School staff has compiled the following writing manual from works by universities and schools to assist our students in developing their writing skills. We hope this manual will be helpful.

Sincerely,

Rolf A. Sivertsen
Principal
Midland High School

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Chapter One – PLAGIARISM

Definition

Definition:

Plagiarize \ˈplɑ-jē-,rɪz also j - -\ *vb* –**rized**; –**rizing** *vt* [*plagiary*] : to steal and pass off (the ideas or words of another) as one's own : use (a created production) without crediting the source *vi*: to commit literary theft: present as new and original an idea or product derived from an existing source –
pla·gia·riz·er *n*

FROM: *Webster's New Collegiate Dictionary 9th Ed.*

To plagiarize is to present someone else's work, ideas, or writing style as your own. For this manual's purpose another person's work may be defined as oral or written presentations. In short, if you present any information that can be considered the intellectual property of another without acknowledging the original source properly, then you are engaging in plagiarism.

Some examples of Plagiarism include but are not limited to:

- Ø Using another author's work without citing a source
- Ø Submitting an entire paper and misrepresenting the work as your own
- Ø The use of diagrams, statistics, and graphs without citing the source
- Ø Taking a source electronically without citing a source
- Ø Paraphrasing too closely

How to Avoid Plagiarism

A good rule-of-thumb is to always give credit for any ideas that aren't yours by citing your sources. Another way to avoid plagiarism is to paraphrase. Paraphrasing is the process in which you restate the authors' words. A paraphrase is your own rendition of essential information and ideas expressed by someone else, but presented in a new form. As a result, paraphrasing may produce work that is longer than the original text. It does NOT mean changing words around to create a new phrase.

An Example of Paraphrasing

This is the Original Text:

During the past decade, there has been a virtual explosion of dances that use upper body strength (particularly in women) and require the stamina to endure unprecedented athletic challenges. The romanticized image of the ballerina as an embodiment of feminine grace and beauty, or even the image of the early modern dancer poised proud and tall in her weighted stance has been displaced by a fearless, aerobicized physicality.

An Acceptable Paraphrased Text

Contemporary choreography has most recently called upon dancers – and, in particular, female

dancers – to exhibit greater and greater levels of physical strength and endurance. Softer images of female dancers, in both ballet and modern styles, are being supplanted by images of female physical power.

Adapted from the College of William and Mary.

[Ethical Use of Information](http://cfdev.wm.edu/dbprojects/dil/infoethics1.htm#p). Williamsburg, Va. 2004.//
cfdev.wm.edu/dbprojects/dil/infoethics1.htm#p

Chapter Two – THE WRITING PROCESS

Every author has his/her own style of writing and approaches the process in different ways. However, the following is a widely accepted way to produce a well-written paper.

- **Prewriting.** *Students generate ideas for writing:* brainstorming; reading literature; creating life maps, webs, and story charts; developing word banks; deciding on form, audience, voice, and purpose.

- **Rough Draft.** *Students get their ideas on paper.* They write without concern for conventions. Written work does not have to be neat; it is a 'sloppy copy.' A rough draft is often the skeleton of the paper; it contains the overall structure, but may lack a clear theme, vivid language, fully developed paragraphs, and strong transition words and phrases.

- **Revise.** *Improve what the narrative says and how it says it:* write additions, imagery, and details. Take out unnecessary work. Use peer suggestions to improve.

- **Editing.** *Work on editing for mechanics and spelling.*

- **Final Draft.** *Students produce their final copy* to discuss with the teacher and write a final draft.

Chapter Three – TYPES OF WRITING

Writing projects are always dependant on the course assignment. This manual will address the major types of writing tasks assigned at Midland High School: Narrative, Expository, Persuasive, Process, Comparison, Characterization, and Summary.

Narrative Writing

The purpose of narrative writing is to recount an event or experience or to tell a story based on a real or imagined event. The writer uses details that are relevant and combines them to develop a story line that is easy for the reader to follow. Narrative writing discusses a story from the beginning to the end.

Expository Writing

Expository writing is used to explain, describe, or give information to the reader. For example, the author might write an essay describing the use of a video game. Most expository papers are presented in chronological, spatial, or level of importance order.

Persuasive Writing

Persuasive writing is an attempt to convince or influence the reader to accept the writer's position. When the writer is asked to defend, to convince another party to change its mind, or to explain why a situation needs to be changed or modified, the persuasive format should be used

When the writer is attempting to persuade the audience, he should not state his arguments in the initial paragraph. The reader may not be ready to be persuaded to a new viewpoint and will begin defending his own opinion instead of reading a differing point of view.

An example would be to describe in vivid detail what a car accident looks like when the first witness comes upon the crumpled metal, flames, and bodies strewn over a cornfield. This vivid description would make the reader sympathetic to reading arguments for seat belt laws. The writer should be careful not to use inflammatory words to incite or anger the audience he is trying to convince.

Process Writing

Process writing is "how to" writing. The writer tells the reader how to do or make something, play a game, complete an activity, etc. There are two difficulties with this writing. First of all, the writer tends to make the paper read like a recipe. Secondly, the writer takes too many shortcuts and addresses the reader directly, using "you" pronouns or commands. Note the following paragraph as an example of this "recipe writing."

*First **take** out the ingredients listed on the recipe. **Mix** together the dry ingredients and **set** them aside. **You** should take care to use the flour the recipe calls for as it's a special type of flour that will make **your** end product lighter.*

The first three verbs are commands or imperatives and have an understood "you" subject. The third sentence expresses you directly.

These errors, using the pronoun forms of you and writing like a recipe, can be avoided with the use of **passive voice**, one of the few times this voice is preferred. Passive voice simply means that the subject of the sentence is not performing the action; the subject of the sentence is the receiver of the action. The preceding example would be written as follows in passive voice:

The ingredients for the recipe should be located and organized prior to making the bread. The dry ingredients should be mixed together and set aside for later. The special type of flour called for in the recipe should be the only flour used. The end product will be lighter because of its use.

The organization of the process paper depends on the complexity of the process being described. However, process writing should address the following areas somewhere in its body:

- Ø The process being described
- Ø The value to the reader in learning how to do the process
- Ø The materials needed
- Ø The precautions to take when following the steps to the process
- Ø Checkpoints along the way so the reader can verify if the process is being followed correctly
- Ø A description of the final product
- Ø The reward the reader would probably feel in achieving or completing the process

Comparison

Comparison writing will occur when the writer is asked to compare or find similarities or contrasting points between two items. It is important to note that comparison papers do not imply that both similarities and differences must be addressed. This would depend on the two items being compared. Often there may be more similarities than differences or vice versa. Comparison papers are developed by the point-by-point method, the block method, or a combination of both.

In a point-by-point development, all the ideas regarding one attribute of the comparison are discussed in one paragraph. If the writer is comparing the human brain to a computer, he might discuss the structure of both, the ability of both to think complex thoughts and to reason, the time required and fatigue factors in working through a problem and the different ways each processes problem solving. Each of these points would be covered by discussing first the brain's abilities and then the computer's. For example, the computer must complete one function before it can move on to another. The brain can be working on many levels at the same time to problem-solve. The combination method is considered a more mature style of writing due to its complex development. The points of comparison become the focal point of the topic. Good choices of transitions are a necessity.

In a block method, the first developmental paragraphs would discuss the make-up of the brain, its ability to discuss, create, reach conclusions and problem-solve, and the time needed to process and problem-solve. The additional developmental paragraphs would address the same points but would explain how a computer functions. It is vital for clarity that points of comparison for the computer must be discussed in the same order as the points were developed for the human brain. The block method might be the easier type of development to follow for the first-time writer of a comparison paper since comparison writing is a very difficult style of writing.

The combination of both is just that. One point of comparison might be developed in a point-by-point style, another using a block method. This is usually used when the reader needs some additional background on the topic. If the reader needs to put the subject into historical perspective, for example, a combination development might be necessary.

Characterization

A characterization paper explores the development of a character from a novel or other fiction, exploring motivations, actions, and other characters' reactions and statements. The writer is expected to find contextual quotations and statements to support character development he has chosen to write about. A characterization paper plan might start with a quote by the character or about the character and end with a transitional sentence to the thesis sentence that states the three traits to be developed. Each trait will become a separate paragraph with sup-

porting evidence and explanations and references or direct quotations from the text itself. The conclusion might be an exploration of the character being understood by others or of a judgment about his motivations.

Summary

A summary is a very specialized form of writing highlighting the main points of larger text: novel, article, or chapter. This is not a re-telling of the information but a presentation of the main points in condensed form. Three questions guide the writing of a summary:

- Ø What is the main point of the text?
- Ø What information, facts, and statistics does the writer use to support the points?
- Ø What are the most important features of the selection?

Features of a summary

- Ø A summary is usually no more than one-third the length of the original.
- Ø A summary provides the main ideas of the original, omitting all of the details except a few vital ones – names, dates, times, and places.
- Ø A summary presents the main ideas in the most logical order.
- Ø A summary expresses the main ideas of the original in the summary writer's own words.
- Ø A summary includes the source you are summarizing.

A summary concludes with a sentence that ties all your points together and brings the summary to an effective end.

Students having difficulties with summary styles might practice stating the main point(s) of the article in 20 words or less, which is a GIST of the article. A writer can tell if he has understood the article's main points if he can re-tell its thesis concisely.

A **précis** is a brief summary of something that the writer has read. Unlike paraphrasing, which may be longer than the original work, a précis should be only one sentence to one paragraph long. The "rule of thumb" is that a précis is no more than 1/3 the length of the original writing.

Guidelines for writing a précis are as follows:

- Ø The selection should be read for meaning and understanding of its major points.
- Ø Key words and terms should be highlighted.
- Ø Major ideas should be listed.
- Ø The summary should then be written, using the writer's own words except for those key words and terms that cannot be changed.
- Ø The topic sentence should be a clear statement of the main idea of the original work.
- Ø Only the essential information should be included. Such information would be names, dates, times, places, essential facts.

- Ø Examples, detailed data, and adjectives are omitted in précis.
- Ø The same voice and perspective as the original document should be used. This is a recommendation only. Other sources will state this is not important.
- Ø Paraphrasing should be used instead of direct quotations.
- Ø The précis should be no longer than one-third of the original selection.

An **abstract** is a 100 to 150-word paragraph summarizing a paper or research article.

Features of a well-written abstract:

1. Make the abstract easy to read.

- a. Use familiar words. If unfamiliar words are necessary, define them.
- b. Avoid jargon.
- c. Use active verbs rather than passive verbs.
- d. Use short sentences, but vary sentence structure so that the abstract doesn't sound choppy.
- e. Use complete sentences. Don't omit articles or other little words in an effort to save space.
- f. Unless the abstract is very short (100-125 words), divide it into several paragraphs.

2. Be concise.

- a. Rephrase ideas from the original document in your own words to condense the meaning into fewer words than the original used.
- b. Use standard abbreviations.
- c. Give information only once.

3. Be exact and unambiguous. If the article itself is unclear, use exact quotes from the article in quotation marks.

4. Use the same tone and emphasis that the original used. However, it is not necessary to follow the author's organization, wording, or even proportions. The more poorly the original article is written, the more changes you will need to make in the abstract.

5. Organize the information in the way that will be most useful to the reader. Most readers find that a thesis-first abstract is most useful, that is, start with the thesis, conclusion, or findings, then go on to the supporting data or details.

6. Do not comment on or evaluate the article. An abstract should not be confused with a review.

* Adapted from Day, Robert A. How to Write & Publish a Scientific Paper. Cambridge: Cambridge UP, 1995-- see pages 29-32.

Chapter Four - IN CLASS WRITING STYLES

Students will be required to write in-class essays and short answer essays in many classes at Midland High School. This type of writing is significantly different from out-of-class writing due to the time constraints of the class-testing hour.

To write successful in-class essays students should use the following suggestions to assist them:

Study Your Teacher

Different teachers stress different points. For example, one teacher of American History may stress social history, another economic history or the history of foreign policy. Most teachers are fair; they will test on what they stress in class. Check your notes.

Anticipate Questions

Have faith in your own intelligence. Ask yourself what kind of questions you would ask over the given material. Chances are that at least some of your questions will appear on the test. If you can anticipate a test question, the test will appear familiar to you.

Do Not Panic

Anyone who has done nothing more than to sit in class and listen knows at least some of the material. Of course, you have also studied diligently. You are prepared. Remember that taking an essay exam well depends upon the wise budgeting of time.

- Read the entire test before you begin to write. The last question may be weighed heavily and thus require more time.
- Ask yourself how much time you can afford to spend on each question. If you do not finish all the minor questions in the allotted time, go on to the major question. Come back to the smaller questions later.

Read Individual Questions Carefully

Has your teacher asked you to choose two of five questions? If you answer all the questions when you have a choice, you lose time and points. When you are faced with a choice, decide quickly and do not change your mind. Doing so takes time, and lost time means lost points.

Watch For Key Words

Does your instructor ask you to discuss, compare, contrast, summarize, explain, or relate? Note that some key words give you more freedom than do others. The words contrast and summarize, for instance, are very precise. You must obey these words by doing exactly what they say. However, the word discuss gives you some freedom. You might discuss a topic by summarizing, relating, explaining, or some combination thereof.

Answering the Major Question

An essay question is just what the name implies--an essay. You know that an essay should have a thesis or purpose statement; the answer you write for the essay question should also have a thesis to help you organize your thoughts and keep you from straying from your main point. A clear thesis will also make your answer easy for your instructor to follow.

- Organize before you write. 1/10 to 1/5 of the time spent on a question should be spent in organization. If other students are writing furiously, they are probably writing without a purpose. Make a rough outline to keep you on track.
- After outlining, write the essay, filling in the details. Be as specific as possible. Do not be satisfied with general statements such as, "Spallanzani advanced the science of microbe hunting." How so? -- By ex-

posing superstitions. What superstitions? -- He proved the Vegetative Force to be a myth by cleverly demonstrating that microbes must have parents. Generalities by themselves are boring. Details alone are just a grocery list. Use your details to support a general context, and then draw relevant conclusions.

Use a General Organizing Principle

When instructors ask you to discuss, they want you to show more than a knowledge of the facts. They want you to demonstrate a grasp of the relationships among the facts. They want to know if you see similarities, differences, or a cause-effect relationships. For example, even though you write a wealth of facts, you might fail a history question involving the Crusades and the discovery of America if you miss the cause-effect relationship. Show that you know how the Crusades led to the discovery of America. Often, essay exams ask you to be able to discuss relevant details within a general framework. Know the big picture, and be able to discuss how details are interrelated within that big picture.

Proofread

If you finish early, proofread the test to check facts, spelling, punctuation, and grammar. If you have left something out, put in a legible footnote that can easily be found.

- Adapted from UIUC WRITING LAB WEBSITE

Chapter Five – RESEARCH PAPER

5 Steps for completing a successful research paper

Selecting a Topic:

- Try to find a topic that truly interests you
- Try writing your way to a topic
- Talk with your course instructor and classmates about your topic
- Pose your topic as a question to be answered or a problem to be solved

Gathering Information:

You will need to look at the following types of sources:

- Card catalog, periodical indexes, bibliographies, suggestions from your instructor
- Primary vs. secondary sources
- Journals, books, other documents

Taking Notes:

The following systems will help keep you organized:

- A system for noting sources on bibliography cards
- A system for organizing material according to its relative importance
- A system for taking notes

Sample bibliography card

Sample note card

Writing the Paper:

Outline

Consider the following questions:

- What is the topic?
- Why is it significant?
- What background material is relevant?
- What is my thesis or purpose statement?
- What organizational plan will best support my purpose?

Writing the Introduction

In the introduction you will need to do the following things:

- Present relevant background or contextual material
- Define terms or concepts when necessary
- Explain the focus of the paper and your specific purpose
- Reveal your plan of organization

Writing the Body

- Use your outline and prospectus as flexible guides
- Build your essay around points you want to make (i.e., don't let your sources organize your paper)
- Integrate your sources into your discussion
- Summarize, analyze, explain, and evaluate published work rather than merely reporting it
- Move up and down the "ladder of abstraction" from generalization to varying levels of detail back to generalization

Writing the Conclusion

- If the argument or point of your paper is complex, you may need to summarize the argument for your reader.
- If prior to your conclusion you have not yet explained the significance of your findings or if you are proceeding inductively, use the end of your paper to add your points up, to explain their significance.
- Move from a detailed to a general level of consideration that returns the topic to the context provided by the introduction.
- Perhaps suggest what about this topic needs further research.

Revising the Final Draft

- **Check overall organization:** logical flow of introduction, coherence and depth of discussion in body, effectiveness of conclusion.
- **Paragraph level concerns:** topic sentences, sequence of ideas within paragraphs, use of details to support generalizations, summary sentences where necessary, use of transitions within and between paragraphs.
- **Sentence level concerns:** sentence structure, word choices, punctuation, and spelling.

Research Paper Evaluation Sheet

Basic Required Components—must present for paper to be read.

Yes	No	
___	___	Title Page
___	___	Formal Sentence Outline
___	___	Introduction/Conclusion
___	___	Thesis
___	___	Minimum 20 Characters
___	___	Minimum 10 Sources, No Encyclopedias
___	___	Minimum 10 Pages in Length
___	___	Works Cited and/or Works Consulted Page
___	___	Correct Format, Typed Double-spaced

10. Use of Sources (1 poor rating makes paper unacceptable)

- Excellent
- 5 Good
- 4 Average
- 3 Fair
- 2 Poor

1 All researched information is documented Works cited properly within text Researched information/not a personal essay Mixture of writer's own words, quotes, paraphrases and summaries Sources and citing match Variety of works cited used (not overly dependent on one source) Scale: 28-30=A
 22-27=B
 16-21=C
 10-15=D Grade_____

2. Content/Organization (2 poor ratings make paper unacceptable)

- Excellent
- 5 Good
- 4 Average
- 3 Fair
- 2 Poor

1 Introduction/Thesis Transitions Body Organization (Follows formal outline and supports thesis) Significance of Content (degree of topic difficulty, depth) Conclusion Writing Complexity (varied sentences, appropriate level of diction, originality of ideas, fluidity of prose) Scale: 28-30=A
 22-27=B
 16-21=C
 10-15=D Grade_____

3. Mechanics (2 poor ratings make paper unacceptable)

Excellent
5 Good
4 Average
3 Fair
2 Poor

1 Title page/pagination/margins Capitalizations Spelling Punctuation Usage/grammar Agreement/
pronoun reference/subj-verb Sentence structure Works cited done correctly (alphabetical, reverse inden-
tion, proper punctuation) Scale: 28-30=A

22-27=B

16-21=C

10-15=D

Grade_____

Chapter Six – WRITING AN ESSAY FOR COLLEGE ADMISSION

Admission Essay

Essays are used to learn more about your reasons for applying to the course, university or company and your ability to benefit from and contribute to it. Your answers will let you state your case more fully than other sections of the application, and provide the evaluator with better insight about you and how you differ from the other applicants. In marginal cases, the essays are used to decide whether an applicant will be selected. The purpose of the admissions essay is to convey a sense of your unique character to the admissions committee. The essay also demonstrates your writing skills as well as your ability to organize your thoughts coherently.

Sample essay topics

There are hundreds of possible topics that you can be asked to write an essay on. Given below are some of the more common ones.

1. What events, activities or achievements have contributed to your own self-development?
2. Describe a situation in which you had significant responsibility and what you learned from it.
3. Describe your strengths and weaknesses in two areas: setting and achieving goals, and working with other people.
4. Your career aspirations and factors leading you to apply to this course at this time. Describe a challenge to which you have successfully responded. What did you learn about yourself as you responded to this challenge? Describe a challenge you anticipate facing in any aspect of college life. On the basis of what you learned from your earlier response, how do you expect to deal with this challenge?
5. Describe and evaluate one experience that significantly influenced your academic interests. The experience might be a high school course, a job, a relationship, or an extracurricular activity. Be sure to explain how this experience led to your setting the goals you now have for yourself, and why you think the academic program for which you are applying will help you to reach those goals.
6. Describe your educational, personal or career goals.
7. Role Model - If you could meet/be/have dinner with anyone in history, who would it be and why?
8. Past Experience - Describe an event that has had a great impact on you and why?
9. What was your most important activity/course in high school and why?
10. Forecast important issues in the next decade, century - nationally, globally.
11. Why do you want to study at this university?
12. Tell us something about yourself, your most important activities?
13. How would your room, computer or car describe you?

List all your activities for the past four years. Include school activities; awards, honors, and offices held; community services; jobs; and travel. Record major travel experiences. Note your strongest impressions and how they affected you. If you loved the Grand Canyon, for example, write down three specific reasons why, aside from the grandeur and beauty that everyone loves. Describe an accomplishment that you had to struggle to achieve. Include what it was, how you tackled it, and how it changed you.

Think of one or two sayings that you've heard again and again around your house since childhood. How have they shaped your life? What personality traits do you value most in yourself? Choose a few and jot down exam-

ples of how each has helped you. Think of things that other people often say about you. Write about whether or not you agree with their assessments and how they make you feel.

Brainstorm "top ten" lists in a few selected categories: favorite books, plays, movies, sports, eras in history, famous people, etc. Review your list to see which items stand out and describe what they've added to your life. Describe "regular people" who have motivated you in different ways throughout your life. It could be someone you only met once, a third-grade teacher, or a family member or friend.

Starting your essay

The most common topic--particularly if only one essay is required--is the first, "tell us about yourself." Since this kind of essay has no specific focus, applicants sometimes have trouble deciding which part of their lives to write about. Beware of the chronological list of events that produces dull reading. Remember, also, to accent the positive rather than the negative side of an experience. If you write about the effect of a death, divorce, or illness on your life, tell about but don't dwell on your bad luck and disappointments.

Instead, emphasize what you have learned from the experience, and how coping with adversity has strengthened you as an individual.

1. Tie yourself to the college: Why are you interested in attending, and what can the institution do for you? Be specific. Go beyond "XYZ College will best allow me to realize my academic potential."
2. Read the directions carefully and follow them to the letter. In other words, if the essay is supposed to be 500 words or less, don't submit 1000 words.
3. Consider the unique features of the institution, e.g., a liberal arts college will be impressed with the variety of academic and personal interests you might have, while an art institute would be most interested in your creative abilities.
4. Be positive, upbeat and avoid the negatives, e.g. I am applying to your school because I won't be required to take physical education or a foreign language.
5. Emphasize what you have learned, e.g. provide more than a narration when recounting an experience.
6. Write about something you know, something only you could write.
7. Make certain you understand the question or the topic. Your essay should answer the question or speak directly to the given topic.
8. List all ideas. Be creative. Brainstorm without censoring.
9. Sort through ideas and prioritize. You cannot tell them everything, Be selective.
10. Choose information and ideas which are not reflected in other parts of your application. This is your chance to supplement your application with information you want them to know.
11. Be persuasive in showing the reader you are deserving of admission. Remember your audience.

Chapter Seven – DOCUMENTING SOURCES - MLA

It is important to give credit to the original source of all ideas, opinions and facts, which have been directly quoted, paraphrased or summarized. Failure to do so is plagiarism (please see chapter #1). Credit is provided to give authority to the paper, to allow the reader to verify the information contained in the paper, and to enable the reader to locate additional information on the subject. The following are examples to assist the user of this manual to document information. Currently, Midland High School only uses the MLA system.

Books

Author(s). Title of Book. Place of Publication: Publisher, Year of Publication.

Book with one author

Henley, Patricia. The Hummingbird House. Denver: MacMurray, 1999.

Two books by the same author

(After the first listing of the author's name, use three hyphens and a period for the author's name. List books alphabetically.)

Palmer, William J. Dickens and New Historicism. New York: St. Martin's, 1997.

---. The Films of the Eighties: A Social History. Carbondale: Southern Illinois UP, 1993.

Book with more than one author

Gillespie, Paula, and Neal Lerner. The Allyn and Bacon Guide to Peer Tutoring. Boston: Allyn, 2000.

If there are more than three authors, you may list only the first author followed by the phrase et al. (the abbreviation for the Latin phrase "and others") in place of the other authors' names, or you may list all the authors in the order in which their names appear on the title page.

Book with a corporate author

American Allergy Association. Allergies in Children. New York: Random, 1998.

Book or article with no author named

Encyclopedia of Indiana. New York: Somerset, 1993.

"Cigarette Sales Fall 30% as California Tax Rises." New York Times 14 Sept.
1999: A17.

For parenthetical citations of sources with no author named, use a shortened version of the title instead of an author's name. Use quotation marks and underlining as appropriate. For example, parenthetical citations of the two sources above would appear as follows: (Encyclopedia 235) and ("Cigarette" A17).

Anthology or collection

Peterson, Nancy J., ed. Toni Morrison: Critical and Theoretical Approaches.
Baltimore: Johns Hopkins UP, 1997.

A part of a book (such as an essay in a collection)

Author(s). "Title of Article." Title of Collection. Ed. Editor's Name(s).
Place of Publication: Publisher, Year. Pages.

Essay in a collection

Harris, Muriel. "Talk to Me: Engaging Reluctant Writers." A Tutor's Guide:
Helping Writers One to One. Ed. Ben Rafoth. Portsmouth, NH: Heinemann,
2000. 24-34.

Cross-referencing: If you cite more than one essay from the same edited collection, you should cross-reference within your works cited list in order to avoid writing out the publishing information for each separate essay. To do so, include a separate entry for the entire collection listed by the editor's name. For individual essays from that collection, simply list the author's name, the title of the essay, the editor's last name, and the page numbers. For example:

L'Eplattenier, Barbara. "Finding Ourselves in the Past: An Argument for
Historical Work on WPAs." Rose and Weiser 131-40.

Peeples, Tim. "'Seeing' the WPA With/Through Postmodern Mapping." Rose and
Weiser 153-167. Rose, Shirley K., and Irwin Weiser, eds. The Writing
Program Administrator as Researcher. Portsmouth, NH: Heinemann, 1999.

Article from a reference book

"Jamaica." Encyclopedia Britannica. 1999 ed.

An article in a periodical (such as a newspaper or magazine)

Author(s). "Title of Article." Title of Source Day Month Year: pages.

When citing the date, list day before month; use a three-letter abbreviation of the month (e.g. Jan., Mar., Aug.). If there is more than one edition available for that date (as in an early and late edition of a newspaper), identify the edition following the date (e.g. 17 May 1987, late ed.).

Magazine or newspaper article

Poniewozik, James. "TV Makes a Too-Close Call." Time 20 Nov. 2000: 70-71.

Trembacki, Paul. "Brees Hopes to Win Heisman for Team." Purdue Exponent 5 Dec. 2000: 20.

An article in a scholarly journal

Author(s). "Title of Article." Title of Journal Vol (Year): pages.

"Vol" indicates the volume number of the journal. If the journal uses continuous pagination throughout a particular volume, only volume and year are needed, e.g. Modern Fiction Studies 40 (1998): 251-81. If each issue of the journal begins on page 1, however, you must also provide the issue number following the volume, e.g. Mosaic 19.3 (1986): 33-49.

Essay in a journal with continuous pagination

Allen, Emily. "Staging Identity: Frances Burney's Allegory of Genre." Eighteenth-Century Studies 31 (1998): 433-51.

Essay in a journal that pages each issue separately

Duvall, John N. "The (Super)Marketplace of Images: Television as Unmediated Mediation in DeLillo's White Noise." Arizona Quarterly 50.3 (1994): 127-53.

The Bible (specific editions)

The New Jerusalem Bible. Susan Jones, gen. ed. New York: Doubleday, 1985

Basic Forms for Electronic Sources

If no author is given for a web page or electronic source, start with and alphabetize by the title of the piece and use a shortened version of the title for parenthetical citations.

A web site

Author(s). Name of Page. Date of Posting/Revision. Name of institution/ organization affiliated with the site. Date of Access <electronic address>.

It is necessary to list your date of access because web postings are often updated, and information available at one date may no longer be available later. Be sure to include the complete address for the site. Also, note the use of angled brackets around the electronic address; MLA requires them for clarity.

Web site examples

Felluga, Dino. Undergraduate Guide to Literary Theory. 17 Dec. 1999. Purdue University. 15 Nov. 2000 <<http://omni.cc.purdue.edu%7Efelluga/theory2.html>>. Purdue Online Writing Lab. 2003. Purdue University. 10 Feb. 2003 <<http://owl.english.purdue.edu>>.

An article on a web site

It is necessary to list your date of access because web postings are often updated, and information available at one date may no longer be available later. Be sure to include the complete address for the site. Also, note the use of angled brackets around the electronic address; MLA requires them for clarity.

Author(s). "Article Title." Name of web site. Date of posting/revision. Name of institution/organization affiliated with site. Date of access <electronic address>.

Article on a web site

Poland, Dave. "The Hot Button." Roughcut. 26 Oct. 1998. Turner Network Television. 28 Oct. 1998 <<http://www.roughcut.com>>.

"Using Modern Language Association (MLA) Format." Purdue Online Writing Lab. 2003. Purdue University. 6 Feb. 2003 <http://owl.english.purdue.eduhandouts/research/r_mla.html>.

An article in an online journal or magazine

Author(s). "Title of Article." Title of Journal Volume. Issue (Year): Pages/Paragraphs. Date of Access <electronic address>.

Some electronic journals and magazines provide paragraph or page numbers; include them if available. This format is also appropriate to online magazines; as with a print version, you should provide a complete publication date rather than volume and issue number.

Online journal article

Wheelis, Mark. "Investigating Disease Outbreaks Under a Protocol to the Biological and Toxin Weapons Convention." Emerging Infectious Diseases

6.6 (2000): 33 pars. 5 Dec. 2000 <<http://www.cdc.gov/ncidod/eid/vol6no6/wheelis.htm>>.

An Online Image or Series of Images

Artist if available. "Description or title of image." Date of image. Online image. Title of larger site. Date of download. <electronic address>.

Smith, Greg. "Rhesus Monkeys in the Zoo." No date. Online image. Monkey Picture Gallery. 3 May 2003. <<http://monkeys.online.org/rhesus.jpg>>.

E-mail (or other personal communications)

Author. "Title of the message (if any)" E-mail to person's name. Date of the message.

This same format may be used for personal interviews or personal letters. These do not have titles, and the description should be appropriate. Instead of "Email to John Smith," you would have "Personal interview."

E-mail to you

Kunka, Andrew. "Re: Modernist Literature." E-mail to the author. 15 Nov. 2000.

Email communication between two parties, not including the author

Neyhart, David. "Re: Online Tutoring." E-mail to Joe Barbato. 1 Dec. 2000.

A listserv posting

Author. "Title of Posting." Online posting. Date when material was posted (for example: 18 Mar. 1998). Name of listserv. Date of access <electronic address for retrieval>.

Online Posting

Karper, Erin. "Welcome!" Online posting. 23 Oct. 2000. Professional Writing Bulletin Board. 12 Nov. 2000 <<http://linnell.english.purdue.edu/ubb/Forum2/HTML/000001.html>>.

An article or publication retrieved from an electronic database

If you're citing an article or a publication that was originally issued in print form but that you retrieved from an online database that your library subscribes to, you should provide enough information so that the reader can locate the article either in its original print form or retrieve it from the online database (if they have access).

Provide the following information in your citation:

- Author's name (if not available, use the article title as the first part of the citation)
- Article Title
- Publication Name
- Publication Date
- Page Number/Range
- Database Name
- Service Name
- Name of the library where service was accessed
- Name of the town/city where service was accessed
- Date of Access
- URL of the service (but not the whole URL for the article, since those are very long and won't be able to be re-used by someone trying to retrieve the information)

The generic citation form would look like this:

Author. "Title of Article." Publication Name Volume Number (if necessary)
Publication Date: page number-page number. Database name. Service name.
Library Name, City, State. Date of access <electronic address of the
database>.

Here's an example:

Smith, Martin. "World Domination for Dummies." Journal of Despotry Feb.
2000: 66-72. Expanded Academic ASAP. Gale Group Databases. Purdue
University Libraries, West Lafayette, IN. 19 February 2003 <[http://
www.infotrac.galegroup.com](http://www.infotrac.galegroup.com)>.

Article in a reference database on CD-ROM

"World War II." Encarta. CD-ROM. Seattle: Microsoft, 1999.

Article from a periodically published database on CD-ROM

Reed, William. "Whites and the Entertainment Industry." Tennessee Tribune
25 Dec. 1996: 28. Ethnic NewsWatch. CD-ROM. Data Technologies. Feb.
1997.

Other Types of Sources

Government publication

United States Dept. of Health and Human Services. Healthy People 2010:
Understanding and Improving Health. Washington: GPO, 2000.

Pamphlet

Office of the Dean of Students. Resources for Success: Learning Disabili-
ties and Attention Deficit Disorders. West Lafayette, IN: Purdue Uni-
versity, 2000.

Interview that you conducted

Purdue, Pete. Personal Interview. 1 Dec. 2000.

A lecture or a speech

To cite a lecture or a speech, "give the speaker's name, the title of the lecture or speech (if known) in quotation marks, the meeting and the sponsoring organization (if applicable), the location [including place and city, if available], and the date. If there is no title, use an appropriate descriptive label (e.g., Lecture, Address, Keynote speech), neither underlined nor enclosed in quotation marks" (*MLA Handbook*, 206).

Harris, Muriel. "Writing Labs: A Short History." 2003 Writing Center
Conference. National Writing Centers Association. La Swank Hotel,
Seattle. 28 March 2003.

Advertisement

Lufthansa. Advertisement. Time 20 Nov. 2000: 151.

Television or radio program

"The Blessing Way." The X-Files. Fox. WXIA, Atlanta. 19 Jul. 1998.

Sound recording

U2. All That You Can't Leave Behind. Interscope, 2000.

Film

The Usual Suspects. Dir. Bryan Singer. Perf. Kevin Spacey, Gabriel Byrne, Chazz Palminteri, Stephen Baldwin, and Benecio del Toro. Polygram, 1995.

TV Advertisement

Staples. Advertisement. CBS. 3 Dec. 2000.

A Note on Footnotes and Endnotes

Because long explanatory notes can be distracting to readers, most academic style guidelines recommend limited use of footnotes/endnotes. An exception is Chicago-style documentation, which relies on notes for all citations as well as explanatory notes. But even in that case, extensive discursive notes are discouraged. Proper use of notes would include:

1. evaluative bibliographic comments, for example:

¹ See Blackmur, especially chapters three and four, for an insightful analysis of this trend.

² On the problems related to repressed memory recovery, see Wollens pp. 120- 35; for a contrasting view, see Pyle.

2. occasional explanatory notes or other brief additional information that would seem digressive if included in the main text but might be interesting to readers, for example:

³ In a 1998 interview, she reiterated this point even more strongly: "I am an artist, not a politician!" (Weller 124).

Footnotes in MLA format are indicated by consecutive superscript Arabic numbers in the text. The notes themselves are listed by consecutive superscript Arabic numbers and appear double-spaced in regular paragraph format (a new paragraph for each note) on a separate page under the word *Notes* (centered, in plain text without quotation marks).

Chapter Eight – Powerful Verbs

The verb is the part of speech that adds action to sentences. The more powerful the verb choice the more powerful the sentence becomes.

The following list of verbs will make your writing more powerful and vivid. (Based on a list from “*A Manual for Improved writing*”, District 228)

- achieved acquired adapted addressed
- administered analyzed anticipated assembled
- assisted audited budgeted calculated
- centralized changed collaborated composed
- condensed conducted constructed contracted
- converted coordinated created cultivated
- demonstrated designed developed devised
- discovered doubled drafted edited
- eliminated enforced established evaluated
- expanded explained forecasted formed
- founded generated guided hired
- implemented improved informed insured
- interpreted interviewed launched maintained
- managed marketed minimized motivated
- negotiated obtained operated organized
- originated oversaw performed planned
- prevented produced programmed promoted
- provided publicized published recruited
- reorganized reported researched resolved
- reviewed selected separated set up
- simplified solved surveyed staffed
- supervise taught tested trained
- used

Chapter Nine – Transitions

Each type of writing needs good transitions as signposts for the reader. Transitions are also important to show the type of development being used. For example, chronological order shows sequencing or ordering of events. Time sequences are important to explain processes (process paper) to give directions (expository paper), to relate a story (narrative paper).

Conjunctions

and
but
or
for
nor
neither
so
yet

To introduce a topic

as for
concerning
with regard to
with respect to

To Summarize

in all
in a word
in brief
briefly
in other words
in short
in summary
that is To Show Purpose
in order that
in order to
so that

To Show Cause and Effect

accordingly
as a consequence
as a result
consequently
for this reason
hence
it follows that

so/so that

then

therefore

thus **To Compare**

by comparison

here again

in the same way

in a similar manner

likewise

similarly

so too

as

also

equally

To Contrast

conversely

however

instead

in spite of that

anyhow

on the contrary

on the other hand

otherwise

rather than

still

yet

To Explain, Give Reasons

actually

admittedly

because

certainly

for example

in fact

indeed

really

of course

since

that is **To Add Information and Reasons**

add to this

again

also

besides

equally

further
furthermore
in addition
moreover
once more
then too
too
yet again
yet another

To Show Various Conditions

in this event
in these circumstances
under such circumstances
this (that) being so
provided that
in spite of
none/nevertheless
at the same time
even if
if
unless
otherwise
although
even though
though
despite

To Show Conviction

after all
at least
at the same time
apparently
even so
evidently
certainly
conceivably
conclusively
doubtless

no doubt
perhaps
possibly
presumably
probably
surely
undoubtedly

To Show Concession

admittedly
after all
all the same
at any rate
granted
however
in any case
in spite of
it is true that
nevertheless
obviously
of course
still
to be sure

To Show Chronological Order

after that
afterwards
later
shortly
subsequently
concurrently
in the meantime
in the meanwhile
now
simultaneously
when/while/was
first, second, etc.
formerly
earlier
previously

before that
then
already
at last
at length
by that time
finally **To List or Show Logical Order**
for example
for instance
in particular
to illustrate
the one ... the other
this ... that
these ... those
here ... there

either ... or
neither ... nor
whether ... or
though ... yet
wherever ... there
since ... then

the more ... the more

not only ... but also Provided by *The Writer's Workshop at The University of Illinois at Urbana-Champaign.*

Chapter Ten – A LIST OF COMMON MISSPELLINGS

(Based on a list from Liberty High School, Liberty Public Schools)

abbreviate clause extensively mountainous absence climbed
extracurricular municipal absurd colloquial extremely murmur accelerate colonel exuberance necessary accidentally
loss all fallacy nickel accommodate column familiar ninety accompanying commission fascinating noticeable accomplish
commitment fatigue nuclear according committed February nuisance accumulate committee feminine obstacle accustom
comparative fiery occasionally achievement compel financial occur acoustics competent forehead occurrence acknowl
edge competitive foreign opinion acquaintance completely forfeit opportunity acquitted complexion forty optimistic
across compulsory fourth original address concede fragile outrageous aggravate conceivable frantically pamphlet aggre
ssor condemn friend parallel air plane descend fulfill parliamentary
right connoisseur gaiety particularly alleviate conqueror generally pastime alley conscience genius permanent allotted
conscientious genuine permissible allowed conscious glorious perseverance ally consensus government perspiration al
though consistent grammar persuade altogether contemptible grandeur picnic always control grievous pleasant am
ateur controlled guarantee pneumonia ambiguous convenience guard politics analyze corner guidance possess annihilate
oroner
gymnasium possibility annual corpshandkerchief practice anonymous corpse harass preference answer correspondenc
e hearse prejudice antecedent courageous height preparation anxiety courteous sheinous privilege apologize criticism
heroes probably apparatus criticize hesitancy professor apparent cruelty hindrance pronunciation appearance cruise hoarse
propeller appreciate curiosity hoping prophecy appropriate cylinder horizon psychology arctic deal humorous pursue
argument debater hygiene quantity arising decision hypocrisy questionnaire arithmetic defend an hysterical realize arouse
deferred illiterate receive arrangement deficient illogical recognize article definitely imaginary recommend artillery dep
endent immediately reference ascend descendant implement preferred assassinated desirable incidentally rehearse associ
ate
despair inconvenience reign athlete desperate incredible repetition athletics developed indefinitely representative attem
pt dependent independent restaurant attendance descent indicted rhythm attractivedescription indispensable ridiculous
audible desirable inevitablesandwich audience diary infiniteschedule authority dictionary influences scissors automobile
edietitian innocent secretary auxiliary difference inoculation separate awkward dining intelligence sergeant bachelor di
phtheria intentionally similar balanced disagree intercede sincerely balloon disappearance interesting sophomore bargai
ndisappoint interrupts souvenir barring discipline irrelevant specifically battalion
dissatisfied irresistible specimen bearing dissipate judicial strategy becoming doesn't khaki strictly beggar echoes knowl
edge subtle beginning economic laboratory success believe efficient legitimate sufficient beneficialeighthleisure surp
rise benefited eligible library syllable bicycle eliminate lieutenant sympathy biscuit embarrass lightning symptom book
eeper eminent literacy tariff boundaries emphasize literature temperament breathe employee loneliness temperature bril
liant encouraging luxurious thorough Britain encyclopedia magazine throughout bulletin enthusiastic magnificent toget
her buoyant environment maintenance tomorrow bureau equipment maneuver traffic buried equipped manual tragedy by
usinessequivalent marriage transferred cafeteria erroneous mathematicstruly calendarespeciallymatinee Tuesday cam
paign etiquette meanty rannycandidate eventually medicine twelfth carburetor exaggerate medieval unanimous carry in
gexceed microphone undoubtedly casualties excel millionaire unnecessary ceiling excellent miniature vacuum celebrity
yexceptional minimum vengeance cellophane excitement mischievous vicinity cemetery exercise missile village certai
nexhaust misspell villain changeable exhilarate momentous weird characteristic existence mortgage wholly chauffeure
xpanse mosquitoes writing chief experience mottoes

Chapter Eleven – COMMON USAGE AND PUNCTUATION PROBLEMS

Homophones

Homophones are words that sound alike but have different spellings and meanings. As a result, these words are often confused in writing.

Examples:

Accept (to receive): "**I accept your apology.**"

Except (excluded from): "**I like everyone except her.**"

Capital (economic resources OR the city where lawmakers meet)

Capitol (the building where lawmakers meet)

Principal (head of a school): "**The principal is your pal.**"

Principle (a moral or fundamental truth): "**That is against my principles.**"

There (meaning "in that place"): "**The book is over there.**"

Their (possessive pronoun "belonging to them"): "**Their book**"

They're (contraction for "they are"): "**They're coming soon.**"

Its (possessive pronoun): "**The dog lost its bone.**"

It's (contraction for "it is"): "**It's a shame you can't come.**"

Parallelism

Parallelism occurs when compound verbs or verbals express an action-taking place at the same time or in the same tense. When such is the case, the verb and/or verbals must be in the same, or parallel, form.

Example: **Gail sings and dances.**

("Sings" and "dances" are parallel forms of the verb.)

Types of Parallel Structure

1. *Coordinated ideas of equal rank, connected by and, but, or, or nor*

Correct:

Earl loves bicycling and climbing.

(A gerund is paired with a gerund.)

Earl loves to bicycle and to climb.

(An infinitive is paired with an infinitive.)

Incorrect:

Earl loves bicycling and to climb.

(Here, a gerund is paired with an infinitive.)

Misplaced modifiers are single words, phrases, or clauses that do not point clearly to the word or words they modify. As a rule, related words usually should be kept together.

Six Helpful Tips for Placing Modifiers Correctly

1. *Limiting modifiers (only, even, almost, nearly, just) should be placed in front of the words they modify.*

Unclear:

You will only need to plant one package of seeds.

Revised:

You will need to plant only one package of seeds.

("Only" modifies "one," not "need.")

2. *Place modifying phrases and clauses so that readers can see at a glance what they modify.*

Unclear:

The robber was described as a tall man with a black moustache weighing 150 pounds.

Revised:

The robber was described as a six-foot-tall man weighing 150 pounds with a black moustache.

("150 pounds" describes the man, not the moustache.)

3. *Sentences should flow from subject to verb to object without lengthy detours along the way. When adverbs separate subject from verb, verb from object, or helping-verb from main-verb, the result can be awkward.*

Unclear:

John, after trying to reach the ball, decided to get a ladder.

Revised:

After trying to reach the ball, John decided to get a ladder.

(Subject and verb are no longer separated.)

4. *Infinitives ("to" + verb, such as: "to go," "to catch," "to shout") usually should not be split unless necessary, especially in formal writing.*

Unclear:

The patient should try to, if possible, avoid going up and down stairs.

Revised:

If possible, the patient should try to avoid going up and down stairs.

5. *Dangling modifiers are word groups (usually introductory) that may seem confusing to some people if they fail to refer logically to any word in a sentence. Rewording a sentence may help to clarify the meaning.*

Unclear:

Deciding to join the navy, the recruiter happily pumped Joe's hand.

(The recruiter is not deciding to join the navy; Joe is.)

Revised:

The recruiter happily pumped Joe's hand after learning that Joe had decided to join the navy.

Unclear:

Though only sixteen, UCLA accepted Martha's application.

(UCLA is not sixteen; Martha is.)

Revised:

Though Martha was only sixteen, UCLA accepted her application.

6. Dangling modifiers can be repaired by restructuring the sentence, but this restructuring may vary according to the writer's stylistic preferences.

Possibly unclear:

When watching films, commercials are especially irritating.

a) One option would be to change the subject so that it names the actor that the modifier implies:

When watching films, I find commercials especially irritating.

b) Another option would be to turn the modifier into a word group that includes the actor:

When I am watching films, commercials are especially irritating.

A **dangling modifier** is a phrase or clause that does not connect grammatically with what it is intended to modify. The problem is most common with adjective participial phrases, especially when they open the sentence. Such open participial phrases can be taken to modify the noun, but when the noun is not present in the sentence, then the phrase becomes nonsensical.

Problems with Dangling Modifiers

There are two kinds of problems with dangling modifiers:

1) A word (often a pronoun) has been left out, so that the introductory phrase does not complement what follows.

Unclear:

Running across the street, the bus left.

2) A phrase or word in a sentence is too far from the idea that it modifies.

Unclear:

A dependable car, the family decided to buy the mini-van.

Correcting the Problem

There are two ways to correct dangling modifiers.

1) The main clause can be left alone and the participial construction altered, usually to an adverbial phrase.

Unclear:

Running down the street, the house was on fire.

Revised:

When the man ran down the street, the house was on fire.

2) The participial construction can be allowed to stand and the main clause modified so that the modified object is in the subject position.

Revised:

Running down the street, the man saw the house was on fire.

Fragments

A **sentence fragment** is a part of a sentence punctuated as if it were a complete sentence. It is a group of words that begins with a capital letter and ends with a period, exclamation point, or a question mark, but does not express a complete thought

Phrases as Sentence Fragments

1) A word group is a sentence fragment if it lacks a subject.

Swam into the ocean.

(NOTE: Sentences in the imperative mood (e.g., "Swim into the ocean!") have, by convention, an understood "you" for a subject and are not considered fragments).

2) A word group is also a sentence fragment if it lacks a verb.

The white plastic chair.

3) A word group missing both a subject and a predicate is a sentence fragment.

As in the lives of many.

Clauses as Sentence Fragments

(Warning: These are only guidelines for spotting a sentence fragment, not hard and fast rules.)

A clue that a group of words may be a sentence fragment is that it begins with a subordinator. Often, when a group of words begins with a subordinator, it is a dependent clause, a clause that cannot stand alone as a sentence. Some common subordinators are when, until, after, before, however, while, because, since, though, although, if, so that, so, and where.

EX: *Until the day is over.*

Another clue is that the word group begins with a relative pronoun. Some common relative pronouns are that, who, whose, whom, which, and when.

EX: *Whom Kelly had known since the third grade.*

Using and Misusing Sentence Fragments

Use--Students should understand that sentence fragments can be used in writing, but that they should be used rarely and cautiously. Pointing out these structures in literature read and written in class might be a good way to

identify the difference between strong use of sentence fragments and weak sentence fragments.

EX: Every life is many days, day after day. We walk through ourselves, meeting robbers, ghosts, giants, old men, young men, wives, widows, brothers-in-love. But always meeting ourselves.
(James Joyce)

The last word group is a sentence fragment. A sentence fragment is used here for emphasis. In this example, the meaning of the fragment is clear.

Misuse--It is very easy to misuse sentence fragments. The following piece of writing shows how this misuse can make writing unclear and disorganized.

EX: It is my opinion that the baseball strike should end. A salary cap is not a bad idea. After all, the players receive huge salaries. More money than the president.

The last word group is a sentence fragment.

A **fused sentence** (also known as a **run-on sentence**) occurs when two independent clauses are joined without any punctuation or connecting word between them.

It was close to fall the trees were losing their leaves.

A **comma splice** occurs when two independent clauses are joined by only a comma.

It was close to fall, the trees were losing their leaves.

Six Ways to Eliminate Fused Sentences and Comma Splices

1) Separate the clause into two sentences:

It was close to fall. The trees were losing their leaves.

2) Link the clauses with a semicolon:

It was close to fall; the trees were losing their leaves.

3) Link the clauses with a comma and a coordinating conjunction:

It was close to fall, so the trees were beginning to lose their leaves.

4) Recast the two independent clauses as one independent clause:

It was the time of year when trees begin to lose their leaves.

5) Recast one of the independent clauses as a dependent clause:

Because it was close to fall, the trees were losing their leaves.

6) Use a semicolon before a conjunctive adverb (*also, anyway, besides, furthermore, incidentally, moreover, otherwise, and thus*) or a transitional expression (*after all, by the way, for example, in other words, and on the other hand*) placed between independent clauses:

It was close to fall; consequently, the trees were losing their leaves

Subject-Verb Agreement

1. When the subject of a sentence is composed of two or more nouns or pronouns connected by *and*, use a plural verb.
2. When two or more singular nouns or pronouns are connected by *or* or *nor*, use a singular verb.
3. When a compound subject contains both a singular and a plural noun or pronoun joined by *or* or *nor*, the verb should agree with the part of the subject that is nearer the verb.
4. *Doesn't* is a contraction of *does not* and should be used only with a singular subject. *Don't* is a contraction of *do not* and should be used only with a plural subject. The exception to this rule appears in the case of the first person and second person pronouns *I* and *you*. With these pronouns, the contraction *don't* should be used.
5. Do not be misled by a phrase that comes between the subject and the verb. The verb agrees with the subject, not with a noun or pronoun in the phrase.
6. The words *each*, *each one*, *either*, *neither*, *everyone*, *everybody*, *anybody*, *anyone*, *nobody*, *somebody*, *someone*, and *no one* are singular and require a singular verb.
7. Nouns such as *civics*, *mathematics*, *dollars*, *measles*, and *news* require singular verbs.
Note: the word *dollars* is a special case. When talking about an amount of money, it requires a singular verb, but when referring to the dollars themselves, a plural verb is required.
8. Nouns such as *scissors*, *tweezers*, *trousers*, and *shears* require plural verbs. (There are two parts to these things.)
9. In sentences beginning with *there is* or *there are*, the subject follows the verb. Since *there* is not the subject, the verb agrees with what follows.
10. Collective nouns are words that imply more than one person but that are considered singular and take a singular verb, such as: *group*, *team*, *committee*, *class*, and *family*.
In very few cases, the plural verb is used if the individuals in the group are thought of and specifically referred to.
11. Expressions such as *with*, *together with*, *including*, *accompanied by*, *in addition to*, or *as well* do not change the number of the subject. If the subject is singular, the verb is too.

Pronoun and Antecedent Agreement

Pronouns are words that take the place of nouns. The antecedent of a pronoun is the word to which the pronoun refers. The pronoun and its antecedent agree in gender and number.

Jane called *her* friend. *Jane* and *her* are both singular and feminine.
John called *his* friend. *John* and *his* are both singular and masculine.

The *girls* finished *their* job. The plural pronoun agrees with the plural antecedent.
The *boys* finished *their* job. The plural pronoun agrees with the plural antecedent.

The pronoun is masculine (he, his, him) when the antecedent is masculine, and feminine (she, her, hers) when the antecedent is feminine, and neutral (it, its) when the antecedent has no gender association.

A plural pronoun should be used with a compound antecedent joined by *and*.

Mary and Bill ran until *they* were exhausted.

A singular pronoun is used to refer to two or more singular antecedents joined by *or* or *nor*. A plural pronoun is used with two or more plural antecedents joined by *or* or *nor*.

Ben or Tom will give *his* presentation today.
Either the *juniors or the seniors* are singing *their* class song.

When a singular antecedent and a plural antecedent are joined by *or* or *nor*, use a pronoun that agrees with the nearer antecedent.

The boy or his *parents* will present *their* idea.
The parents or the *boy* will present *his* idea.

Use a singular pronoun when a collective noun refers to a group as a single unit. Use a plural pronoun when the collective noun refers to a group's members as individuals.

The *class* decided *it* wanted to do the project.
The *class* stayed in *their* desks.

Use singular pronouns to refer to indefinite pronouns (words like *everybody*, *none*, *nobody*, *someone*) used as antecedents.

Each of the boys had *his* assignment ready.
Everyone on the women's team improved *her* time.
Everybody on the committee had *his or her* own agenda.

Use the relative pronouns *who*, *whom*, *which*, and *that* with the appropriate antecedents.

Who refers to people and animals that have names.
He is the one *who* committed the crime.
Which refers to animals and things.
The biology *book*, *which* is on the table, was very helpful.
That refers to animals, things and sometimes to people.
The *house that* is on the right is being demolished.

Controlling Shifts in Verb Tense

Writing often involves telling stories. Sometimes we narrate a story as our main purpose in writing; sometimes we include brief anecdotes or hypothetical scenarios as illustrations or reference points in an essay. Even an essay that does not explicitly tell a story involves implied time frames for the actions discussed and states described. Changes in verb tense help readers understand the temporal relationships among various narrated events. But unnecessary or inconsistent shifts in tense can cause confusion. Generally, writers maintain one tense for the main discourse and indicate changes in time frame by changing tense relative to that primary tense, which is usually either simple past or simple present. Even apparently non-narrative writing should employ verb tenses consistently and clearly.

General guideline: Do not shift from one tense to another if the time frame for each action or state is the same.

Examples:

1. The ocean **contains** rich minerals that **washed down** from rivers and streams.

Contains is present tense, referring to a current state; *washed down* is past, but should be present (*wash down*) because the minerals are currently continuing to wash down.

Corrected: The ocean **contains** rich minerals that **wash down** from rivers and streams.

2. About noon the sky **darkened**, a breeze **sprang up**, and a low rumble **announces** the approaching storm.

Darkened and *sprang up* are past tense verbs; *announces* is present but should be past (*announced*) to maintain consistency within the time frame.

Corrected: About noon the sky **darkened**, a breeze **sprang up**, and a low rumble **announced** the approaching storm.

3. Yesterday we **had walked** to school but later **rode** the bus home.

Had walked is past perfect tense but should be past to maintain consistency within the time frame (yesterday); *rode* is past, referring to an action completed before the current time frame.

Corrected: Yesterday we **walked** to school but later **rode** the bus home.

General guideline: Do shift tense to indicate a change in time frame from one action or state to another.

Examples:

1. The children **love** their new tree house, which they **built** themselves.

Love is present tense, referring to a current state (they still love it now;) *built* is past, referring to an action completed before the current time frame (they are not still building it.)

2. Before they even **began** deliberations, many jury members **had reached** a verdict.

Began is past tense, referring to an action completed before the current time frame; *had reached* is past perfect, referring to action from a time frame before that of another past event (the action of reaching was completed before the action of beginning.)

3. Workers **are installing** extra loudspeakers because the music in tonight's concert **will need** amplification.

Are installing is present progressive, referring to an ongoing action in the current time frame (the workers are still installing, and have not finished;) *will need* is future, referring to action expected to begin after the current time frame (the concert will start in the future, and that's when it will need amplification.)

Controlling Shifts in a Paragraph or Essay

General guideline: Establish a primary tense for the main discourse, and use occasional shifts to other tenses to indicate changes in time frame.

Hints:

- Rely on past tense to narrate events and to refer to an author or an author's ideas as historical entities (biographical information about a historical figure or narration of developments in an author's ideas over time).
- Use present tense to state facts, to refer to perpetual or habitual actions, and to discuss your own ideas or those expressed by an author in a particular work. Also use present tense to describe action in a literary work, movie, or other fictional narrative. Occasionally, for dramatic effect, you may wish to narrate an event in present tense as though it were happening now. If you do, use present tense consistently throughout the narrative, making shifts only where appropriate.
- Future action may be expressed in a variety of ways, including the use of *will*, *shall*, *is going to*, *are about to*, *tomorrow* and other adverbs of time, and a wide range of contextual cues.

Using Other Tenses in Conjunction with Simple Tenses

It is not always easy (or especially helpful) to try to distinguish perfect and/or progressive tenses from simple ones in isolation, for example, the difference between simple past progressive ("She was eating an apple") and present perfect progressive ("She has been eating an apple"). Distinguishing these sentences in isolation is possible, but the differences between them make clear sense only in the context of other sentences since the time-distinctions suggested by different tenses are *relative* to the time frame implied by the verb tenses in surrounding sentences or clauses.

Example 1: Simple past narration with perfect and progressive elements

On the day in question...

By the time Tom *noticed* the doorbell, it *had* already *rung* three times. As usual, he *had been listening* to loud music on his stereo. He *turned* the stereo *down* and *stood up* to answer the door. An old man *was standing* on the steps. The man *began* to speak slowly, asking for directions.

In this example, the progressive verbs *had been listening* and *was standing* suggest action underway at the time some other action took place. The stereo-listening was underway when the doorbell rang. The standing on the

steps was underway when the door was opened. The past perfect progressive verb *had been listening* suggests action that began in the time frame prior to the main narrative time frame and that was still underway as another action began.

If the primary narration is in the present tense, then the present progressive or present perfect progressive is used to indicate action that is or has been underway as some other action begins. This narrative style might be used to describe a scene from a novel, movie, or play, since action in fictional narratives is conventionally treated as always present. For example, we refer to the scene in *Hamlet* in which the prince first *speaks* (present) to the ghost of his dead father or the final scene in Spike Lee's *Do the Right Thing*, which *takes place* (present) the day after Mookie *has smashed* (present perfect) the pizzeria window. If the example narrative above were a scene in a play, movie, or novel, it might appear as follows.

Example 2: Simple present narration with perfect and progressive elements

In this scene...

By the time Tom *notices* the doorbell, it *has* already *rung* three times. As usual, he *has been listening* to loud music on his stereo. He *turns* the stereo *down* and *stands up* to answer the door. An old man *is standing* on the steps. The man *begins* to speak slowly, asking for directions.

In this example as in the first one, the progressive verbs *has been listening* and *is standing* indicate action underway as some other action takes place. The present perfect progressive verb *has been listening* suggests action that began in the time frame prior to the main narrative time frame and that is still underway as another action begins. The remaining tense relationships parallel those in the first example.

In all of these cases, the progressive or *-ing* part of the verb merely indicates ongoing action, that is, action underway as another action occurs. The general comments about tense relationships apply to simple and perfect tenses, regardless of whether there is a progressive element involved.

It is possible to imagine a narrative based on a future time frame as well, for example, the predictions of a psychic or futurist. If the example narrative above were spoken by a psychic, it might appear as follows.

Example 3: Simple future narration with perfect and progressive elements

Sometime in the future...

By the time Tom *notices* the doorbell, it *will have* already *rung* three times. As usual, he *will have been listening* to loud music on his stereo. He *will turn* the stereo *down* and *will stand up* to answer the door. An old man *will be standing* on the steps. The man *will begin* to speak slowly, asking for directions.

In this example as in the first two, the progressive verbs *will have been listening* and *will be standing* indicate ongoing action. The future perfect progressive verb *will have been listening* suggests action that will begin in the time frame prior to the main narrative time frame and that will still be underway when another action begins. The verb *notices* here is in present-tense form, but the rest of the sentence and the full context of the narrative cue us to understand that it refers to future time. The remaining tense relationships parallel those in the first two examples.

General guidelines for use of perfect tenses

In general the use of perfect tenses is determined by their relationship to the tense of the primary narration. If the primary narration is in simple past, then action initiated before the time frame of the primary narration is described in past perfect. If the primary narration is in simple present, then action initiated before the time frame of the primary narration is described in present perfect. If the primary narration is in simple future, then action initiated before the time frame of the primary narration is described in future perfect.

Past primary narration corresponds to **Past Perfect** (*had* + past participle) for earlier time frames

Present primary narration corresponds to **Present Perfect** (*has* or *have* + past participle) for earlier time frames

Future primary narration corresponds to **Future Perfect** (*will have* + past participle) for earlier time frames

The present perfect is also used to narrate action that began in real life in the past but is not completed, that is, may continue or may be repeated in the present or future. For example: "I *have run* in four marathons" (implication: "so far... I may run in others"). This usage is distinct from the simple past, which is used for action that was completed in the past without possible continuation or repetition in the present or future. For example: "Before injuring my leg, I *ran* in four marathons" (implication: "My injury prevents me from running in any more marathons").

Time-orienting words and phrases like *before*, *after*, *by the time*, and others--when used to relate two or more actions in time--can be good indicators of the need for a perfect-tense verb in a sentence.

By the time the Senator *finished* (past) his speech, the audience *had lost* (past perfect) interest.

By the time the Senator *finishes* (present: habitual action) his speech, the audience *has lost* (present perfect) interest.

By the time the Senator *finishes* (present: suggesting future time) his speech, the audience *will have lost* (future perfect) interest.

After everyone *had finished* (past perfect) the main course, we *offered* (past) our guests dessert.

After everyone *has finished* (present perfect) the main course, we *offer* (present: habitual action) our guests dessert.

After everyone *has finished* (present perfect) the main course, we *will offer* (future: specific one-time action) our guests dessert.

Long before the sun *rose* (past), the birds *had arrived* (past perfect) at the feeder.

Long before the sun *rises* (present: habitual action), the birds *have arrived* (present perfect) at the feeder.

Long before the sun *rises* (present: suggesting future time), the birds *will have arrived* (future perfect) at the feeder.

Sample paragraphs

The main tense in this first sample is past. Tense shifts are inappropriate and are indicated in **bold**.

The gravel crunched and spattered beneath the wheels of the bus as it swung into the station. Outside the window, shadowy figures peered at the bus through the darkness. Somewhere in the crowd, two, maybe three, people were waiting for me: a woman, her son, and possibly her husband. I could not prevent my imagination from churning out a picture of them, the town, and the place I **will** soon call home. Hesitating a moment, I **rise** from my seat, these images flashing through my mind. (adapted from a narrative)

Inappropriate shifts from past to present, such as those that appear in the above paragraph, are sometimes hard to resist. The writer becomes drawn into the narrative and begins to relive the event as an ongoing experience. The inconsistency should be avoided, however. In the sample, *will* should be *would*, and *rise* should be *rose*.

The main tense in this second sample is present. Tense shifts--all appropriate--are indicated in **bold**.

A dragonfly rests on a branch overhanging a small stream this July morning. It is newly emerged from brown nymphal skin. As a nymph, it **crept** over the rocks of the stream bottom, feeding

first on protozoa and mites, then, as it **grew** larger, on the young of other aquatic insects. Now an adult, it **will feed** on flying insects and eventually **will mate**. The mature dragonfly is completely transformed from the drab creature that once **blended** with underwater sticks and leaves. Its head, thorax, and abdomen glitter; its wings are iridescent in the sunlight. (adapted from an article in the magazine Wilderness)

This writer uses the present tense to describe the appearance of a dragonfly on a particular July morning. However, both past and future tenses are called for when she refers to its previous actions and to its predictable activity in the future.

Quotation Marks with Direct and Indirect Quotations

Quoting Prose

Direct quotations are another person's exact words--either spoken or in print--incorporated into your own writing.

- Use a set of quotation marks to enclose each direct quotation included in your writing.
- Use a capital letter with the first word of a direct quotation of a whole sentence. Do not use a capital letter with the first word of a direct quotation of part of a sentence.
- If the quotation is interrupted and then continues in your sentence, do not capitalize the second part of the quotation.

Mr. and Mrs. Allen, owners of a 300-acre farm, said, "We refuse to use that pesticide because it might pollute the nearby wells." Mr. and Mrs. Allen stated that they "refuse to use that pesticide" because of possible water pollution. "He likes to talk about football," she said, "especially when the Super Bowl is coming up." Indirect quotations are not exact words but rather rephrasings or summaries of another person's words. Do not use quotation marks for indirect quotations.

According to their statement to the local papers, the Allens refuse to use pesticide because of potential water pollution. Below are some further explanations and examples of how to integrate quoted prose into your own writing.

Quotation within a quotation

Use single quotation marks for a quotation enclosed inside another quotation. For example:

The agricultural reporter for the newspaper explained, "When I talked to the Allens last week, they said, 'We refuse to use that pesticide.' "Omitted words in a quotation

If you leave words out of a quotation, use an ellipsis mark to indicate the omitted words. If you need to insert something within a quotation, use a pair of brackets to enclose the addition. For example:

Full quotation The welfare agency representative said, "We are unable to help every family that we'd like to help because we don't have the funds to do so." *omitted material with ellipsis* The welfare agency representative said, "We are unable to help every family . . . because we don't have the funds to do so." *added material with brackets* The welfare agency representative explained that they are "unable to help every family that [they would] like to help." Block quotations

A quotation that extends more than four typed lines on a page should be indented one inch from the left margin (the equivalent of two half-inch paragraph indentations). Maintain double spacing as in the main text, and do not use quotation marks for the block quotation.

Quoting Poetry

Short quotations

When you quote a single line of poetry, write it like any other short quotation. Two lines can be run into your text with a slash mark to indicate the end of the first line. Use quotation marks.

In his poem "Mending Wall," Robert Frost writes: "Something there is that doesn't love a wall, / That sends the frozen-ground-swell under it." Long quotations

If the quotation is three lines or longer, set it off like a block quotation (see above). Some writers prefer to set off two-line verse quotations also, for emphasis. Quote the poem line by line as it appears on the original page, and do not use quotation marks. Indent one inch from the left margin.

In his poem "Mending Wall," Robert Frost questions the building of barriers and walls:

**Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offense.** Writing Dialogue

Write each person's spoken words, however brief, as a separate paragraph. Use commas to set off dialogue tags such as "she said" or "he explained." Closely related narrative prose can be included in a paragraph with dialogue. If one person's speech goes on for more than one paragraph, use quotation marks to open the speech and at the beginning--but not the end--of each new paragraph in the speech. To close the speech, use quotation marks at the end of the final paragraph.

Quotation Marks for Titles of Minor Works and Parts of Wholes

Use quotation marks for:

- titles of short or minor works, such as songs, short stories, essays, short poems, one-act plays, and other literary works that are shorter than a three-act play or a complete book.
- titles of parts of larger works, such as chapters in books; articles in newspapers, magazines, journals, or other periodical publications; and episodes of television and radio series.

Use underlining or italics for titles of major works or of works that contain smaller segments such as books; plays of three or more acts; newspapers, magazines, journals, or other periodical publications; films; and television and radio series.

Do not use quotation marks for referring to the Bible or other sacred texts or to legal documents.

Quotation Marks for Words

Use quotation marks to indicate words used ironically, with reservations, or in some unusual way.

The great march of "progress" has left millions impoverished and hungry. For words used as words themselves or for technical or unfamiliar terms used for the first time (and defined), use italics.

The English word *nuance* comes from a Middle French word meaning "shades of color." The use of *chiasmus*, or the inversion of syntactic elements in parallel phrases, can create rhetorically powerful expressions. Punctuation with Quotation Marks

Use a comma to introduce a quotation after a standard dialogue tag, a brief introductory phrase, or a dependent clause, for example, "He asked," "She stated," "According to Bronson," or "As Shakespeare wrote." Use a colon to introduce a quotation after an independent clause.

As D. H. Nachas explains, "The gestures used for greeting others differ greatly from one culture to another." D. H. Nachas explains cultural differences in greeting customs: "Touching is not a universal sign of greeting. While members of European cultures meet and shake hands as a gesture of greeting, members of Asian cultures bow to indicate respect." Put commas and periods within closing quotation marks, except when a parenthetical reference follows the quotation.

He said, "I may forget your name, but I never remember a face." History is stained with blood spilled in the name of "civilization." Mullen, criticizing the apparent inaction, writes, "Donahue's policy was to do nothing" (27). Put colons and semicolons outside closing quotation marks.

Williams described the experiment as "a definitive step forward"; other scientists disagreed. Benedetto emphasizes three elements of what she calls her "Olympic journey": family support, personal commitment, and great coaching. Put a dash, question mark, or exclamation point within closing quotation marks when the punctuation applies to the quotation itself and outside when it applies to the whole sentence.

Philip asked, "Do you need this book?" Does Dr. Lim always say to her students, "You must work harder"? Sharon shouted enthusiastically, "We won! We won!" I can't believe you actually like that song, "If You Wanna Be My Lover"! Unnecessary Quotation Marks

- Do not put quotation marks around the titles of your essays.
- Do not use quotation marks for common nicknames, bits of humor, technical terms that readers are likely to know, and trite or well-known expressions.

Chapter Twelve - BIBLIOGRAPHY OF SOURCES

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APPENDIX

I. Sample Narrative Model

II. Sample Persuasive Model

III. Sample Expository Model

Sample Narrative Model

A LIFE LESSON

The announcer's voice boomed across the track: "Final call -- girls' 400-meter relay! Report to the starting line for lane assignments!" Clad in our flashy, blue and white uniforms, the Liberty High School girls' 400-meter relay team walked onto the track together. I glanced at my mom, perched on the edge of her seat, straining to see over people's heads, and she gave me the "thumbs up" sign. Confidence raced through my veins, while I mentally prepared for competition. Mom's reassuring voice whispered in my head: "Take a deep breath and concentrate; you'll do fine, Shortcake." Feeling an adrenaline-powered smile spread across my face, I strutted confidently to my position.

The sun's rays permeated my muscles, keeping them warm and agile. The slight breeze fueled my lungs with oxygen, and the blue sky made a dramatic backdrop for the finish line. I had qualified to compete in three events: the 400-meter relay, the 100-meter dash and the long jump. The latter two intimidated me, but I was prepared for the relay, knowing we were ranked in first place by a good margin.

The four of us had practiced this relay every day until we had it down cold. Healthy bodies, competitive spirits, and the school record assured our relay the district championship medals. Flawless hands-offs were all we needed.

My mom and sisters were sitting in the stands ready to cheer me on to victory. The more my butterflies fluttered, the more I looked at my mom to make sure she was watching me. Her support and approval were extremely important to me. I desperately wanted to run my strongest to show her how hard I had worked, and how much talent I had. The stories she had told me about her track years in high school, the medals, and qualifying for nationals were terrific incentives to "kick some butt" in my own right.

Using five tennis balls, I marked off my starting position, and the point where the next runner enters the box and I take off. Then the shot from the starter's gun punctured the tension in my stomach. I crouched; ready to explode the instant the baton was handed to me. "Can you see me, Mom?" Thoughts rushed through my head as the runner approaches. And even though she's on the far side of the track, I can hear my mom yelling, "Go, Emily!" above everyone else in the crowd. Next, I heard the runners' feet pounding, and then "Hand!" My left hand shot back to receive the baton and to release, with tremendous speed, all the energy I had compressed inside of me.

But I never fully grasped it. The baton fell from my fingers and hit the ground with a nightmarish clang. I stood there stunned, watching everyone pass me by. Visions of the finish line faded, and an overwhelming wave of nausea hit me so hard, I couldn't cry. I walked numbly off the track, not knowing where to go.

What will my teammates do? Did my coach think it was my fault? Was my Mom disappointed? The moment I saw her, I broke out in tears sobbing, "It's all my responsibility; I ruined everything." But my mom didn't waste time wiping my tears. She explained that every athlete experiences a defeat, but that a memorable defeat makes a better competitor. And of course, she was right. Thus in fear of being a bad sport, I continued to cheer on my teammates in all their events. And when we won the district competition, I even participated in the victory lap. As we all rounded the corner where my dramatic episode had occurred, my mother's words rang true in my heart. Dropping the baton wasn't a horrendous mistake that would hang over my head for the rest of my track career. It was an experience, a life lesson, that I would make sure would never happen again.

Sample Persuasive Model

Prompt:

Your mayor wants to build youth centers in your town. You think there should be some young people on the planning committee. Write an essay that supports your opinion.

Essay:

I think some young people should be on the planning committee for the youth centers. Adults shouldn't be the only ones to plan these centers. I feel this way for two reasons.

For one thing, adults don't always understand young people's problems. Today's teenagers live in a different world from the one in which adults grew up. For us everyday life is a lot more dangerous. There's more crime and less adult supervision. We understand how bad these problems are, and we can help adults figure out ways to deal with the problems.

In addition, most adults don't know what activities young people really enjoy. Imagine what kinds of facilities adults might plan in the centers! Because teenagers might not even use such facilities, the town would waste a great deal of money. On the other hand, young people could suggest better alternatives. The centers will save money and attract more kids, too.

I hope the mayor puts young people on the planning committee. Then the youth centers will deal with our problems, save money, and be popular with kids.

Sample Expository Model

"Canada remained British because it was French"

The 1770s was a period of considerable uncertainty for the colony of Quebec which was later to be divided into Upper and Lower Canada. Under British rule, the people of Quebec, most of whom were French, had to consider the dramatic events that were taking place to the south. The War of Independence or the American Revolution saw Anglo-Americans desiring to be free from British rule and to form their own nation. Would such a desire spread to the French in Quebec? Would Britain lose all its colonies in North America? As history has shown, in a rather ironic way, Canada did remain British because it was French.

To begin to understand the irony of these events in Canadian history, one must ask the question, why did the French in Quebec, known as les Canadiens, not support the American Revolution? After all, it would have been an opportunity for them to be liberated from their British conquerors. Furthermore, in their homeland of France, King Louis XVI gave military support to the Anglo-Americans to help defeat the British. The answer to this seemingly confusing question, lies to a large extent in the Quebec Act of 1774.

This act provided a number of benefits to the Canadian people. For example, they were allowed to retain their language, Roman Catholic religion, and civil laws. Moreover, Quebec's borders were enlarged to include the rich fishing and sealing grounds off Labrador as well as the valuable fur trading area of the Ohio Valley. Quebec City and Montreal merchants were also given control over the fur trade. With such concessions being made to the Canadians, Quebec's Governor, Guy Carleton, hoped that in the event of an American threat to Quebec, the French would remain loyal.

Such a threat soon did arise as Anglo-Americans responded to what they viewed as a series of "Intolerable Acts" imposed by the British Government. These acts included the Townshend Act which forced them to pay duties on tea, glass, paints, and paper imported from Britain. Anglo-Americans were frustrated that they were being taxed by a Government in which they had no representation. In addition, there was the Quartering Act which forced Anglo-Americans to use their homes to provide room and board for British soldiers and the Stamp Act which required stamps to be affixed to legal documents and newspapers to show that a tax had been paid. As well, there was the Quebec Act which angered Anglo-Americans for three main reasons. Firstly, it blocked the westward expansion of the American colonies into the Ohio Valley. Secondly, it gave protection to the Roman Catholic religion, and finally, it failed to provide an elected assembly to the Quebec colony.

As a result of these "Intolerable Acts", the American Revolution began. It included an invasion of Quebec in 1775 with the hope by the Americans that the Canadians would welcome liberation from the British. They were sorely mistaken though, as the Canadians, remembering the benefits they had achieved through the Quebec Act, defended the colony and ensured that it would remain in British hands. Indeed, an American presence in Quebec did not offer the Canadians an attractive alternative to the British especially considering the American opposition to protection for the Roman Catholic religion. Hence, in spite of France's support for the American cause, the Canadians chose to side with the British.

In the end, the Anglo-Americans did win their war for independence and the United States of America came into being. The Americans even managed to gain control of the much coveted Ohio Valley. Although this was a difficult loss to swallow for the people of Quebec, the colony did remain in existence through the efforts of the Canadians and ensured a future for Canada under British rule.