



PEMBROKE HIGH SCHOOL

Elements of Writing Guide

2017-2018
PHS ENGLISH DEPARTMENT

Contents

Basic Types of Writing Tasks	2
Common Genres of Writing.....	2
Common Academic Language of Writing Tasks	3
Common Terminology of Writing Instruction	4
Overview of the Writing Process	6
THEME/THESIS/STRATEGIC REPETITION	9
MLA Style and Formatting.....	12
Model of MLA Formatted Header and Heading.....	13
Model of a Properly MLA Formatted Long Composition.....	14
Writing a Short Composition.....	17
Model of a Grade 9 Properly Formatted Short Composition in Response to a Short Story	18
Model of a Properly Formatted Reflection Essay Citing Shakespeare.....	19
Properly Embedding Quotations: OWL PURDUE	20
Syntax: Grouping Words into Cohesive Thoughts and Patterns	23
SOAPSTone: Analysis and Function.....	29
Taboo Words and Phrases	30
PPS Common Correction Symbols.....	31

Basic Types of Writing Tasks

Prompt	The essay question or directive meant to help students focus or begin a piece of writing
Long Composition	A series of paragraphs (with a clear beginning, middle, and end) arranged around a single purpose or thesis
Short Composition	A one-three paragraph written discussion of a topic
Short Answer	A one sentence to one paragraph response

Common Genres of Writing

Creative/Reflective Writing:	Writing through which the writer shares insights, observations (e.g. personal narrative, fiction, poetry), recollections, real or imagined experience, thoughtful reflection
Expository Writing	Writing that gives information or an explanation of synthesized material-based fact; to inform, explain, or describe how to do something
Literary Analysis	A deliberate examination and analysis of a text following close reading; requires familiarity with formal critical perspectives and literary (fiction) or rhetorical (nonfiction) elements; the analysis can take different forms including formal essays, formal research papers, creative presentations, creative writing from a character's point of view, etc.
Metacognitive Writing	Writing that is more complexly defined as one's knowledge of his/her own learning and cognitive processes and consequent regulation of those processes to enhance learning and memory
Personal Narrative	As essay that is a personal anecdote meant to illustrate a lesson or point; usually informal in tone
Persuasive Writing	Argumentation can take many forms (e.g. editorial, persuasive essay or letter, speech) which emerges from a critical thinking process of investigation, deliberation, reasoning, and consideration or rhetorical devices and appeals
Rhetorical Analysis	A written discussion of how an author argues rather than what an author argues, focused on "rhetorical" features of a text – the author's situation,

purpose for writing, intended audience, kinds of claims, and types of evidence and appeals – to show the argument tries to persuade the reader.

Common Academic Language of Writing Tasks

Analyze	To break down a problem or situation into separate parts or relationships in order to examine each part
Apply	To relate a particular idea to a given subject
Argue	Writing that requires the author to investigate a topic, collect, evaluate, categorize, and synthesize evidence with the purpose of presenting an established position on the topic in a concise manner.
Cause and Effect	Writing that explains why something happened and/or the results of an action or event; the causal relationship between events
Classify	To group evidence-based materials according to common characteristics
Compare and/or Contrast	A written illustration of similarities and/or differences between persons, places, things, or ideas in order to draw some conclusion about them
Define	To give clear meaning to words or concepts
Describe	To discuss in accurate detail, often using sensory imagery and figurative language
Explain	To elaborate upon and discuss a subject in detail
Prove	To persuade or convince an audience of an argument or position by providing logical and specific supporting detail as evidence
State	To present a brief, concise statement of position, fact, and point of view
Summarize	To provide a written or succinct synopsis of the original text, focused on its controlling idea and key details

Synthesize	To create a logical written discussion, inferring relationships among two or more sources - essays, articles, fiction, and also non-written sources, such as lectures, interviews, observations
Trace	To present a series of facts or events that are related, usually presented in a chronological or step-by-step sequence to show the development of the subject over time

Common Terminology of Writing Instruction

Audience	Intended reader/listener; knowing audience helps determine tone and style
Body	Consists of the paragraphs (subtopics) necessary for the discussion of the thesis
Cite	To quote specific examples as a means of supporting a point; proper MLA citation is always required
Controlling Idea	The central idea, theme, point, or lesson of a piece of writing
Conventions (mechanics)	Items edited for a “published” draft such as the use of standard spelling, punctuation, grammar, and citations
Details (concrete details)	Specific details that form the core backbone of the body paragraphs; synonyms include: facts, specifics, examples, support, illustrations, proof, evidence, citations, etc.
Editing	The process of reviewing a draft for the proper use of conventions; the final stage of the writing process
Embedded Quote:	A quote inserted smoothly into the text as part of the writer’s sentence
Introduction:	The opening paragraph(s) of an essay designed to give the reader some background or a “hook” into the essay; generally ends with the thesis statement
Lead or Hook:	Attention grabber

Lead In:	(to a quote) the tag or phrase introducing or incorporating a quote into a text
Organization:	The internal structure of a piece; the logical progression of ideas between and within paragraphs
Outline:	A logically categorized list of topics and subtopics to be developed in an essay or speech
Paragraph	A number of sentences organized around a single topic: usually the beginning contains a topic sentence, the middle contains supporting details
Purpose:	The reason or goal for writing a specific piece; what one is trying to communicate through the piece; determine structure, tone, approach, etc.
Rhetorical Device:	Using words in a certain way to convey meaning, to persuade, or to evoke an emotion on the part of the reader or audience
Revision:	The stage of the writing process where the writer expands or deletes text for clear, sufficient, and adequate content; tweaks word choices; and considers the elements of style
Sentence Fluency:	The rhythm and flow of language; variety; the careful and smooth construction of sentences to enhance meaning
Style:	The use of such elements as voice, rhetorical structures, word choice, sentence fluency, metaphor to enhance the flow and uniqueness of a piece of writing; style is the sign of a more sophisticated and competent writer
Thesis:	The core focus of an essay; a statement of the purpose or point; the thesis may be the writer's hypothesis, argument, controlling idea, or interpretation of a work or event; topic sentences all follow logically from the thesis

Tone:	The author's attitude toward the subject; in essay writing, tone is appropriate to purpose and audience (i.e. word choice when addressing one's peers vs. addressing another audience); the use of personal pronouns or slang would be improper tone for a formal academic essay, for instance
Topic Development:	The logical progression of elaborating and explaining ideas
Topic Sentence:	The focus of a paragraph; a statement of the purpose or point; paragraph development is based on the topic sentence which follow from the thesis
Transition:	The words and phrases that create logical and smooth movement and connections between ideas; transitions move the reader from paragraph to paragraph and from idea to idea within paragraphs; they indicate the relationship between ideas or thoughts such as chronological (first, second...), causal (as a result, because, therefore...), comparative (on the other hand, in contrast, similarly...), etc.
Voice:	The writer's persona; the narrator's tone; the writer's distinctive presence in the piece part of style
Writing Process:	The process of composing; a cyclical non-linear process of prewriting (brainstorming, outlining, research, discussion, etc.), drafting (composing), revision, and editing

Overview of the Writing Process

1. Pre – Writing

- a. Choose a topic to write on
- b. Brainstorm or generate ideas for your topic
- c. Focus in on central ideas
- d. create logically organized outline

2. Drafting:

a. Complete the following tasks to organize your ideas:

i. **Introduction**

1. **Hook** – The hook catches the reader’s attention and causes him/her to become interested in reading your essay
 - a. A question relating to the topic
 - b. A fact or statistic
 - c. A quotation from the text that relates to the topic
 - d. An anecdote, a brief story that is related to the topic
 - e. A startling statement: “Man is doomed!”
 - f. An explanation of why the subject is important
 - g. A reference to pop culture or current events

2. **Background Information**

- a. Establish the purpose for writing the essay
- b. Identify a topic and express a position or point of view about that topic
- c. This should be the governing idea for your entire paper, and it should illustrate your critical thinking about the topic

3. **Thesis**

- a. Establish the purpose for writing the essay
- b. Identify a topic and express a position or point of view about that topic
- c. This should be the governing idea for your entire paper, and it should illustrate your critical thinking about the topic

ii. **Body Paragraphs**

1. **Topic Sentence** - Connects back to your overall thesis and connects to the specific supporting point you are making in a paragraph that proves your thesis
2. **Direct Evidence** - Complex and relevant support for the thesis that is identified/introduced, cited, and explained
3. **Concluding Sentence** - Ties back to the thesis and contains a final insight into the central idea of the paragraph

iii. Concluding Paragraph

1. Using new language, refer to the thesis
2. Reflect briefly on the insight this information offers the reader
3. Widen the lens and applies to the universal nature of the topic
4. Do not introduce new information
5. Do not repeat your main points
6. Do not end with a rhetorical question or a generic quote
7. Revisit (*don't regurgitate*) the thought introduced in the hook

3. Revising and Editing:

- a. Evaluate the content of the writing and make additional decisions about the relevant evidence and organization of the piece
- b. Go beyond rudimentary changes (i.e. grammar, mechanics, spelling, etc.)
- c. Expand on teacher comments and conferences to demonstrate further development of the topic

4. Polishing the Final Draft

- a. Read aloud and recheck everything with a critical eye, pen in hand
- b. Check for errors frequently made on previous assignments- address your writing goals
- c. Be sure you have used MLA formatting for your heading, headers, cited evidence, and works cited
- d. Make any necessary final corrections and print or upload final draft

THEME/THESIS/STRATEGIC REPETITION

Theme is the central idea that the author is expressing about how life is and/or how people are (NOT how life or people should be).

I. DEVELOPING A THESIS

A. Brainstorm a list of theme topics that the literature explores. Consider: What issues about life and/or people does the literature deal with? Aim for close to five theme topics. When you are done, go to step B.

Ex.: *To Kill a Mockingbird* by Harper Lee

family
prejudice
innocence
justice
empathy

B. Look at the prompt. The question may give you a topic such as power, dreams, corruption, etc. In which case, go to step C.

Sample Prompt: Sometimes a character is an architect of his own destruction. In a well written essay, discuss how the protagonist of your book is the architect of his own downfall and what that suggests about human failings.

C.

D. Of all of the theme topics you have listed, select the one that you feel is most important and dominant throughout the entire work of literature.

E. For the theme topic, **choose at least 3 specific examples and 3 specific quotations** that illustrate this theme. Be sure to choose examples from the **beginning, middle, and end** of the reading. List the page number.

F. Write a carefully worded theme/thesis statement that expresses what the literature reveals about life and/or people. The statement must include:

1. genre, title and author
2. The word “theme”
3. The topic word

AVOID:

1. Moral statements- i.e. no “shoulds”
2. Specific references to character or plot.

Ex: The theme of the novel *To Kill a Mockingbird* by Harper Lee is that empathy is essential for justice to be served.

Even if you are writing a short composition from a specific prompt, you should still end with a theme/thesis statement (concluding sentence).

Ex: In the novel *To Kill a Mockingbird* by Harper lee, Bob Ewell is the architect of his own downfall which conveys the theme that empathy is essential for human survival.

II. STRATEGIC REPETITION (This process is completed once you have a strong theme/thesis statement.)

A. Highlight the words that are the most important in your statement:

Ex #1: The theme of the novel *To Kill a Mockingbird* by Harper Lee is that **empathy** is **essential** for **justice** to be served.

Ex #2: In the novel *To Kill a Mockingbird* by Harper lee, Bob Ewell is the architect of his own **downfall** which conveys the theme that **empathy** is **essential** for human **survival**.

(*other good verbs: conveys, illustrates, exemplifies, argues, presents, etc.)

B. Organize your topic sentences:

- Early in the work
- By the middle of the work
- At the end of the work

* Each topic sentence must have a highlighted word (at least one) .

Ex:

THEME/THESIS STATEMENT

Ex.: In To Kill a Mockingbird by Harper lee, Bob Ewell causes his own **downfall** which conveys the theme that **empathy** is **essential** for human **survival**.

EARLY IN THE WORK

From the time he is introduced early in the novel, Bob Ewell demonstrates a lack of **empathy** that sets the groundwork for his figurative and literal **downfall**.

BY THE MIDDLE OF THE WORK

During the rising action, Atticus makes clear how valuable **empathy** is, yet Ewell continues to lack that **essential** quality and, thus, is figuratively destroyed.

AT THE END OF THE WORK

By the end of the novel, Ewell's literal **survival** is impossible as well because he **creates** a plan devoid of **empathy** which, ironically, ultimately **causes** his **downfall**.

Essentially, each topic sentence is a mini-argument that leads to the larger thesis and your goal in each paragraph is to prove that mini-argument.

MLA Style and Formatting

All papers submitted must be word-processed, double-spaced, in black ink, and utilizing a clear font, such as Times New Roman, Ariel Narrow, Century, or Courier New.

Font size should be 12 point, and the font Times New Roman

The English and Social Studies Departments of the Pembroke Public Schools require the following formatting on all submitted essays and research papers.

HEADER: In the header, you will have your last name (space) and page number-- right justified.

- TO DO:
1. Go to "INSERT"
 2. Click on "Header"
 3. Once header is inserted, Tab to the extreme right
 4. Type your last name and hit the space bar
 5. Go back to "INSERT" and click on "PAGE NUMBER"
 6. From the "PAGE NUMBER" drop-down menu, choose "Current Position"
 7. Close "Header" - tab on far right – and proceed to heading

HEADING: Your heading is left justified and must conform to MLA (Modern Language Association) Formatting:

Rachel Hill
(double-space)
Mrs. Golden
(double-space)
English I
(double-space)
6 September 2015
(double-space)

Title of Piece Must Be Centered

(double-space)

Indent and begin whatever piece you are writing.

When writing about literature, always use the PRESENT TENSE, because literature is timeless. Always cite your sources (parenthetically in-text) and on a works cited page, listing each source alphabetically by the first word of the entry. Refer to OWL Purdue for specific rules of citing different resources and formatting the works cited.

Model of MLA Formatted Header and Heading
--

Hill 1

Rachel Hill

English I

Mrs. Golden

6 September 2017

Walter Lee Younger's Moments of Change

Walter Lee Younger is a complex man. In the play, *A Raisin in the Sun*, he is portrayed as “passionate, ambitious, and bursting with the energy of his dreams [yet] a desperate man, shackled by poverty and prejudice” (James 42). In the first scene, one sees Walter blah bah blah

Hill 2

interactions with Mama, one finds Walter experiencing an epiphany: he stands up to Karl Lindner, a flat character. This heralds Walter's shift towards black pride; he will move his family into Clybourne Park afterall.

In conclusion blah blah blah blah

Works Cited

Hill 3

Hansbery, Lorraine. *A Raisin in the Sun*. New York: First Vintage Books, 1988. Print

James, Stephanie. *Literary Characters of the 20th Century*. New York, Dover Publishers. Print

Note on page 1 how Rachel uses a short quote from another source. Rachel uses quotation marks, and cites the author's last name and page number in parentheses. She has included this outside source in her works cited at the end of the paper. Also, note how she has inserted a word of her own, not in the original quotation. She uses brackets [] to indicate this. Finally, note her Works Cited format and entries. They are listed alphabetically by the author's last name.

Model of a Properly MLA Formatted Long Composition

header Smith 1

John Smith

Ms. Jackson

Double-spaced heading

Period C

24 September 2016

creative title—not underlined or bold

Storytelling: A Path to Immortality

Once upon a time a man named Edward told his son Will many stories: tales of giants and witches, yarns of journeys and adventures, and sagas of war and love. Edward shared so many stories with Will that eventually Will began to wonder where his father's fictions ended, and where reality began. So goes the narrative of Tim Burton's Oscar-nominated film *Big Fish*. Like *Big Fish*, Amy Tan's novel *The Joy Luck Club* features parents eager to share stories with their children. In the same way that Edward weaves his own identity in the tales he tells his son Will, the mothers of the Joy Luck Club impart their values, hopes, and identities through storytelling. In so doing, the characters of Amy Tan's novel demonstrate a universal truth: storytelling satisfies a basic human need for immortality. For it is through storytelling that human beings manage to survive tragedy, mourn loss, preserve and assert their identities, and ultimately, claim immortality.

The mothers of the Joy Luck Club first meet during the Japanese invasion of China, a tragic episode they survive through disassociative behaviors such as playing mah jong and storytelling. "June" Woo shares the club's background in the first chapter of the book. "Joy Luck was an idea my mother remembered from the days of her first marriage in Kweilin," she narrates. "That's why I think of Joy Luck as her Kweilin story" (Tan 7). Suyuan's Kweilin story began when the Japanese invaded China. While witnessing the horrors of war - starvation, rape, and the daily terror of bombings - Suyuan sought some form of escape. Robbed of her normal life, she needed to keep her mind occupied, and thereby sane. Then she thought of something: "a gathering of four women, one for each corner of the mah jong table" (10). These women would play mah jong, eat fine foods they had managed to secret away from their deprived surroundings, and tell stories. These diversions enabled Suyuan and her fellow Joy Luck Club members to endure the war. Interestingly, such behavior is customary for people attempting to survive tumultuous situations. One writer accounts for the use of storytelling in stressful situations, explaining that the "ability to tell stories is mankind's key survival strategy... stories... enable us to reduce, internally, the complexity of the world around us in order to understand it" (Baskin 3). When we cannot comprehend what we are experiencing, we turn to stories. And in telling tales of other people and places and times, we somehow enable ourselves to make sense of our own situations. Another writer confirms this tendency, saying that the use of literature, art, and other means of narrating stories, helps people heal and remember what is most important about their experiences (Mark 6). Storytelling becomes a means of explaining to ourselves and others what we live through.

Furthermore, adult characters in *The Joy Luck Club* attempt to aid the survival of the children they raise by telling frightful tales of children who suffer awful fates after making bad decisions. These ominous stories are meant to serve as cautions. An-mei Hsu grows up in her aunt's house, an atmosphere of fear and repression. In her first narrative, she speaks of her Aunt Popo's stories, ones she can not completely understand, only that they are stories about children who are greedy or disrespectful and who die in awful ways (Tan 34). No doubt Popo's intentions are to mold An-mei into a young woman who bears no semblance to her real mother, a woman who was cast out of her father-in-law's home in disgrace. Stories are used by Popo as scare tactics, a means of manipulating young An-mei into becoming a very different sort of person. Later, when she herself becomes a mother, she makes use of such methods. The chapter entitled "The Twenty-Six Malignant Gates" is devoted to the warning anecdotes of the Joy Luck Club mothers, and the ensuing consequences their daughters suffer when they fail to heed these cautionary tales. To introduce the concept of a warning tale, the chapter begins with a talk story in which a mother admonishes her daughter of the danger of riding her bike around the corner. Because the daughter does not understand the mother's advice, she rebels and falls down as a result (87). The ensuing stories of the Joy Luck Club daughters are analogous to this talk story, as each daughter fails to take her mother's story seriously, and suffers as a result. In retrospect the daughters come to understand and accept their mothers' stories, but only after experiencing life's consequences. In the context of having survived one or another of life's difficulties, the daughters "experience life as a space defined by the stories [they've] accepted to explain the events that have happened and continue to happen around [them]" (Baskin 1). Like their mothers who survive the horrors of Kweilin by distracting themselves with stories, the daughters of the Joy Luck Club survive the mistakes of day-to-day life by accepting their mothers' stories as valid explanations for their own experiences. The tales of caution not only ensure their survival in a dangerous world, but they define them as characters.

While the mothers of the Joy Luck Club initially use stories to endure the horrors of their life in Kweilin, they eventually use storytelling as a means of mourning various losses, starting with the loss of China, and progressing to all manner of domestic and personal losses in the ensuing years. One of the more poignant vignettes of loss is told by Ying-ying St. Clair, a character who has the misfortune of losing herself at a very young age. Her first narration recounts her experience of falling off a boat and into a river as a young child. Oblivious and celebratory, her family does not realize she is gone until some time later. In the interim, young Ying-ying is rescued by a group of peasants who place her ashore, where she witnesses

the festive performance of the Moon Lady. As the night unfolds, Ying-ying realizes that the Moon Lady is not, in fact, a lady, and that her naive wonder and trust have caused her to be distracted and lost by her family. Ying-ying admits at the beginning of her vignette, "I did not lose myself all at once. I rubbed out my face over the years" (Tan 64). However, the inauspicious origins of her life's many losses begin with the unintentional loss of her person, as she falls off her family's boat. Her very name *Ying-ying* indicates a lack of balance, the same lack of balance she detects in her daughter years later. It is then that Ying-ying realizes she can use her life's story, the story of her imbalance and eventual loss of identity as a means of coping with her own loss and restoring balance to her daughter's life. Her storytelling allows her to mourn her loss of self. Ying-ying resolves in her final vignette, "This is what I will do. I will gather together my past and look. I will see a thing that has already happened... I will hold that pain in my hand until it becomes... more clear... I will use this sharp pain to penetrate my daughter's tough skin and cut her tiger spirit loose" (286). When we tell the stories of our experiences of loss, we are using a different form of mourning (Mark 2). Ying-ying is able to fully mourn her losses through narrating her life story, and in the end, she converts her losses into something beneficial for her daughter's sake.

The mourning process is not a tidy experience for Amy Tan's characters. Their loss is authentic and palpable. Unfortunately, storytellers cannot go back and change the past. However, they can bring moments of the past to life again. This can be a very emotional, "unsettling," and "deeply disturbing" experience (Mark 5). It most certainly is for Rose Hsu, who describes the incident in which she loses her brother Bing while on a family outing to the beach. Bing is never recovered from the Pacific Ocean and he is eventually declared drowned. During the initial days of searching and hoping for Bing's miraculous recovery, Rose's mother tells her the story of an ostensible miracle she witnessed as a young girl. She uses it as a basis for hope as she searches the beach for her son's body. Coupled with her ardent faith in God, this hope encourages her belief that Bing will return. And her sense of false hope, her need to believe far-fetched stories in a moment of doubt and loss is a normal reaction. One writer explains that "the human desire for certainty in an uncertain world consistently drives people to mistake their dominant narratives for The Truth" (Baskin 10). An-mei needs to believe that miracles can happen, that a god hears her desperate prayers, that a son can return from the ocean's depths. In moments of tragic loss, "stories enable us to reduce the bewildering complexity of the external world to comprehensibility" (Baskin qtd. Kaufmann 3). Eventually, those moments pass, prayers go unanswered, and beaches remain empty save for the incessant breaking of waves. Then and only then, we turn to stories, the narratives of our experiences, to explain our own tragedies and losses to ourselves. By telling the story of how she once lost Bing, Rose is able to see how this experience shaped her identity. "When you lose something you love," she explains at the end of her vignette, "faith takes over" (Tan 140). She concludes that, "You have to pay attention to what you lost" so that the loss is not repeated again in your life. By telling the story of Bing, Rose is able to mourn her life's losses and resolve her inner turmoil.

In addition to providing a survival tactic and aiding in the mourning process, storytelling serves a crucial role in the preservation and assertion of the Joy Luck Club members' identities. Indeed, the first talk story is about a woman who immigrates to the U.S. She carries with her a "feather," a hope that she expects to pass on to her daughter. The feather symbolizes the good intentions of the mother; it is a scrap of something that once became more than was hoped for (Tan 3-4). Stories are carried by parents, passed on to their children, and often become more than what they originally were, which is also true for identities. This is manifested in each of the talk stories and vignettes of *The Joy Luck Club*, as the mothers use written and oral stories to assert their identities (Dunick 5). Often the mothers' stories are misinterpreted and their intentions and identities are misunderstood by their daughters. The mothers' purposes for their narratives become muddled in translation, inciting a very real fear that not only will their stories be lost, but so will their identities. June Woo realizes at the beginning of the book that the Joy Luck Club mothers are legitimately frightened. "In me, they see their own daughters, just as ignorant, just as unmindful of all the truths and hopes they have brought to America," she comprehends. "They see daughters who will bear grandchildren born without any connecting hope passed from generation to generation" (Tan 31). The connecting hopes and identities of these generations are shared only through stories. One writer explains that "Tan clearly succeeds at giving a legitimate voice to the Chinese immigrant mothers... through representation of their storytelling, both oral and written" (Dunick 4). The talk stories at the beginning of each section, and the individual vignettes of mothers and daughters are their *only* mediums of identification. The Chinese mothers use these autobiographies of themselves to establish their identities (4). In the last vignette, told by June, as she travels to China to meet her half-sisters, she lies awake one night, "thinking about [her] mother's story, realizing how much [she has] never known about her, grieving that [her] sisters and [she] had lost her" (Tan 330). "Finding my mother in my father's story and saying good-bye before I have the chance to know her better" she thinks is yet another way "we leave people in this world" (330). Sooner or later, the daughters of the Joy Luck Club discover their mothers through stories and pass on their mothers' identities through storytelling.

Could it be that a parent's desire to weave stories for the fancy of her child's imagination is not entirely a selfless act after all? The Joy Luck Club members certainly recognize the value of storytelling for not only preserving the self in survival, but also in asserting the self. We tell stories to our children in the hope of sharing our truest selves with them. They, the physical evidence of our existence, are infused with the spirit of who we really are via our stories. Will discovers at the end of *Big Fish* that "A man tells his stories so many times that he becomes the stories. They live on after him. And in that way he becomes immortal." The mothers of the Joy Luck Club also stake a claim to immortality by passing their stories on to their daughters, proving that "the marks on the paper... somehow embody the life and person of the writer" (Dunick 3). Eventually, we *become* the very stories we tell, and immortal, we live happily ever after.

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Writing a Short Composition

What should I INCLUDE in a well-developed Short Composition?

- Topic Sentence (include prompt/question/directions and Genre Title Author)
- Use 3rd person point of view (**NOT** 1st person “I” or 2nd person “YOU”)
- Even if it is your opinion, state it like a fact.
- Ex: ~~I think~~ Johnny from the novel The Outsiders by S.E. Hinton didn’t deserve to die for his heroic actions.
- **I – IDENTIFY/INTRODUCE** your first reason/detail/example to support your topic sentence (WHO? WHERE? WHEN? WHAT?)
- **C – CITE** your 1st piece of textual evidence in MLA format (author’s last name p #)
- **E – EXPLAIN** how the piece of textual evidence supports/proves your reason/detail (WHY? HOW DOES IT SUPPORT YOUR TOPIC SENTENCE?)

**** Every paragraph should have 2-3 pieces of textual evidence (i.e. 2-3 ICEs)**

- Concluding Sentence (restates the main idea/Topic Sentence in different words)
- Transitions to help your writing flow smoothly and connect your ideas
- Write in the PRESENT tense, not the past
- (e.g. “takes” instead of “took” “is” instead of “was”)

What should I AVOID in a well-developed Short Composition?

- Generalizations (broad statements, opinions) – stay on topic!
- Rhetorical questions
- e.g. *Wouldn’t you want to stop the war if you could?* = **BAD**
- *Many people will try to stop the war in any way they know how.* = **BETTER**
- Incomplete sentences: Fragments (missing Subject and/or Verb) and
- Run-Ons (too long – missing punctuation)
- Slang (e.g. “guy”, “lame”, “awesome”)
- Clichés or worn out expressions (e.g. “Don’t judge a book by its cover.”)
- Simplistic language (e.g. “nice”, “stuff”, “good”, “bad”)
- Too many or too few transitions

Jessie Olson

Ms. Jones

Genre Studies P3

12 November 2017

“The Sniper” Short Composition

The underlying message of the short story “The Sniper” by Liam O’Flaherty is that war can change a person’s perspective. At the beginning of the story, O’Flaherty characterizes the sniper by stating “His face was the face of a student, thin and ascetic, but his eyes had the cold gleam of the fanatic” (O’Flaherty, 212). A fanatic is a person that is extremely devoted to a cause; in the sniper’s case, to war. The sniper is devoted and passionate about being in the war. However, the acts of war completely change his ideas and feelings later in the story. After the sniper kills the enemy sniper and sees his body fall to the street, O’Flaherty writes “The sniper looked at his enemy falling and he shuddered. The lust of battle died in him. He became bitten with remorse” (O’Flaherty, 214). The sniper sees this man, his enemy, that he has killed and he feels remorse; the love he has for the battle vanishes. The sniper’s perspective of war is changed because of the realization that he actually has ended a life. Another example of the war changing a person’s perspective is the sniper going from an enthusiastic soldier to a man who is disturbed by what he is doing. Once the sniper takes aim and fires at his enemy, O’Flaherty writes “Then when the smoked cleared he peered across and uttered a cry of joy. His enemy had been hit” (O’Flaherty 214). After the sniper kills the man, he is pleased he has made the kill. Later in the story, the sniper investigates the victim of his shot. The last sentence of the story states “Then the sniper turned over the dead body and looked into his brothers face” (O’Flaherty 215). The man that the sniper is so eager about killing turns out to be his brother. A reader can infer that the sniper must have been disturbed and maybe even regretful about the kill that initially caused him to be joyful. One can also infer that the sniper’s perspective in regards to killing his enemy, and killing in general must have completely changed when he finds out that the man he has killed is his brother. The sniper’s experiences in the story “The Sniper” by Liam O’Flaherty appears to change his overall perspective about war.

Model of a Properly Formatted Reflection Essay Citing Shakespeare

Hill 1

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English IV P2

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King Lear Act iii: King Lear's Fall from Grace and Power

Weather is exceedingly unpredictable. One moment it could be a warm sunny day with the tree leaves blowing softly in the wind and in the next moment, the dark clouds quickly form and a treacherous thunder storm ensues. In Shakespeare's "King Lear," the unpredictability of the weather draws a parallel to Lear's descent into insanity. In the beginning of Act II.iii, Lear, in a confused state of mind, tries to face down the immense power of nature. In his distorted sense of reality, Lear powerfully proclaims, "Blow, winds, and crack your cheeks. Rage, blow!/You cataracts and hurricanoes" (3.2.1-2). Even though it is apparent that Lear is becoming out of touch with himself, since he relinquished his power to his two unworthy daughters, he still remains in touch with the natural world. The chaos of the weather and the storm is strikingly similar to the inner turmoil that Lear is experiencing. The root of Lear's loss of identity stems from when he divided his kingdom and split it equally between his daughters, Regan and Goneril. Unfortunately, Cordelia did not receive any part of the kingdom because she refused to profess affection for her father. Because of this, Lear sent Cordelia away. This act alone underscores Lear's superiority complex and the innate need he has for feeling in control. As Lear starts to call upon the storm, his confusion and despair start to shine through. In his famous speech to the storm Lear shouts, "Nor rain, wind, thunder, fire, are my daughters:/I tax you not, you elements, with unkindness" (3.2.14-15). The chaos of the storm reflects Lear's mind as he becomes increasingly mad while also exhibiting how his anger and frustration is being projected on the natural world and on those around him. Lear struggles to grasp the fact that he lost all of his power and that his daughters have betrayed him completely. Because of this, Lear starts to believe that the natural world might end in utter destruction. Lear's disbelief towards Regan and Goneril continues as he cries, "He's mad that trusts in the tameness of a wolf" (3.6.16). Here, Lear boldly states that his daughters are wolf-like creatures and he should not have trusted them. Even though Goneril, Regan, and Cordelia are his family, Lear's looming confusion and frustration highlight his insincerity towards them, and his ultimate regard for himself. The apocalyptic language that Lear uses in regard to the storm in act three serves to underscore his confusion, despair, and distorted state of reality.

Properly Embedding Quotations: OWL PURDUE

Using quotations is important in the writing process because they add strong evidence when used appropriately. However, embedding quotations effectively into sentences is just as important as finding the correct quotations to use. Correctly embedded quotations move the reader from the quoted text back into the paragraph smoothly.

Make sure your quote is relevant and useful. Think carefully about the point you are trying to make to support your thesis and evaluate the relevance of the line(s) you have found. Do not add quotes just for the sake of adding words.

INTRODUCE your quotation.

- Set up the quote - identify the speaker and the situation or context of the quote.
- Use a signal phrase to introduce the source and/or speaker. They are key for embedding quotations into your sentences and paragraphs in a smooth and coherent way. Some signal phrases to use are:

- claims	- states	- demonstrates
- highlights	- argues	- explains
- proposes	- notes	- underscores

CITE your quotation.

- Give credit to the original author or source. Follow this rule of thumb: "If in doubt, cite it."
- What should be cited?
 - anything that is quoted word for word directly from the original source
 - anything that is paraphrased from the original source
 - all tables, figures, maps, and etc.
 - anything from electronic sources off the internet
 - any interviews
- Place the direct quote in quotation marks: "..."
- Use an ellipsis to replace any words that you delete: ...
- Include author's last name and page # at the end of the sentence.
- Use MLA style for in-text citations and a Works Cited page.

EXPLAIN your quotation.

- Tell your reader what the quotation means with regard to your topic and how it relates to your thesis statement. In other words, why is this important and what does it have to do with your main point?
- When presenting your quotation, it needs to flow smoothly with the rest of the paragraph. Here are some strategies for embedding your quotation:

- Set off quotations from the sentence with a comma. Capitalize the first word of the quote.
- Built in quotations are built seamlessly into a sentence. They are not set off with commas and usually use the word “that” along with a signal phrase. Do not capitalize the first word of these quotes.
- Introduce quotations with a colon. The sentence that goes before the colon provides some information about the quotation to introduce it. The quotation follows the colon, and the first word in the quotation is capitalized.

To avoid confusing your readers, punctuate quotes correctly, and work them smoothly into your writing. Citations should always be placed at the end of the sentence. All citations/quote integrations must be properly incorporated into your own writing.

QUOTING A SENTENCE

The poet tries to flatter the sun god when he writes, “You made the earth as you wished, you alone” (Lichtheim 76).

QUOTING A FRAGMENT

An Ashanti proverb states that the cause of a country’s ruin “begins in the homes of its people” (85).

QUOTING A QUOTATION

Like the chief in the Ashanti tale, my cousin Jarrel said, “‘Now this is really a wild story’” (Courlander 100).

SHOWING OMISSIONS

According to a Yoruban poem, the god Ogun “kills... the owner of stolen goods” (Beier 95).

SHOWING INSERTIONS

The man grew angry not with the yam, but with the dog, because he didn’t like “[the dog’s] tone” (Courlander 99).

QUOTING LINES OF POETRY

The Egyptians’ tolerance of cultural differences is reflected in the lines, “Their tongues differ in speech, / Their characters likewise; / Their skins are distinct, / For you distinguished the peoples” (Lichtheim 75-78).

QUOTING A SHAKESPEARAN PLAY

Citation should include abbreviated title, act, scene, and line numbers.

Decretas claims, “He was my master, and I wore my life/ To spend upon his haters” (Ant. 5.1.89).

QUOTING EXCLAMATIONS AND QUESTIONS

If a quotation ends with a question mark or an exclamation point retain the original punctuation within the quotation mark and place a period after the citation.

Dorothea Brooke responds to her sister, “What a wonderful little almanac you are, Celia!” (Eliot 7).

LONG QUOTATIONS

For over four lines of poetry or prose, separate the quotation from the text by indenting each line ten spaces from the left margin. Do not use quotation marks. Punctuate the quote **before** the page citation.

At the conclusion of *Lord of the Flies*, Ralph and the other boys realize the horror of their actions:

The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shak and sob too. (Golding 186)

Syntax: Grouping Words into Cohesive Thoughts and Patterns

- Vary your sentence structures to include a mixture of simple, compound, complex, and compound-complex sentences.
- Use a variety of sentence beginnings.
- Alter the lengths of your sentences.

Sentence Beginnings:

In each of the following sentences, a different introductory element is used.

ORIGINAL SENTENCE (subject – verb)

George Orwell worked in Burma for five years and saw many examples of oppressive government policies.

ADJECTIVES

Perceptive and pensive, George Orwell worked for five years in Burma where he saw many examples of oppressive government policies.

ADVERB

Frequently, George Orwell saw examples of oppressive government policies during the five years he worked in Burma.

PREPOSITIONAL PHRASE

For five years, George Orwell worked in Burma and saw many examples of oppressive government policies.

PARTICIPIAL PHRASE

Working in Burma for five years, George Orwell saw many examples of oppressive government policies.

APPOSITIVE PHRASE

A very attentive observer, George Orwell saw many examples of oppressive government policies during the five years he worked in Burma.

ADVERB CLAUSE

When George Orwell worked in Burma, he saw many examples of oppressive government policies.

Varying Sentences:

There are basically only four main sentence structures in the English language. When you can successfully use all four types, you can avoid monotony in your writing.

SIMPLE SENTENCE: The British headmistress changes Santha's name to Cynthia.

COMPOUND SENTENCE: The British headmistress changes Santha's name to Cynthia, and she changes Premila's name to Pamela.

COMPLEX SENTENCE: The British headmistress, who is uncomfortable with Indian names, changes Santha's name to Cynthia.

COMPOUND-COMPLEX SENTENCE: The British headmistress, who is uncomfortable with Indian names, changes Santha's name to Cynthia, and she changes Premila's name to Pamela.

Transitional Words and Phrases

Transitional words and phrases show the relationship between sentence parts, whole sentences, paragraphs, or

larger sections of an essay. Help guide your reader by using appropriate transitions.

To Add Information			To Show Time		
again	another	as well as	after	at first	before
also	too	first, second ... last	during	earlier	eventually
next	in addition	furthermore	finally	formerly	later
besides	moreover	above all	meanwhile	previously	subsequently
not only but ...					

To Give Examples			To Show Location or Directions		
for example	for instance	in fact	above	across	adjacent to
specifically	to illustrate	namely	below	between	close to
			farther on	nearby	opposite

To Compare			To Summarize or Conclude		
also	as well as	in the same manner	as a result	consequently	in other words
likewise	similarly	then again	in short	in summary	therefore

To Contrast			To Assert and Obvious Truth		
otherwise	conversely	unlike	certainly	doubtless	in fact
although	in spite of	yet	naturally	surely	no doubt
despite	nevertheless	but			
however	still	on the other hand			

To Indicate Logical Relationship		
accordingly	as a result	consequently
if ... then ...	therefore	for this reason

For Making an Assertion				For Expressing Agreement			
argue	assert	attest	posit	accept	acknowledge	admire	endorse
believe	claim	emphasize	insist	concur	corroborate	Reaffirm	Verify
maintain	observe	postulate	suggest	allow and concede			
For Posing a Question or Disagreeing				To Make Recommendations			
complain	contend	contradict		advocate	demand	implore	
disavow	refute	reject		suggest	urge		
renounce							

Characterization: Words used to Describe Characters and their Attitudes					
absorbed	aggressive	aloof	ambitious	amorous	anxious
apathetic	argumentative	arrogant	bitter	bored	carefree
careless	cautious	churlish	compassionate	conceited	conniving
curious	deceitful	demure	detached	devious	devoted
dishonest	easygoing	envious	exacting	frantic	fretful
gregarious	intelligent	inquisitive	introspective	irritable	loquacious
manipulative	menacing	mendacious	naïve	nervous	noble
outgoing	patient	picky	scrupulous	self-conscious	sincere
sloppy	spontaneous	suspicious	talkative	tenacious	testy
uninvolved	unpredictable	vindictive	welcoming	wise	worried

Academic Language for Describing an Author's Style of Writing							
abstract	colloquial	complex	concrete	descriptive	argumentative		figurative
florid	homespun	conversational	informal	instructive	long-winded	metaphorical	objective
poetic	precise	reasoned	scholarly	symbolic	representational	understated	

Academic Language for Describing Tone

Tone is the attitude of the author toward his topic. It can be inferred through his choices in diction, images, and details.

Positive Tone/Attitude Words					
amiable	amused	appreciative	authoritative	benevolent	brave
calm	cheerful	cheery	compassionate	complimentary	confident
consoling	content	dreamy	ecstatic	elated	elevated
encouraging	energetic	enthusiastic	excited	exuberant	fanciful
friendly	happy	hopeful	impassioned	jovial	joyful
jubilant	lighthearted	loving	optimistic	passionate	peaceful
playful	pleasant	proud	relaxed	reverent	romantic
soothing	surprised	sweet	sympathetic	vibrant	whimsical

Negative Tone/Attitude Words					
accusing	aggravated	agitated	angry	apathetic	arrogant
artificial	audacious	belligerent	bitter	boring	brash
childish	choleric	coarse	cold	condemnatory	condescending
contradictory	critical	desperate	disappointed	disgruntled	disinterested
facetious	furious	harsh	haughty	hateful	hurtful
indignant	inflammatory	insulting	irritated	manipulative	obnoxious
outraged	passive	quarrelsome	shameful	snooty	superficial
surly	testy	threatening	tired	uninterested	wrathful

Humor-Irony-Sarcasm Tone/Attitude Words					
amused	bantering	bitter	caustic	comical	condescending
contemptuous	critical	cynical	disdainful	droll	facetious
flippant	giddy	humorous	insolent	ironic	irreverent
joking	malicious	mock-heroic	mock-serious	patronizing	pompous
quizzical	ribald	ridiculing	sad	sarcastic	sardonic
satiric	scornful	sharp	silly	taunting	teasing
whimsical	wry				

Sorrow-Fear-Worry Tone/Attitude Words					
aggravated	agitated	anxious	apologetic	apprehensive	concerned
confused	dejected	depressed	despairing	disturbed	embarrassed
fearful	foreboding	gloomy	grave	hollow	hopeless
horrific	horror	melancholy	miserable	morose	mournful
nervous	numb	ominous	paranoid	pessimistic	pitiful
poignant	regretful	remorseful	resigned	sad	serious
serious	sober	solemn	somber	staid	upset

Neutral Tone/Attitude Words					
admonitory	allusive (not illusive)	apathetic	authoritative	baffled	callous
candid	ceremonial	clinical	consoling	contemplative	conventional
detached	didactic	disbelieving	dramatic	earnest	expectant
factual	fervent	formal	forthright	frivolous	haughty
histrionic	humble	incredulous	informative	inquisitive	instructive
intimate	judgmental	learned	loud	lyrical	mater-of-fact
meditative	nostalgic	objective	obsequious	patriotic	persuasive
pleading	pretentious	provocative	questioning	reflective	reminiscent
resigned	restrained	seductive	sentimental	serious	shocking
sincere	unemotional	urgent	vexed	wistful	zealous

Combining Words for a More Precise Description of Tone			
cautious speculation	cautious skepticism	violent indignation	awe-struck fascination
weary resignation	delightfully sentimental	solemn apprehension	tolerant acceptance
analytic objectivity	deep despair	aloof disinterest	gentle mockery
unalloyed suspicion	calm assurance	dramatic revelation	indulgent tolerance
excited enthusiasm	unqualified appreciation	unqualified endorsement	disapproving dismissal
morally admirable	pretended indifference	apprehensive resolve	fundamental dissatisfaction
apologetic regret	affectionate delight	flippant sarcasm	sentimental regret
philosophical resignation	apologetic approval	grudging admiration	lofty indifference
fascinated curiosity	politically offensive	carelessly irrelevant	casual indifference
excited expectation	apathetic acceptance	self-righteous pomposity	momentary doubt
skeptical suspicion	disguised irony		

Academic Language for Describing Mood					
Mood: Sometimes the Tone (attitude the writer takes towards a subject) will set the Mood (emotional climate of the piece)					
aloof	bleak	dark	delirious	dismal	eerie
elegiac	energized	haunting	lonely	ominous	peaceful
playful	quizzical	reproachful	satiric	serene	soothing
suspenseful	sympathetic	tense	threatening	uplifting	whimsical

Academic Language for Describing an Author's Diction						
The connotation or associations of word choice. Just as with tone, all works have diction. Again, you must specify or qualify the diction. Instead of "The author's diction was interesting," say, "Salinger's slang-filled, often profane diction in <i>The Catcher in the Rye</i> captures the voice of its teenage narrator."						
jargon	euphemistic	poetic	vulgar	moralistic	pedantic	scholarly
pretentious	slang	insipid	sensuous	idiomatic	informal	colloquial
formal	precise	cultured	esoteric	picturesque	learned	symbolic
homespun	simple	plain	connotative	trite	obscure	emotional
literal	provincial	obtuse	detached	bombastic	contrite	figurative
Examples: When I told Dad I screwed up on the exam, he blew his top. (Colloquial, figurative) I had him on the ropes in the fourth and if one of my short rights had connected, he'd have gone down for the count. (Jargon)						

SOAPSTone: Analysis and Function

An **author's diction** depends on *subject, purpose, occasion, and audience* – IT IS CONTROLLED BY PURPOSE!

SUBJECT: The subject often determines how specific or sophisticated the diction needs to be. For example, articles on computers are filled with specialized language: e-mail, e-shopping, web, interface. Many topics generate special vocabularies to convey meaning.

PURPOSE: The writer's purpose – *whether to persuade, entertain, inform* – determines diction. *Words chosen to impart a particular effect on the reader reflect the writer's purpose.* For example, if an author's purpose is to inform, the reader should expect straightforward diction. On the other hand, if the author's purpose is to entertain, the readers will likely encounter words or phrases that are ironic, whimsical, or unexpected.

OCCASION: In what style of writing will your words be read? **Formal** diction is reserved for scholarly writing and serious texts. **Informal** diction is often used in narrative essays and newspaper editorials. **Colloquial** diction and **slang** are typically used to capture the language of a particular time frame or culture. **Vulgar** diction – “save it for the streets”.

AUDIENCE: The type of diction a writer uses depends on the audience (readers; listeners). An author who uses sophisticated diction knows he is writing for an intelligent audience. An author who uses more informal diction knows he is writing for an audience of varied intelligence.





How does one analyze diction?

1. Look for **specific words or short phrases** that seem stronger than the others. Diction is NEVER the entire sentence.
2. Look for a **pattern** (or similarity) in the words the writer chooses (Do the words imply sadness, happiness, etc.?). This pattern helps to create a particular kind of diction.
3. Look for **repetition** of the same words or phrases. Repeating the same word or phrase enables the reader to emphasize a point, feeling, etc.
4. When writing an essay in which you analyze the diction of a writer, **avoid stating**, “The writer used diction ...”. Think about it: This is obvious, since diction IS the words on the page; without them, the page would be blank! :)

INSTEAD, say: “The writer creates _____ diction through the use of ...” OR “The language of the text is _____.”

Taboo Words and Phrases

Good	Neat (as slang)
Bad	Got
Stuff (as a noun)	Plus (instead of and, in addition, also, etc.)
Things	Yeah, yes, yep, and sure
Nice	Nah, no, and nope
So	Uh and um
Wanna (instead of want to)	Like (unless used for comparisons)
Gonna (instead of going to)	Nuthin (instead of nothing)
Shoulda and should of (instead of should have)	Hi and bye
Woulda and would of (instead of would have)	Stupid and dumb
Coulda and could of (instead of could have)	All slang (cool, wicked, awesome, etc)
Sorta (instead of sort of)	Numbers (all numbers under 100 must be written as a word
Kinda (instead of kind of)	UNLESS it is a measurement, date, time, or year)
Made up (instead of created, invented, etc.)	Symbols and abbreviations (@, #, LOL, 4EVA, w/, luv, im, ya, etc.)
Cuz or cause (instead of because)	Guys
Dude	Hard (instead of difficult, challenging, etc.)
Kid	Weird (instead of bizarre, unusual, etc)
Duh	He/she goes (instead of he/she did)
Sup or what's up	Get (instead of understand)
Funner or funnest (instead of more fun and most fun)	Pain (instead of annoying, irritating, etc)
Sweet (as slang)	Expressions or exclamations (oh no!, wow!, yikes!, oops!, hey!, etc.)
Okay and ok	In Conclusion
Ever	First person point of view
Ain't	Clichés or worn out expressions
Lots (instead of a lot)	Fragments (too short-missing Subject or Verb)
Till (instead of until)	Run-ons (too long-missing punctuation)
Tons (instead of a lot)	
Fine	
Sorts (as a noun)	
Loads (as a noun)	

PPS Common Correction Symbols			
Symbol	Meaning	Incorrect Sentence	Corrected Sentence
	Capitalization Needed	The <u>d</u> odgers play in <u>l</u> os <u>a</u> ngeles.	The Dodgers play in Los Angeles.
VT	Verb Tense	VT I never <u>work</u> as a cashier until I got a job at Target.	I never worked as a cashier until I got a job at Target
AG	Subject-verb agreement and/or pronoun antecedent agreement	AG The manager <u>work</u> hard. AG Joe <u>do</u> good work. AG The <u>boys</u> go fishing every day, but <u>he</u> never comes home with his catch.	The manager works hard. Joe does good work. The <u>boys</u> go fishing every day, but <u>they</u> never come home with his catch.
TS	Tense Shift	TS After I went to the store, I <u>eat</u> the ice cream I bought.	After I went to the store, I ate the ice cream I bought there.
	Close Space	Every  one works hard.	Everyone works hard.
^	Insert something	^{ask} Please don't <u>me</u> that question. ^	Please don't ask me that question.
#	Space Needed	# Goingto class is awesome. ^	Going to class is awesome.
SP	Spelling	sp The maneger is my aunt.	The manager is my aunt.
	Delete (not necessary)	The student she studies all the time.	The student studies all the time.
RO	Run On	My favorite Mediterranean spread is hummus it is very garlicky.	My favorite Mediterranean spread is hummus; it is very garlicky.
SF	Sentence Fragment	When you finally take the test after studying all night long	The worst part of the day will be over when you finally take the test that you studied for all night long.
WC	Word Choice	WC The food is delicious, <u>besides</u> , the restaurant is always crowded.	The food is delicious; therefore, the restaurant is always crowded.

~	Wrong Order	Friday <u>always</u> <u>is</u> our busiest day.	Friday is always our busiest day.
//	Faulty Parallelism	He enjoys watching movies, riding his bicycle, <u>and to go</u> fishing.	He enjoys watching movies, riding his bicycle, and going fishing.
AWK	Awkward	The toys in the room were thrown about the room after the playdate.	During the play date, the toys had been thrown about the room, leaving it a mess.
AVP	Active/Passive (purge to be verbs)	The letter was mailed by Marilyn.	Marilyn mailed the letter.

Composition Error Symbols

Symbol	Meaning	Explanation	Action Needed
???	Confusing Passage	Ideas are not clear to the reader	Clarify ideas and revise accordingly.
Red.	Redundant	Writer has already said this	Take out repetitive information. Provide reasoning rather than repetition.

Formatting Correction Symbols

Symbol	Meaning	Explanation	Solution
¶	Paragraph	Paragraph covers unrelated/new topic.	Look for a break in thoughts/ideas and revise accordingly.
→	Indent	The beginning of a paragraph should be indented.	Hit the tab button on the keyboard.
MLA	Not in MLA Format	Citations and/or essay format incorrect.	Use Owl Purdue website for model of accurate citation/formatting.