The Writer's Manual

2015-2016
Upper St. Clair High School
English Department

Revised
Summer 2015

IMPORTANT

Each student in Upper St. Clair High School will receive one free copy of The Writer's Manual. Information related to the research process will be used in all courses which require research. It is the student's responsibility to keep this manual throughout his or her high school years. There is a fee for a replacement copy.

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INTRODUCTION

Upper St. Clair High School is committed to helping students become effective writers. Across the curriculum, teachers encourage students to express themselves through the written word. Although inspiration, creativity, and personal style affect writing in profound ways, effective writing also requires thoughtful deliberation and knowledge: understanding of the writing process, effective organizational patterns, various modes of writing, standard conventions related to grammar and usage, and reliable methods of evaluation. Students need to learn that which brings substance and clarity to writing. Students and teachers need to speak a common language as they discuss the dynamic process known as writing.

This manual introduces, reviews, and clarifies aspects of effective writing to help Upper St. Clair students improve and enhance their ability to express themselves in their writing. The manual presents information taken in part from the following books which students may want to consult for additional information:

Gibaldi, Joseph. MLA Handbook for Writers of Research Papers. 7th ed. New York: Modern Language Association of America, 2009.

Hacker, Diana. A Pocket Style Manual. 3rd edition. New York: Bedford, 2000.

---. A Writer's Reference. 4th edition. New York: Bedford, 1999.

Holman, C. Hugh and Harmon, William. A Handbook of Literature. 6th ed. New York: Macmillan, 1992.

Sebranek, Patrick, Dave Kemper, and Verne Meyer. Writers INC.: A Student Handbook for WRITING and LEARNING. Wilmington: Houghton Mifflin, 2001.

THE WRITING PROCESS

PREWRITING--Choosing a subject and gathering ideas

1. Search for a meaningful writing idea--one that interests you and meets the requirements of the assignment.
2. Use a selecting strategy (listing, clustering, freewriting, etc.) to identify possible subjects.
3. Learn as much as you can about the subject you choose.
4. Decide on an interesting or important part of the subject (your focus) to develop. Express your focus in a thesis statement.
5. Think about an overall plan or design for organizing your writing. This plan can be anything from a brief list to a detailed outline.

WRITING THE FIRST DRAFT-- Connecting your ideas

1. Write the first draft while your prewriting is still fresh in your mind.
2. Set the right tone by giving your opening paragraph special attention.
3. Refer to your plan of organization, but be flexible. A more interesting route may unfold as you write.
4. Don't worry about getting everything perfect at this point; concentrate on developing your ideas. (If you're working on a computer, save a copy of each draft.)

REVISING--Improving your writing

1. Review your first draft, checking the ideas, organization, and voice of your writing.
2. Ask an objective reader to react to your work.
3. Add, cut, reword, or rearrange ideas as necessary.
4. Carefully assess the effectiveness of your introduction and conclusion.
5. Look for special opportunities to make your writing as meaningful and interesting as possible.

EDITING--Checking for style and accuracy

1. Edit your revised draft for sentence smoothness and word choice.
2. Check for errors in usage, punctuation, capitalization, spelling, and grammar.
3. Consult a dictionary, a thesaurus, and a grammar handbook as needed.
4. Ask a reliable reader to check your writing for errors you may have missed.
5. Prepare a neat final copy of your writing.
6. Proofread the final draft for errors before submitting it.

PUBLISHING--Sharing your work

1. Share the finished product with your teacher, writing peers, friends, and family members.
2. Decide if you are going to include the writing in your portfolio.
3. Consider submitting your work to a school, local, or national publication. Be sure to follow the requirements for submitting manuscripts.

(From Writers INC: A Student Handbook for WRITING and LEARNING.)

THE THESIS STATEMENT

focus/controlling idea/central premise

One of the most challenging yet essential tasks in essay composition is formulating a thesis statement. When a writer successfully crafts the thesis, he prepares an assertion/assumption/inference and evidence to support this claim. A thesis statement

- appropriately addresses the audience and purpose
- identifies the focus of your essay
- sets the tone of your essay
- can be supported with details, reasons, evidence
- controls what information stays in or goes out of your essay
- conveys what you will explain, analyze, prove, etc.
- tells the reader what to expect in your essay

The Formula:

A SPECIFIC SUBJECT
+ ATTITUDE (CONDITION, POSITION)
= EFFECTIVE THESIS

Topic: **Air Pollution in America**
Possible Thesis Statements:

- Air pollution has had a dramatic effect on Americans.
- Air pollution has been the primary cause of numerous health-related problems for Americans.
- Public concern over the long-range effects of air pollution has forced several major industrial reforms.

(**NOTE:** Each of the above thesis statements becomes more specific than the one listed above and thus becomes a stronger choice).

ORGANIZATIONAL PATTERNS

Once you have considered your thesis and supporting material, it is time to think about how you will organize your paper. Different patterns work best for different subjects. Below you will find the most common patterns. You may also find that these organizational terms define various types of essays you may be assigned to write.

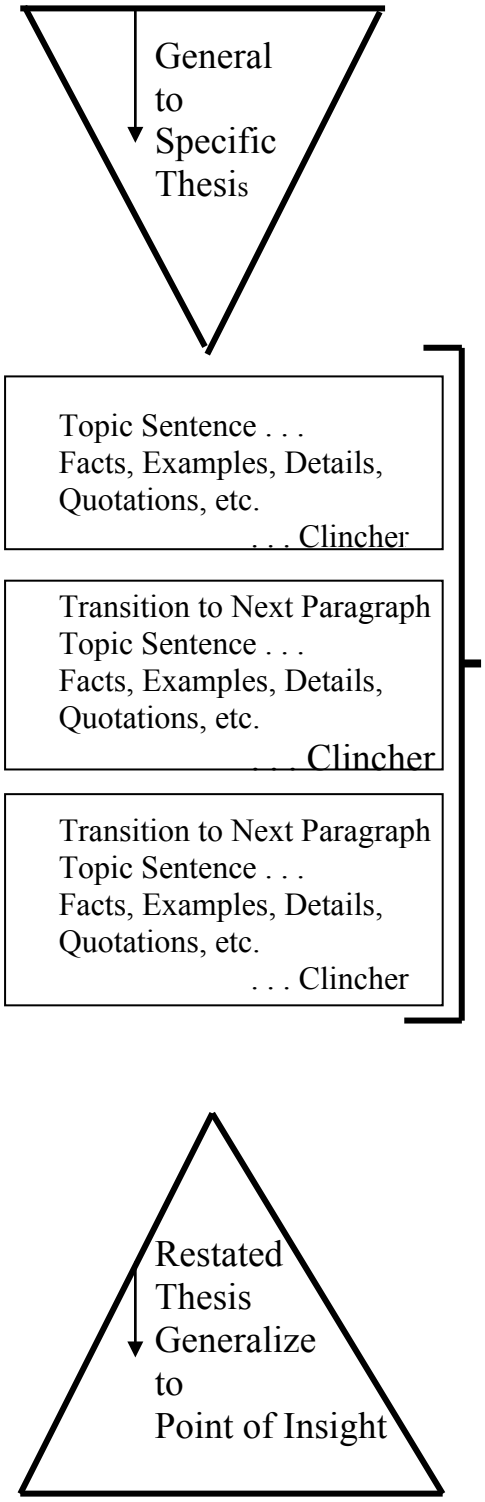
- **Cause and Effect**: In this pattern the writer considers an event and factors or events leading up to it, as well as any connections that have occurred. Often, the writer first provides a general statement of cause and then discusses the effects.
- **Chronological**: In this pattern the focus is on the time sequence of events. It is often used when the reader wishes to explain events or to summarize steps. It is most often used in the narrative mode of writing.
- **Comparison/Contrast**: In this pattern one subject or viewpoint is compared or contrasted with another. The writer's purpose, then, is to convey either the subjects' similarities or differences. This examination may be accomplished through a sub-organizational pattern of point by point (where the writer addresses each element of both subjects) or block format (where the writer devotes the first section to one point of view and the second section to the other).
- **Deductive**: In this pattern the writer first states a general idea and follows with specific reasons, examples, or facts.
- **Definition**: In this pattern, which is also called classification, the writer explains a term, an idea, a procedure, etc. Define your topic by the class to which it belongs. Then discuss differences or similarities with others in that class. This organization is used most often in an informational mode.
- **Importance**: In this pattern the most effective approach is to discuss the least important detail first and progress to the most important; however, the inverse may be used in journalistic writing.
- **Inductive**: In this pattern the writer presents specific details which lead to a general statement or conclusion.

- **Point/Counterpoint**: In this pattern the writer uses one paragraph to state each point and support it with evidence. Each point is followed by an opposing view related to that point and evidence that supports its objection. (Use one paragraph for each counterpoint and its evidence.) In some cases, the writer may choose to follow each objection with a rebuttal, using one paragraph to invalidate each counterclaim.

- **Problem/Solution**: In this pattern the writer states a problem and then presents one or more solutions.

- **Spatial**: In this pattern, which is also called the order of location, the writer describes details based on location in space. In general, the movement is consistent, following a planned format, for example top to bottom, left to right, etc. It is often utilized in descriptive and narrative writing.

FORMAT OF A MULTI-PARAGRAPH ESSAY



Introduction

- Catch the reader's attention by presenting a relevant example, statistic, opinion, story, quotation, definition, etc.
- Give the reader any important background information necessary for his/her understanding of the thesis.
- Narrow your topic to your specific thesis statement which should prepare the reader for the focus of the body of the paper.

Body Paragraphs

- Present evidence to support the thesis.
- Organize and arrange the paragraphs in a meaningful order.
- Use transitional words and phrases to move the reader from one idea to the next.
- Begin a new paragraph when there is a shift in thought or topic.
- Determine the appropriate number of paragraphs in the body depending on thesis complexity, quantity of support available, and subtopics in which the main point is delineated.

Conclusion

- Begin by reinforcing your thesis, but state it in different words.
- In longer papers, you may summarize the main points presented in the body.
- Present a final point of insight or idea of significance that evolves logically from the evidence presented in the essay.

WRITING IN VARIOUS MODES

The state of Pennsylvania has identified three modes (types) of writing to be among the most important in school and in life and, therefore, the most appropriate for the state assessment. The three modes are narrative writing, informational writing, and persuasive writing. Throughout each school year in various disciplines, students should practice writing in these three modes.

Reading Prompts for a Variety of Modes

When taking the state assessment, students should carefully examine the wording of prompts, whether in an essay or test format. Once the student determines the type of writing he or she is being asked to do, he/she can proceed with the writing process. Sometimes the differences are subtle. The examples below, taken from the PSSA Writing Assessment Handbook, were administered in a sixty-minute, structured setting. Although they deal with the same topic, the focus varies depending upon the wording of the prompt. Look carefully at the bold words which signal the mode of writing required by the prompt.

Narrative

Just as students influence teachers, teachers also influence students. Select one teacher who has made the greatest impact on you. Write **about an experience that shows** how your teacher affected you profoundly.

Informational

Just as students influence teachers, teachers also influence students. Select one teacher who has made the greatest impact on you. Write **to explain** how your teacher profoundly affected you.

Persuasive

Just as students influence teachers, teachers also influence students. A teacher who has made a great impact on you is a candidate for an award. Write **to convince** the selection committee that this teacher does or does not merit this award.

Narrative Writing

Narrative writing tells a story or relates an incident. Whether the subject stems from an actual or a fictitious experience, this type of writing depends upon development of setting, point of view, plot, and characters. When you see any of the following words or phrases in a prompt, you are being asked to compose a narrative essay: *imagine, describe, write a story, tell about an experience.*

Narrative writing can be classified as either *personal narrative* or *imaginative narrative*. Personal narratives are stories based upon a writer's own experiences or memories. Imaginative narratives require a writer to invent a story rather than relate a real experience.

Much of this type of writing is reflective and begins with a personal need to examine some aspect of the writer's world. This type of writing differs from informational and persuasive writing because it is more personal and more reflective.

Before writing:

- Choose a specific event, the relevant details, and the purpose or meaning you attach to that event.
- Determine the tone, point of view, and characters (if necessary).

During writing:

- Consider using a topic sentence which will establish your topic, your tone, and the point of view you have chosen.
- Determine your use of an organizational pattern. Chronological order is the most common and effective.
- Use details, including sensory words, and consider the use of dialogue, suspense, vivid language, and action to energize your narrative.

After writing:

- Review your essay to ensure that you have
  - -- focused on a specific event or experience, as well as a point or meaning you wish your reader to gain from your narrative.
  - -- conveyed your tale clearly.
  - -- formed an effective piece which flows smoothly.
  - -- corrected conventions (spelling, grammar, and sentence structure).

Informational Writing

Informational writing shares knowledge and conveys messages, instructions, or ideas. The writer's purpose is to present, organize, or evaluate information. Informational writing follows the structure of thesis-plus-support. It is a common writing mode in academic, personal, and job-related areas.

When you see any of the following words in a prompt, you are being asked to compose an informational essay*: inform, explain, illustrate, examine, discuss*. Remember that in this type of writing you must remain objective. Informational writing differs from persuasive or narrative writing in that you are not putting forth an opinion or simply relating an event. Rather, you are presenting information clearly and thoroughly in support of your thesis.

Before writing:

- Define the topic, narrowing it to refine your focus.
- Think about what you already know about your topic. Depending upon the assignment, you may be able to complete the essay based upon your current knowledge or you may need to research additional information.
- Decide on a clear thesis statement which presents a significant aspect of your topic.

During writing:

- Formulate your supporting points and develop them by citing specific facts, examples, details, quotations, etc.
- Determine an appropriate organization for your essay. *Order of importance* is a common and effective structure. Other organizational patterns useful in informative writing are *comparison/contrast, problem/solution, and cause/effect* (see pages 4 - 5).

After writing:

- Review your essay to ensure that you have
  - -- focused on your thesis throughout the essay.
  - -- supported your thesis with sufficient proof.
  - -- remained objective in your treatment of your thesis.
  - -- corrected conventions (spelling, grammar, and sentence structure).

Argumentative Writing

Argumentative writing is commonly used in editorials, advertisements, speeches, letters, articles, and reviews. The writer's purpose is to take a stance on one side of a valid argument, present both sides of the argument to the reader, and use evidence to substantiate his/her position and refute the opposing argument. By the end of the argumentative piece, the reader can either adopt or reject the writer's argument. When you see any of the following words in a prompt, you are being asked to compose an argumentative essay: refute, defend, argue, and debate. The thesis of an argumentative essay should be specific, timely, worthwhile, and arguable, and must be one for which you can gather evidence of support, not simply a matter of personal opinion. Persuasive writing differs from informational writing in that the purpose is not to inform, explain, or entertain, but to use evidence to support an argument, by both proving your side and disproving the opposing side.

Before writing:

- Determine both sides of your argument and which position you will take.
- Gather information about both sides of your argument.
- Identify your thesis, which must present an arguable point.

During writing:

- Formulate your supporting points and present them using facts, reasons, statistics, incidents, and examples.
- Document your sources when necessary.

- Determine an appropriate organization of the essay. Consider variations of the point/counterpoint organizational structure.
- Conclude the essay with a call to action or point of greater insight.

After writing:

- Review your essay to ensure that you have
  -- presented a consistent arguable point throughout the essay.
  -- supported your argument and counterargument with clear facts, examples, etc.
  -- indicated to your reader the opinion or action you wish him or her to consider.
  -- corrected conventions (spelling, grammar, and sentence structure).

INTRODUCTION TO THE RESEARCH PAPER

The MLA (Modern Language Association) Handbook for Writers of Research Papers describes a set of conventions governing the written presentation of research. Following the logical steps in research and writing will simplify and clarify the student writer's task. Upper St. Clair High School has adopted this MLA documenting format. As you prepare your research paper, use the information and examples given here as reference tools. The following introduction is based on the MLA Handbook.

The Research Paper

A research paper is, first and foremost, a form of written communication. Like other forms of nonfiction writing--letters, memos, reports, essays, articles, books--it should present information
and ideas clearly and effectively.

Although the research paper has much in common with other forms of writing, it differs by relying on sources of information other than the writer's personal knowledge and experience. It is based on primary research, secondary research, or a combination of the two. Primary research involves the study of a subject through firsthand observation and investigation, such as conducting a survey or carrying out a laboratory experiment; secondary research entails the examination of studies that others have made of the subject. Many academic papers, as well as many reports and proposals required in business, government, and other professions, depend on secondary
research.

Research will increase your knowledge and understanding of a subject and will lend authority to your ideas. The paper based on research is not a collection of other persons' thoughts and words; it is a carefully constructed presentation of ideas that relies on research sources for clarification and verification. While you must fully document the facts and opinions you draw from your research, the documentation should not do more than support your statements and provide concise information about the research cited; it should never overshadow the paper or distract the reader from the ideas you present. When students are asked to write research papers, however, they often become so preoccupied with gathering material, taking notes, compiling bibliographies, and documenting sources that they forget to apply the knowledge and skills they have acquired through previous writing experiences.
This discussion, therefore, begins with a brief review of the steps often outlined for expository (informational) writing. Although few writers follow such formal steps, keeping them in mind can suggest ways to proceed as you write:

- Select a subject that interests you and that you can treat within the assigned limits of time and space.

- Determine your purpose in writing the paper. For example, do you want to describe something, explain something, argue for a certain point of view, or persuade your reader to think or do something?

- Consider the type of audience for whom you are writing. For example, is your reader a specialist or a nonspecialist on the subject, someone likely to agree or disagree with you, someone likely to be interested or uninterested in the subject?

- Develop a thesis statement expressing the central idea of your paper.

- Gather your ideas and information in a preliminary list, eliminating anything that would weaken your paper.

- Consult secondary sources to ensure that the development of your thesis is thorough, thoughtful, and accurate.

- Arrange materials in an order appropriate to the aims of the paper and decide on the method or methods you will use in developing your ideas (*e.g.* definition, classification, analysis, comparison and contrast, example).

- Make a detailed outline to help you keep to your plan as you write.

- Write a preliminary draft, including a well-developed introduction, the body, and a conclusion.

- Read your preliminary draft critically and improve it by revising, rearranging, adding, and eliminating words, phrases, and sentences to make the writing more effective. Follow the same procedure with each subsequent draft.

- Proofread the final draft, correcting any errors in standard conventions.

- Prepare the final manuscript according to the MLA format and your teacher's specifications.

- As you prepare and write research papers, always remember that no set of conventions for preparing a manuscript can replace lively and intelligent writing and that no amount of research and documentation can compensate for a poor presentation.

SELECTING A TOPIC

All writing begins with a topic. If you have some freedom in choosing what to write about, consider a subject that interests you. You should visit the library to determine whether enough serious work has been done on the subject to permit adequate research and whether the pertinent source materials are readily available.

In selecting a topic, keep in mind the time allotted to you and the expected length of the research paper. "Twentieth-Century World Politics" would obviously be too broad a subject for a ten-page research paper. Students commonly begin with fairly general topics and then refine them, by research and thought, into more specific ones. Here again, preliminary reading will be helpful. Consult books and articles as well as some general reference works, such as encyclopedias, and try to narrow your topic by focusing on a particular aspect or a particular approach. A student initially interested in writing on Shakespeare's imagery, for instance, might decide after some careful thought and reading to focus on the blood imagery in Macbeth; the topic "Modern Technology and Human Procreation" could likewise be narrowed to "The Failure of Surrogate Motherhood."

Before beginning the project, make sure you understand the amount and depth of research required, the degree of subjectivity permitted, and the type of paper expected. Confer with your instructor if you need help in understanding the assignment or in choosing an appropriate topic.

COMPILING A WORKING BIBLIOGRAPHY

A working bibliography identifies sources of information--such as books, essays and articles from periodicals and electronic media--from which you might draw material for your paper. A working bibliography is compiled by searching for titles that sound promising as sources of information. Your preliminary reading may provide some of your first titles. The card catalog/ACCESS PA, POWER Library, and Gale Discovering Collection are credible sources for information on your topic. In addition, you may want to explore appropriate portable databases or the internet. Please consult your teacher concerning acceptable electronic references for your research.

The working bibliography will change as you add new sources which are often found in the bibliographies and notes of the books and articles you consult. The Works Cited page of your paper is your final bibliography; it lists the sources from the original working bibliography which you actually have used in your paper.

Index Cards

Use index cards to compile your working bibliography. Work with one standard card size (3x5 or 4x6). Listing potential sources of information on sheets of paper does not allow for the kind of flexibility provided by cards. Cards can be rearranged, reorganized, added or eliminated as often as you wish. Correct bibliography cards serve two important functions: they are an efficient tool for finding information, and they provide the necessary information needed to complete the Works Cited page. Remember to check the accuracy of your bibliography cards when you actually use a source. All of the required information for each bibliography must be completely cited or the source is invalid.

Bibliography Card Format

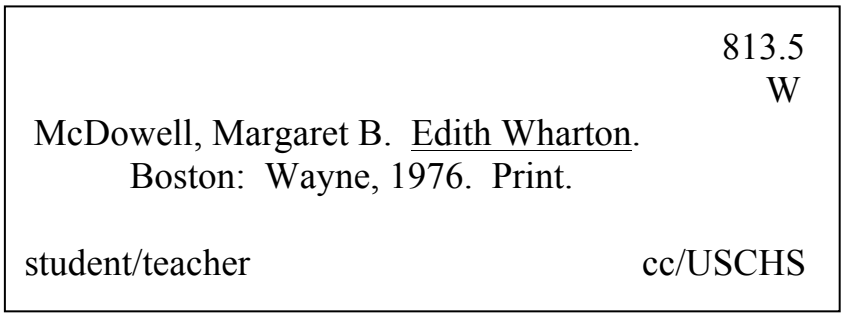
The correct format for your bibliography cards is illustrated in the section titled "Preparing the Works Cited--Sample Entries." Entries are not the same for books, essays, or articles. Students should add certain information to two or three corners of each bibliography card to facilitate its use:

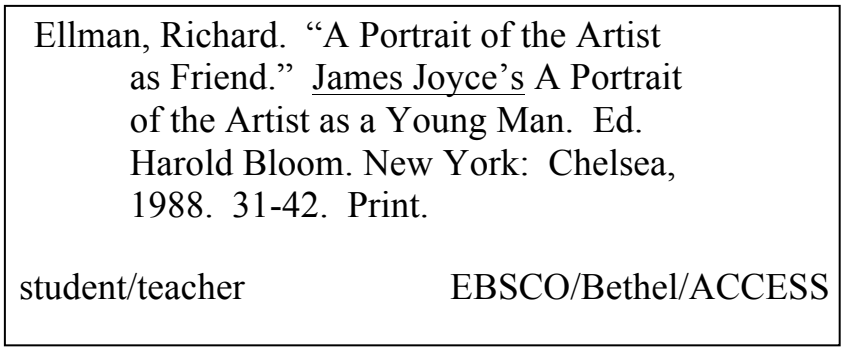
1. Lower right-hand corner
   The library and source where the work can be found
   (eg. cc/USCTL, Gale/USCHS, EBSCO/USCHS, NET/USCHS)

2. Lower left-hand corner — Student name and teacher name

3. Upper right-hand corner — Call number if the source is a book.

Sample Bibliography Cards
Book/Essay from a Book





NOTE: When compiling bibliography cards, you must make a separate card for each individual essay. Even though you may have made a card for the book, you need a card for each essay you will use from that book as well.

Article from a Periodical

Walters, Janice. "The Great Gatsby as Art." English Journal (1985): 13-16. Print.

student/teacher USCTL

Article from an Online Database

LaRocca, Charles. "Stephen Crane's Inspiration." American Heritage (1998): n. pag. Magill On Literature. Web. 27 Aug. 2009.

student/teacher EBSCO/USCHS

Article from the Web

Sorrentino, Paul, ed. "Stephen Crane in America." Stephen Crane Studies. The Stephen Crane Society. 26 Feb. 2002. Web. 25 Sept. 2007. <website> (opt)

student/teacher NET/USCHS

PREPARING THE WORKS CITED--SAMPLE ENTRIES

BOOKS

1. A book by one author

Gurko, Leo. *Ernest Hemingway and the Pursuit of Heroism*. New York: Cromwell, 1968. Print.

NOTE: Use appropriate shortened forms to give the place of publication or the publisher's name (Random for Random House).

2. A book by 2 or 3 authors

Alderman, Ellen and Caroline Kennedy. *The Right to Privacy*. New York: Knopf, 1995. Print.

3. 2 or more books by the same author

Traversi, Derek A. *An Approach to Shakespeare.* Garden City: Anchor, 1969. Print.
---. *Shakespeare: The Last Phase.* Stanford: Stanford UP, 1955. Print.

NOTE: When naming university presses, abbreviate university and press as U and P (Harvard UP, U of Chicago P).

4. A book with a title in its title

Gellens, Jay, ed. *Twentieth Century Interpretations of A Farewell to Arms.* Englewood Cliffs: Prentice-Hall, 1970. Print.

NOTE: When citing a book that includes a title of another book within its title, italicize the main title but do not italicize the shorter title (*A Casebook on John Steinbeck's* Of Mice and Men). Be sure to also include the page range of the entire essay.

5. A book with an editor

Bloom, Harold, ed. *J.D. Salinger.* New York: Chelsea House, 1987. Print.

6. An essay in a book of collected criticism

Parker, David. *"Two Versions of the Hero." F. Scott Fitzgerald's The Great Gatsby.* Ed. Harold Bloom. New York: Chelsea House, 1986. 29-44. Print.

7. A signed article in a PRINT reference book *(including encyclopedia entries)*

Tobias, Richard. *"Thurber, James."* Encyclopedia Americana. 14th ed. 2008. Print.

NOTE: Use Arabic numerals except in the cases of titles of persons.

8. An unsigned article in a PRINT reference book *(including encyclopedia entries)*

"Best Dressed Women of All Time." Encyclopedia of Fashion. 3rd ed. 2003. Print.

9. A Book with a Translator

Calvino, Italo. *The Uses of Literature.* Trans. Patrick Creagh. San Diego: Harcourt, 1986. Print.

10. Ebook/Online Book

Salinger, J.D. *The Catcher in the Rye*. Penquin, 2010. Ebook.

PERIODICALS/JOURNALS

11. An article in a PRINT magazine/journal

Author, *"Title of article."* Magazine/Journal title volume number.issue number (year of publication): page numbers. Print.

Constanza, Robert. *"Economics As a Life Science."* Bioscience 51.2 (2001): 154-155. Print.

12. PRINT newspaper citation

Chute, Eleanor. *"Schools Borrow Funds As State Cash Flow Stalls."* Pittsburgh Post-Gazette 26 Aug. 2009: Print.

OTHER SOURCES

13. Published interview

Name of person(s) interviewed, "Title of interview if it was published/broadcast" or Interviewed by name of interviewer. Name of publication, program or recording where interview was published, place of interview (if known), city of interview, date of interview (day, month, year). Media type if applicable (e.g. Television, DVD, Radio, etc.).

Blackmun, Harry. Interview by Ted Koppel and Nina Totenberg. Nightline. ABC. WABC, New York, 5 Apr.1994. Radio.

14. Personal interview

Name of person(s) interviewed. Kind of interview (Personal interview, Telephone interview), date of interview (day, month, year).

Angelo, Louis. Personal interview. 20 Sept. 2008.

ELECTRONIC SOURCES

15. Video/DVD

Director's name, dir. *Title of VHS/DVD.* Distributor, year of release. DVD or VHS.

Steven Spielberg, dir. *Amistad.* Dreamworks, 1998. VHS.

16. E-mail message

Sender's name. "Title of message from subject line." Message to _____. Date sent. E-mail.

Despines, J. "Schedule change for library." Message to Ms. Tungate. 30 May 2009. E-mail.

17. Internet citation

Author/Creator (if known). "Title of Page or Document." *Title of overall site.* Publisher or sponsor of site/ if not available, use N.p., (comma here) Date of publication (day, month, year) followed by a period; if no date, use n.d. (followed by a period). Web. Date of access (day, month, year). If required, URL address in angle brackets <http://address/filename>.

Examples with and without URL:

Mintz, S. "Native America on the Eve of Contact." *Digital History*. College of Education University of Houston, Nov. 2006. Web. 16 Nov. 2006. <http://www.digitalhistory.uh.edu>.

"Bermuda." *CIA World Factbook*. United States Central Intelligence Agency, 2001. Web. 17 Dec. 2006. <http://www.odci.gov/cia/publications/factbook>.

"Pittsburgh, PA." Map. *Google Maps*. Google, 15 May 2009. Web. 15 May 2009.

18. On-line image, sound, video clip, or digital file (pdf, image, map, video, sound file, mp3, etc.)

Author/Creator (if known). "Title or description item." File type (pdf, image, map, video, sound file, mp3, etc.). *Title of overall site.* Publisher or sponsor of site; if not available, use N.p. (followed by period). Date of publication (day, month, year); if no date, use n.d. Web. Date of access. If required, URL address in angle brackets followed by period <http://address/filename>.

Otero, L.M. "Jesse Jackson." Online Image. *AccuNet/AP Multimedia Archive*. Access PA. 21 Oct. 2001. Web. 6 Nov. 2008. <http://www.powerLibrary.org/interface/power.asp>.

19. Information from an online database (e.g. *JSTOR, EBSCOhost, Points of View, World Book Online*, etc.)

1. Author's name (last name, first name). Period after the name.
2. "Title of the article." with quotation marks and a period before the last quotation mark.
3. *Name of the original source* ---Title of the magazine or book (e.g. *Exploring Novels, Cyclopedia of Characters, Newsweek)*. *Italicize.* No period at the end.
4. If provided, volume number.issue number. Separate with a period but no space in between. No period at the end.
5. (Date of publication in parentheses): Colon at the end followed by page numbers. If no page numbers, put n. pag. Period at the end.
6. *Name of the subscription database* followed by a period and italicized (e.g. *Gale Discovering Collection*).
7. The word: Web. followed by a period.
8. Date of access (day, month, year). Period at the end.
9. If your teacher requires a URL address, place it in angle brackets, at the end of your citation, <Electronic address or URL of database home page>.
10. If the source does not provide a piece of the required information, skip that part and go on to the next piece of required information.

20. <u>Ebook/Online Book</u> Include Original Author, *Title*. Publisher, copyright date. Ebook

Salinger, J.D. *The Catcher in the Rye*. Penquin, 2010. Ebook.

Examples with and without URL:

Rollins, Jill. "The Catcher in the Rye." Cyclopedia of Literary Characters (1998): n. pag. Magill OnLiterature. Web. 27 Aug. 2009.

NOTE: *The Catcher in the Rye* is italicized because it's a title within a title.

Ashe, Frederick L. "*Jane Eyre*: The Quest for Optimism." *EXPLORING Novels* (2003): n. pag. *Gale Discovering Collection*. Web. 15 Jan. 2009.

NOTE: *Jane Eyre* is italicized because it's a title within a title.

Friess, Steve. "Deaf to the Problem." *Newsweek* 147.9 (2006): 12. *EBSCOhost Masterfile Premier.* Web. 28 Feb. 2009. <http://web.ebsco.com>.

TAKING NOTES

Finding Information in the Library

Use your preliminary bibliography cards to find information in the library. The location of the information depends on the type of source for which you are searching.

Books are located either in the stacks or in the reserve section in the back of the Upper St. Clair High School Library. Magazines and SIRS must be requested at the front desk. Before essays, which are found in Magill, can be requested, you need to see if they are in the library by checking the card catalog under the name of the editor of the book that contains the essay. Electronic sources may be accessed online through the computers at school or at your home.

Finding Information in the Book

To locate your specific topic, use the index or table of contents to find if the book contains any pertinent information. Then scan the pages rapidly until you find the information you need.

Evaluating the Information

You should not assume, of course, that something is truthful or trustworthy just because it is in print. Some material may be based on incorrect or outdated information, on poor logic, or on the author's own narrow opinions. Weigh what you read against your own knowledge and intelligence as well as other treatments on the subject.

Analyzing a Website

With the vast array of resources available on the internet, the researcher must be especially careful about evaluating the reliability of the information published. Consider each web site with a critical eye:

- URL --What type of site is it? What bias might the publisher have about the subject?

.com--a commercial site	.mil--military site
.org--a group or organization	.net--a network
.gov--a government site	.k12--school
.edu--educational site	.coop--cooperative organization
.pro--professional	.ac--university site
.museum--cultural institution	.biz--company using net for profit

- **Author of the site**--What are the writer's credentials? Is the web site affiliated with any institution? What is the expertise of the individual or group that created the site? Does the affiliation of the author or group appear to bias the information?
- **Purpose**--How objective is the information? Is the purpose clearly stated? Is the writer attempting to inform you, to convince you of a point of view, to sell you a product or service, to amuse or entertain you?
- **Content**--How much information is given? How in-depth is the information? Does the content appear to be fact or opinion? Does it contain primary source material? Does the writer provide evidence or examples to support the main points? Is it accurate? Is it current? How does the information compare with other sources?
- **Presentation**--Is the information clearly presented? Is it well organized? Are the spelling and grammar correct? Does the placement of ads detract from the seriousness of the information given?
- **Recommendation**--Have people whom you respect (teachers, librarians, or parents) recommended this site as a reliable source of information?

The Single-Note System

The single-note system is based on the need for flexibility in note taking. Because notes are never used in the order in which they are taken, they must be kept as flexible as possible. As you take notes, be sure that each card contains only one idea or point of information. Copy directly or paraphrase the critic's words carefully to follow your teacher's requirements. Be sure to use quotation marks to indicate directly quoted material. Head the quotation with a one- or two-word heading, known as a slug, that indicates the specific topic of the quoted or summarized material. Then, write the last name of your source and page number in the appropriate way.

(Sample note cards can be found later in this section.)

As you do your research, you may develop your own ideas and opinions. Note cards may also include your original ideas. To ensure that you do not forget your own thoughts or observations, write your idea on a note card and indicate yourself as the source. In taking notes, try to be both concise and thorough. Above all, strive for accuracy, not only in copying words for direct quotations but also in summarizing and paraphrasing authors' ideas. Careful note-taking will help you avoid the problem of plagiarism.

Choosing When to Give Credit

Sources should be documented to inform your readers of the origin of your information and to give credit to the writers of the original text. You need to document when you use or refer to someone else's work or ideas, including information you find in sources such as books, magazines, newspapers, Web pages, interviews, and e-mails. You need not document when you cite common knowledge--information that your readers can find in any number of general sources (encyclopedias, dictionaries, etc.). If you have come across certain information repeatedly in your research, you may also consider it common knowledge. *(When you are in doubt, ask someone with expertise or cite the source.)*

Choosing How to Give Credit

In the note-taking process, you must carefully record information you take from other sources. In order to avoid careless errors, you must decide on which format to take your notes: summarizing, paraphrasing, quoting, or partial quoting.

- **Summarizing**--condensing information by including only the main ideas and putting them into your own words. A summary is significantly shorter than the original.
- **Paraphrasing**--putting a passage into your own words without losing any of the ideas. An accurate paraphrase does not mix the words of the original with your own and is roughly the same number of words as the original.
- **Quoting**--recording the information in the exact words of the original source. When you quote, copy the words and punctuation of the source exactly. Put all quoted material in quotation marks as you are taking the notes.
- **Partial Quoting**--putting the passage in your own words yet retaining key words and phrases from the original. All words and phrases from the original must be indicated with quotation marks.

Regardless of which format is most appropriate for each note card, you must document all summaries, paraphrases, quotations, and partial quotations by recording the author's last name and page number from the source.

Using Brackets and Ellipses in Note-Taking

The bracket and ellipsis allow you to change, omit, or add words from a quoted passage so that you can incorporate only the most relevant information and integrate it smoothly into your writing.

[ ] Brackets allow you to insert words of your own into a direct quotation. You may use brackets to clarify a word or to keep a sentence grammatically correct. Brackets should be used only when necessary because they can become distracting to the reader.

. . . Ellipsis Marks allow you to omit words from the original. An ellipsis is three periods with spaces in between. (When you want to omit one or more full sentences, use a period before the three ellipsis marks.) MLA recommends putting brackets around ellipsis marks to clarify that the deletion is yours and not part of the original. Ordinarily, do not use an ellipsis mark at the beginning of a quotation because your reader will assume that the quoted material is taken from a longer passage. For the same reason, do not use an ellipsis mark at the end of a quotation, except when words at the end of the final quoted sentence have been omitted. Be careful that you do not distort or disrupt the meaning of the quoted material when using ellipsis marks.

Sample Note Cards

The following excerpt is taken from a book of criticism on Elie Wiesel's Night. Note how a student has taken information from the excerpt, using summary, paraphrase, and direct quotation.

Fine, Ellen S. "Witness of the Night." Modern Critical Interpretations: Elie Wiesel's Night. Ed. Harold Bloom. Philadelphia: Chelsea, 2001. 47.

"Elie Wiesel's first book, Night, published originally in Yiddish in 1956, translated into French in 1958, and into English in 1960, depicts the long journey into Holocaust darkness. The work defies all categories. It has been described as personal memoir, autobiographical narrative, fictionalized autobiography, nonfictional novel, and human document. Essentially, it is temoignage, a first-hand account of the concentration camp experience, succinctly related by the fifteen-year-old narrator, Eliezer. With Kafka-like lucidity, the narrator initiates us, the readers, into the grotesque world of the Holocaust and compels us to observe the event taking place before our eyes."

S

Q

P

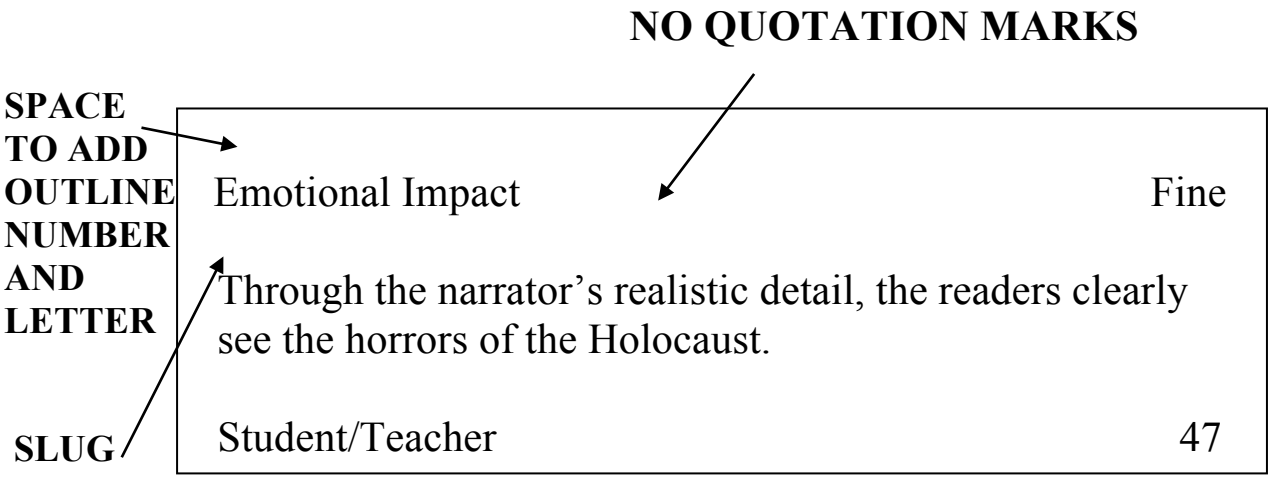
Sample Note Card with Summary (S)

AUTHOR CITED

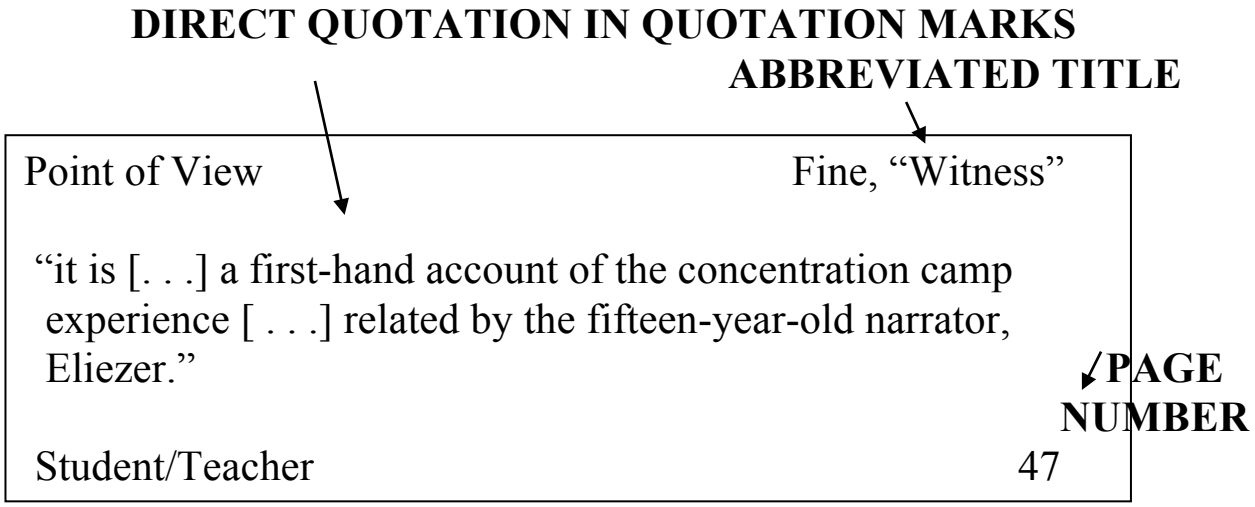
Genre	Fine
Though the work may be classified into several categories, Night is first and foremost an autobiography of a Holocaust survivor.	
Student/Teacher	47

PAGE NUMBER

Sample Note Card with Paraphrase (P)



Sample Note Card with Direct/Partial Quotation (Q)



NOTE: If you cite a second (or third) source by the same author, after the author's last name, include a one or two word abbreviation of the second (or third) title in order to differentiate the sources.

PLAGIARISM

Document provided by Turnitin.com and Research Resources. Turnitin allows free distribution and non-profit use of this document in educational settings.

Many people think of plagiarism as copying another's work, or borrowing someone else's original ideas. But terms like "copying" and "borrowing" can disguise the seriousness of the offense:

According to the *Merriam-Webster OnLine Dictionary*, to "plagiarize" means

1) to steal and pass off (the ideas or words of another) as one's own
2) to use (another's production) without crediting the source
3) to commit literary theft
4) to present as new and original an idea or product derived from an existing source.

In other words, plagiarism is an act of *fraud.* It involves both **stealing** someone else's work and **lying** about it afterward.

But can words and ideas really be stolen?

According to U.S. law, the answer is yes. In the United States and many other countries, the expression of original ideas is considered intellectual property and is protected by copyright laws, just like original inventions. Almost all forms of expression fall under copyright protection as long as they are recorded in some media (such as a book or a computer file).

Changing the words of an original source is *not* sufficient to prevent plagiarism. If you have retained the essential idea of an original source and have not cited it, then no matter how drastically you may have altered its context or presentation, *you have still plagiarized*.

Plagiarism in student writing is often unintentional, as in the case of an elementary school student assigned to do a report on a certain topic, who copies down, word for word, everything on the subject in an encyclopedia. He may even change a few words. Unintentional or not, this method is still plagiarism. Unfortunately, some students continue to use such "research methods" in high school and even in college without realizing that these practices constitute plagiarism. You will be using other writers' words and thoughts in your research paper, but you must acknowledge these authors.

Plagiarism often carries severe penalties, ranging from failure of an assignment which may result in failure of a course to expulsion from school.

You are plagiarizing if . . .

1. you do not document your source.

   Plagiarism:

   - In retelling the story of his childhood, Elie Wiesel depicts the long journey into Holocaust darkness. (no quotation marks or parenthetical documentation)
   - In retelling the story of his childhood, Elie Wiesel "depicts the long journey into Holocaust darkness." (no parenthetical documentation)

2. you do not document your source correctly. (Be sure to cite the author, page number, and information accurately from the original source.)

   Plagiarism:

   - In retelling the story of his childhood, Elie Wiesel "depicts the long journey into Holocaust darkness" (47). (missing author)

   - In retelling the story of his childhood, Elie Wiesel "depicts the long journey into Holocaust darkness" (Fine 37). (wrong page)

3. you are not accurate in indicating direct quotations.

   Plagiarism:
   - In retelling the story of his childhood, Elie Wiesel depicts the "long journey into Holocaust darkness" (Fine 47). (wrong placement of quotation marks)
   - In retelling the story of his childhood, Elie Wiesel "depicted a long journey into Holocaust darkness" (Fine 47). (wrong verb tense)

4. you do not completely reword when you paraphrase.

   Plagiarism:
   - *Night* is considered a temoignage, a first-hand account of the concentration camp experience, as described by the narrator, Elie Wiesel. (Student uses key words of the passage as his or her own.)

The best way to combat plagiarism is to be vigilant, diligent, and organized in your note-taking. Then you will be less likely to make mistakes.

PARENTHETICAL DOCUMENTATION

Perhaps the most persistent challenge faced in writing the research paper is determining when and how to document sources. The student is obligated to document the words, ideas, and evidence of other writers. The use of parenthetical references enables the researcher to document a source briefly, clearly, and accurately.

The general principle governing parenthetical documentation is that only as much additional information should be given within the parentheses as is necessary to enable the reader to determine the source of the quotation, citation or allusion. Brevity can be accomplished in two ways:

- Use the author's last name in your sentence and place only the page number(s) of the source in parentheses.
- Cite the author's last name and the page number(s) of the source in parentheses.

MODEL PARENTHETICAL CITATIONS:

Primary Sources

1. **Novel/Play/Short Story**
   Salinger reinforces the falling motif as Holden recounts his fear of falling off the curb: "Every time I'd get to the end of a block, I'd make believe I was talking to my brother Allie. I'd say to him, 'Allie, don't let me disappear. Allie, don't let me disappear. Please, Allie'" (198).

NOTE: When needed, include information that will enable readers to find the passage in various editions. That can mean including the part or chapter in which a passage can be found.

Melville's narrator describes Captain Ahab as having "an eternal anguish in his face" (90: ch. 28).

2. Poem

Housman's speaker Terrence employs synecdoche when he declares that "malt does more than Milton can /To justify God's ways to man" (21-22).

NOTE: Use the slash (/) to separate lines of poetry you cite in your text. Add a space both before and after the slash.

An example of personification is Tennyson's "broad stream in his banks complaining" (3.120).

NOTE: For a longer poem divided into parts, cite the part and the line numbers, separated by a period.

3. Play

When Brabantio threatens Othello with violence, instead of responding passionately, Othello reasonably replies, "Keep up your bright swords, for the dew will rust them. / Good signoir, you shall command more with years than with your weapons"
(1.2.72-75).

NOTE: Cite act, scene, line(s) in Arabic numerals. Separate each number with a period.

Secondary Sources

1. Author(s) Cited in the Lead-in:

Eble observes that "the American dream and the American disillusion come together in *The Great Gatsby*" (97).

Vanderbilt and Weiss suggest that although Henry Fleming has changed to become an angrier soldier on the second day, he is still basically ego-centric (288).

2. Author(s) Not Cited in the Lead-in:

As an illustration of Hemingway's view of heroism, "The *Old Man and the Sea* is remarkable for its stress on what men can do" (Gurko 160).

By the end of the novel, Henry "has learned not to control and master it [his fear]" (Vanderbilt and Weiss 292).

3. Three or More Authors:

When a citation is taken from a source written by more than three authors, the use of *et al*. meaning "and others" eliminates the need to list all other authors after the first.

All Quiet on the Western Front presents a naturalistic view of the grim effects of war on the young recruit (Smith et al. 33-34).

4. Two or More Works by the Same Author:

Orwell's writing in the 1930's falls into two categories: documentary and fictional (Williams, *Observations* 52).

Reflecting on Orwell's focus, one author notes how deeply moved he was "by what he saw of avoidable or remediable suffering and poverty" (Williams, "Orwell" 15).

NOTE: Shortened versions of titles are acceptable--e.g., *Observations* or "Orwell." Place a comma between author and title.

PLACING AND PUNCTUATING THE PARENTHETICAL REFERENCE

To avoid unnecessary clutter in sentences, MLA recommends placing the parenthetical reference at the end of the sentence but before the final period. **Note that there is no punctuation mark between the author's name and the page citation.**

Three other considerations:

1. Placing the Reference within the Sentence

On some occasions placing the reference within the sentence clarifies its relationship to the part of the sentence it documents. In such instances, place the reference at the end of the clause before the necessary punctuation.

> For Macbeth "the occasion for temptation is offered by the prophecy of the Weird Sisters" (Brooks 49); he chooses to submit to the world of evil.

2. Using Long Quotations

When you quote more than four typed lines of prose or more than three lines of poetry, set off the quotation by indenting it one inch (or ten spaces) from the left margin. Use the normal right margin and **do not** single space. Long quotations should be introduced by an informative sentence, usually followed by a colon. Quotation marks are unnecessary because the indented format tells readers that the words are taken directly from the source. Notice that at the end of an indented quotation the parenthetical citation goes outside the final period.

Derek Traversi believes Catherine is destroyed by her emotional conflict involving two men:

> The part of her nature which craves civilized, social fulfillment is sufficiently attracted by the agreeable aspects of life in the society of the Lintons to marry Edgar and become part of the family. She herself never refuses the name of "love" to her feeling for Edgar. Yet love […] can satisfy only the superficial part of her nature. All that is most powerful and permanent in her repudiates Linton, impels her to return to Heathcliff. (59)

Catherine is unable to come to terms with her dual attraction . . .

3. Punctuation in Quotation Marks

If a quotation ending with a question mark or an exclamation point concludes your sentence and requires a parenthetical reference, retain the original punctuation within the quotation marks and follow with the reference and the sentence period outside the quotation marks.

In Mary Shelley's *Frankenstein*, the doctor wonders, "How can I describe my emotions at this catastrophe, or how delineate the wretch with whom such infinite pains and care I had endeavoured to form?" (42).

Dorthea Brooks responds to her sister, "What a wonderful little almanac you are, Celia!" (7).

WORD PROCESSING THE RESEARCH PAPER

Paper
The paper should be 8 1/2 x 11 unlined white paper used on one side.

Spacing
The paper should be double-spaced, including the title page (if used), the text, and the Works Cited page.

Margins
The standard margins are 1 inch on the left, the right, the top, and the bottom.

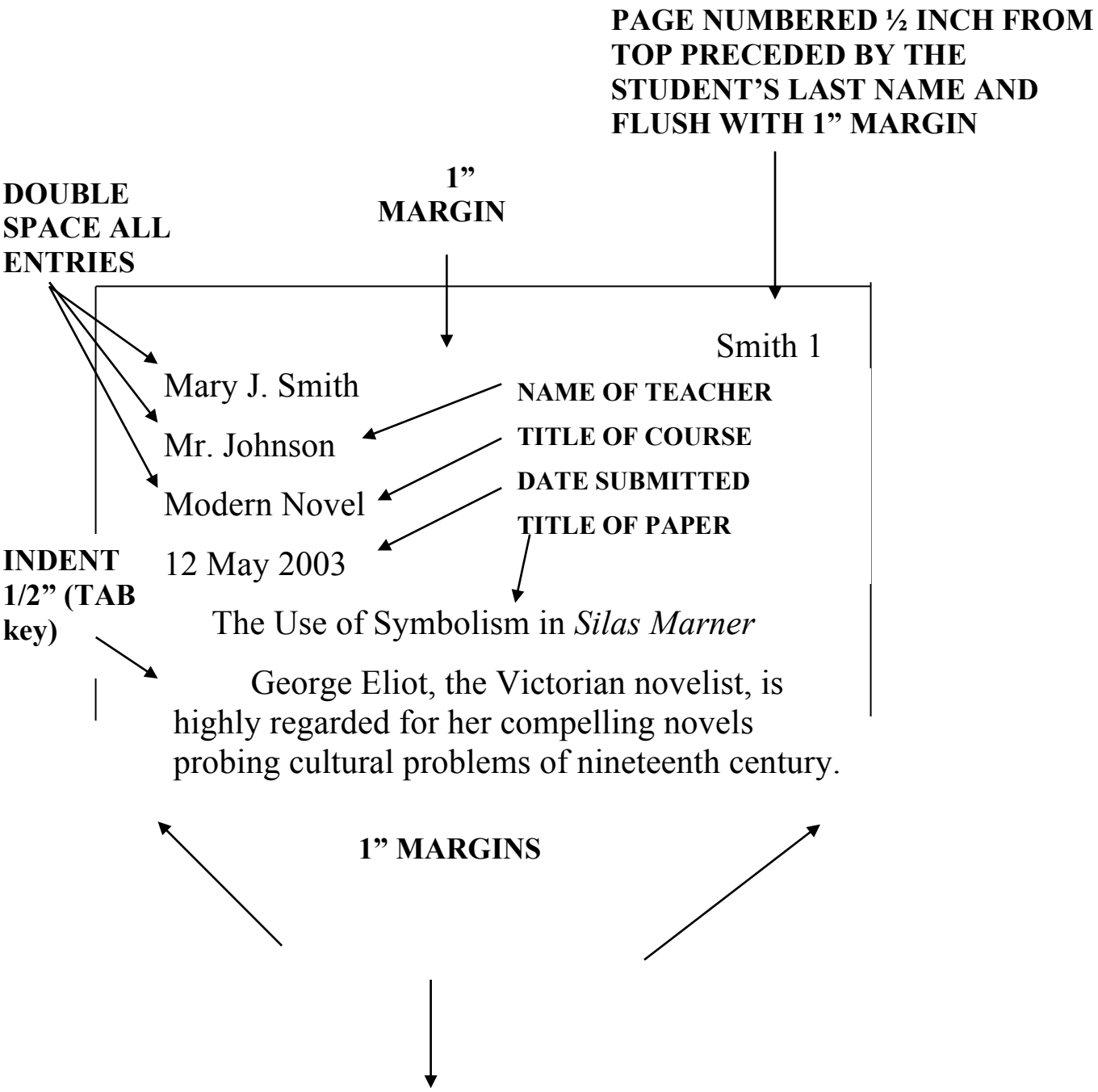
Pagination
All pages should be numbered consecutively throughout the paper, including the Works Cited page. The page number appears in the top right corner (1/2 inch from the top). Do not use the abbreviation p. or any other symbol before the page number. On each page, the student's last name should precede the page number. **NOTE**: Most word-processing programs accomplish this pagination through a right-justified header which includes last name and number icon for consecutive paging.

Paragraph Indentation
Begin each paragraph by indenting ½ inch (TAB Key).

Punctuation of Titles
Underline (or italicize) the titles of all works published separately such as books, plays, pamphlets, periodicals, radio and television shows, recordings, etc. Enclose in quotation marks the titles of essays, articles, poems, short stories, interviews, lectures, speeches, song titles, etc.

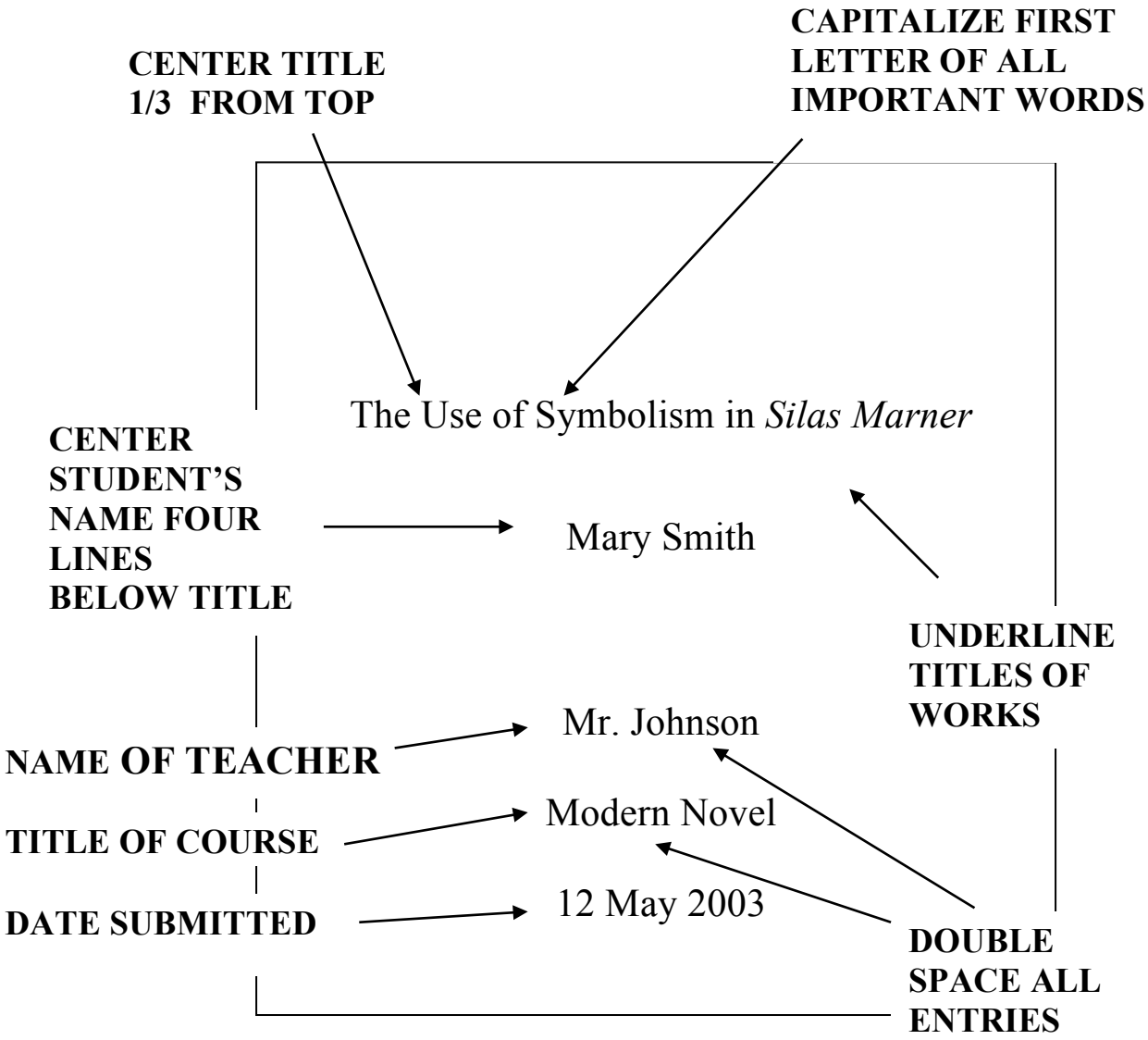
Heading and Title
A title page is no longer necessary in MLA format although your teacher may still prefer that you use one. In the new format be sure to place your last name and the page number one half-inch down and flush with the right margin (one-inch) on the first page of the text. On the left begin one inch from the top; type your name, your instructor's name, the course name, and the date submitted on separate lines double-spaced. Next, center the title, then double-space, and begin the text of your paper. Do not underline your title; put it in quotation marks, or type it in all capital letters. Use standard capitalization rules for your title. Underline only what you would underline in the text.

Sample Title Page (new format)



If your teacher prefers a more traditional title page, follow the sample below:

Traditional Title Page



Final Presentation

Put the pages in the following order: title page (if required), text, notes (if applicable), Works Cited. Attach papers with one staple in the top left corner.

FORMAT OF THE WORKS CITED PAGE

1. Do not underline the words Works Cited. Center them and capitalize only the first letter of each word.

2. Number the Works Cited page(s) consecutively with the paper.

3. Do not number the entries.

4. Double space all entries and between the entries.

5. Do not indent the first line of each Works Cited entry, but indent any additional lines by 1/2 inch or TAB key.

6. Include only those sources that are referred to within the text of the paper.

7. Alphabetize the list by authors' last names. If a work has no author or editor, alphabetize by the first word of the title other than *a*, *an*, or *the*.

8. When listing two or more works by an author, do not repeat the author's name; instead, type three hyphens and a period. Skip two spaces and then type the title. List the titles in alphabetical order according to the first important word of each.

Sample Works Cited Page

PAGE NUMBERED ½" FROM TOP PRECEDED BY THE STUDENT'S LAST NAME AND FLUSH WITH 1" RIGHT MARGIN

NOT ALL CAPITAL LETTERS, NOT UNDERLINED

HEADING CENTERED 1" FROM TOP

Smith 9

FIRST LINE FLUSH WITH MARGIN

Works Cited

Berryman, John. "Crane's Art." *Stephen Crane*. Ed. M. Bassan. Englewood Cliffs: Prentice-Hall, 1967. 27-51. Print.

ALL SUBSEQUENT LINES INDENTED FIVE SPACES

-. "The Color of His Soul." *Stephen Crane.* Ed. Harold Bloom. New York: Chelsea, 1987. 7-26. Print.

Cady, Edwin Harrison. *Stephen Crane.* New York: Wayne, 1962. Print.

DOUBLE SPACE BETWEEN ENTRIES

ALPHA-BETIZE BY AUTHOR'S LAST NAME

Conrad, John. "His War Book." *Stephen Crane.* Ed. M. Bassan. Kent: Kent UP, 1975. 123-27. Print.

Crane, Stephen. *The Red Badge of Courage*. New York: The Heritage, 1959.

DOUBLE SPACE ALL ENTRIES

IF NO AUTHOR, ALPHA-BETIZE BY TITLE

"Farewell the Plumed Troop." *Nation* 10 Aug. 1964: 54-55. Print.

Katz, Joseph. "Stephen Crane in Transition." *Centenary Essays.* Ed. Margaret Windsor. Dekalb: Northern Illinois UP, 1972. 163-72. Print.

LaRocca, Charles. "*Stephen Crane's Inspiration*." *American Heritage* 1998: n. pag. *Magill OnLiterature.* Web. 27 Aug. 2009.

Sorrentino, Paul, Ed. "Stephen Crane in America." *Stephen Crane Studies*. The Stephen Crane Society. 26 Feb. 2002. Web. 25 Sept. 2007.

1" BOTTOM AND SIDE MARGINS

APPENDIX
GLOSSARY OF WRITING TERMS

active voice--Stronger writers use active voice, rather than passive voice. A sentence is in the active voice when the subject of the sentence does the action:

> The early *bird catches* the worm. (NOT--The worm is caught by the early bird.)

analogy--A comparison of similar objects. An analogy suggests that since the objects are alike in some ways, they will probably be alike in other ways.

> Pets are like plants. If you give them lots of care and attention, they will grow to be strong and healthy. If you neglect them, they will become weak and sickly.

anecdote--A short narrative, often of a biographical nature, used to illustrate or make a point; it relates a single episode.

> Abe Lincoln walked two miles to return several pennies he had overcharged a customer. (This anecdote shows Lincoln's honesty.)

antecedent--A noun or pronoun to which a pronoun refers:

When the wheel squeaks, *it* is greased. Wheel is the antecedent of the pronoun *it*.

antithesis--Antithesis means "exact opposite." In writing, it usually means using opposite ideas in the same thought or sentence.

> We decided to have the bear for supper before he "had" us.

argumentation--Writing or speaking that uses reasoning, debate, and logic to make a point in order to convince a reader that a proposition is true or false.

arrangement--The order in which details are placed or organized in a piece of writing.

audience--Those people who read or hear what you have written.

brainstorming--Collecting ideas by thinking freely and openly about all the possibilities, used most often in prewriting.

clause--A word group containing a subject, a verb and any objects, complements, or modifiers of the verb.

An *independent clause* may stand on its own; a *subordinate clause* is dependent.

cliché--A trite, overused word or phrase that is no longer a good, effective way of saying something--as in "bright as the sun" or "fresh as a daisy."

clincher--The sentence (usually located last) that summarizes the point being made in a paragraph.

coherence--Putting ideas together in a clear and intelligible way so that the reader can easily follow from one point to the next.

colloquialism--A common word or phrase that is used when people talk to one another. Colloquialisms are usually not accepted as standard usage in a formal speech or in assigned writing.

"How's it goin'?" / "What's up?" are colloquialisms for "How are you?"

comma splice--A comma splice results when two independent clauses are connected (*spliced*) with only a comma. The comma is not enough; a period, semicolon, or a conjunction is needed.

content--The presence of ideas developed through facts, examples, anecdotes, details, opinions, statistics, reasons, and/or explanations.

conventions--Grammar, mechanics, spelling, usage, and sentence formation.

dangling modifier--Words or phrases that appear to modify the wrong word or a word that isn't in the sentence.

Trying desperately to get under the fence, Paul's mother called him.

denotation--The actual, literal, or dictionary definition of a word.

details--The words used to describe a person, persuade an audience, explain a process, or in some way support the main idea. To be effective, details should be vivid, colorful, and appealing.

ellipsis--A mark of punctuation, three spaced periods (. . .), indicating that words have been deleted from an otherwise word-for-word quotation.

extended definition--Writing that goes beyond a simple definition of a term. It can cover several paragraphs and include personal definitions and experiences, similes, metaphors, quotations, and so on.

fluency--The ability to express oneself freely and naturally.

fragment--A group of words used incorrectly as a sentence that does not contain all necessary sentence elements and, therefore, does not express a complete thought.

Lettuce all over the tables.

idiom--Words used in a special way that may be different from their literal meaning.

Rush-hour traffic moves *at a snail's pace*.

indefinite pronoun reference--Careless use of a pronoun resulting in the reader's uncertainty of the antecedent.

As he pulled his car up to the service window, *it* made a strange sound.

jargon--The technical language of a particular group (musicians, journalists).

Computer jargon: *download, interface, RAM, footprint, peripheral, write-protect,* and so on.

juxtaposition--Putting two ideas, words, or pictures together to create a contrasting, new, and often ironic meaning. (An ironic statement uses words to mean the opposite of their usual meaning.)

Oh, the joys of winter blizzards!

loaded words--Words that make people feel for or against something. Persuasive writing, such as advertising, often uses loaded words.

This new product is *very affordable* and *easy to use*.
Drinking and driving is a *deadly combination*.

local color--The use of details that are common in a certain place (a local area). A story taking place on a seacoast would probably contain details about the water and the life of people near it.

metonymy--A figure of speech in which some significant aspect or detail of an experience is used to represent the whole experience; the use of something closely related for the thing actually meant. Writers may speak of the king as "the crown."

misplaced modifier--Descriptive words, phrases, or clauses that have been placed incorrectly, making the meaning of the sentence unclear.

We have an assortment of combs *for physically active people* with unbreakable teeth.

objective--Writing that gives factual information without adding feelings or opinions. (See s**ubjective** for contrast.)

organization--The order developed and sustained within and across paragraphs using transitional devices and including an introduction and conclusion. (See **Organizational Patterns** pp. 4-5.)

oxymoron--A technique in which two words with opposite meanings are put together for a special effect.

jumbo shrimp, old news, small fortune, bittersweet

paradox--A statement that is true even though it seems to be saying two opposite, seeming contrary, things.

> "The child is father of the man" (Wordsworth).

parallelism--Repeating similar grammatical structures (words, phrases, or sentences) to give writing rhythm and balance.

> The doctor took her temperature, checked her heartbeat, and tested her reflexes.

passive voice--A verb is in the passive voice when the subject receives the action.

> The *worm is caught* by the early bird. (See **active voice** to contrast difference.)

periodic sentence--Sentences generally begin with the subject and predicate; a periodic sentence employs a series of introductory phrases or clauses, then concludes with the subject and predicate.

> If you keep your head, if you stay calm, and if you anticipate the outcome, then you should succeed.

phrase--A word group that includes a subject or verb, but not both, for then it would be a clause. Most phrases function within sentences as adjectives, as adverbs, or as nouns. Types of phrases include *absolute, appositive, gerund, infinitive, participial, prepositional*.

plagiarism--Copying someone else's writing or ideas and then using them as if they were your own. (See page 27.)

prose--Writing or speaking in the usual sentence form. Prose becomes poetry when it takes on rhyme and rhythm.

pun--A phrase that uses words in a way that gives them a funny effect. The words used in a pun often sound the same but have different meanings.

> That story about rabbits is a real *hare raiser*.

redundancy--Unnecessary repetition of an idea or phrase that detracts from a writer's meaningful development.

rhetorical question--A question asked only for effect, used to emphasize a point. No answer is expected.

run-on sentence--A run-on is two (or more) sentences joined without adequate punctuation or a connecting word.

> *I thought the ride would never end my eyes were crossed, and my fingers were numb.*

sarcasm--A form of verbal irony which uses praise to make fun of or "put down" someone or something. The praise is not sincere and is actually intended to mean the opposite thing.

slang--Informal words or phrases used by particular groups of people when they talk to each other.

> *chill out* *hang loose* *totally awesome*

subjective--Thinking or writing that includes personal feelings, attitudes, and opinions. (See **objective** for contrast.)

symbol--A concrete or real object used to represent an idea.

> A bird has often been used as a symbol for freedom.

synecdoche--The use of part of something to represent the whole.

> "All *hands* on deck!" (Hands is being used to represent the whole person.)

thesis statement--A statement that gives the main idea or focus of an essay.

topic--The specific subject of a piece of writing.

topic sentence--The sentence that contains the main idea of a paragraph.

transitions--Words or phrases that connect or tie ideas together.

understatement--The opposite of **hyperbole** or **exaggeration**. Something is intentionally represented as less than, in fact, it is.

These hot red peppers may make your mouth tingle a bit.

unity--A sense of oneness in writing in which all sentences work together to develop the main idea.

universal--A topic or an idea that appeals and applies to everyone.

usage--The way in which people use language, usually either standard (formal and informal) or nonstandard. Standard language is required for most of your writing assignments.

writing process--The writing process involves prewriting, writing the first draft, revising, editing, and publishing.

Keystone Exams: Literature
Assessment Anchor & Eligible Content Glossary

Affix—One or more letters occurring as bound form attached to the beginning, end, or base of a word and serving to produce a derivative word or an inflectional form (e.g., a prefix or suffix).

Allegory—A form of extended metaphor in which objects, person, and actions in a narrative are equated with meanings that lie outside the narrative itself. The underlying meaning may have moral, social, religious, or political significance, and characters are often personifications of abstract ideas such as charity, greed or envy.

Alliteration—The repetition of initial sounds in neighboring words.

Allusion—An implied or indirect reference in literature to a familiar person, place, or event.

Analysis—The process or result of identifying the parts of a whole and their relationships to one another.

Antonym—A word that is opposite in meaning to another word.

Argument/Position—The position or claim the author establishes. Arguments should be supported with evidence and reasoning and balanced by the inclusion of counterarguments that illustrate opposing viewpoints.

Author's Purpose—The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.

Bias—The subtle presence of a positive or negative approach toward a topic.

Biography—A written account of another person's life.

Character—A person, animal or inanimate object portrayed in a literary work.

Characterization—The method an author uses to reveal characters and their various traits and personalities (e.g., direct, indirect).

Climax— The turning point in a narrative; the moment when the conflict is at its most intense. Typically, the structure of stories, novels, and plays is one of rising action, in which tension builds to climax.

Compare/Contrast—Place together characters, situations, or ideas to show common and/or differing features in literary selections.

Conflict/Problem—A struggle or clash between opposing characters, forces or emotions.

Connotation—The range of associations that a word or phrase suggests in addition to its dictionary meaning.

Context Clues—Words and phrases in a sentence, paragraph, and/or whole text, which help reason out the meaning of an unfamiliar word.

Cultural Significance—The generally accepted importance of a work representing a given culture.

Defense of a Claim—Support provided to mark an assertion as reasonable.

Dialect—A variety of language distinct from the standard variety in pronunciation, grammar, or vocabulary.

Dialogue—In its widest sense, dialogue is simply conversation between characters or speakers in a literary work; in its most restricted sense, it refers to the speech of characters in a drama.

Diction—An author's choice of words, phrases, sentence structures and figurative language, which combine to help create meaning and tone.

Differentiate—Distinguish, tell apart, and recognize differences between two or more items.

Drama—The genre of literature represented by works intended for the stage; a work to be preformed by actors on stage, radio, or television; play.

Dramatic Script—The written text of a play, which includes the dialogue between characters, stage directions and often other expository.

Draw Conclusions—To make a judgment or decision based on reasoning rather than direct or implicit statement.

Elements of Fiction—Traits that mark a work as imaginative or narrative discourse (e.g., plot, theme, symbol).

Elements of Nonfiction—Traits that mark a work as reportorial, analytical, informative or argumentative (e.g., facts, data, chars, graphics, headings).

Evaluate—Examine and judge carefully. To judge or determine the significance, worthy or quality of something; to assess.

Explain—To make understandable, plain or clear.

Explicit—Clearly expressed or fully stated in the actual text.

Exposition—A narrative device, often used at the beginning of a work that provides necessary background information about the characters and their circumstances.

Fact—A piece of information provided objectively, presented as true.

Falling Attraction—The part of a literary plot that is characterized by diminishing tensions and the resolution of the plot's conflicts and complications.

Fiction—Any story that is the product of the imagination rather than a documentation of fact. Character and events in such narratives may be based in real life, but their ultimate form and configuration is a creation of the author.

Figurative Language—Language that cannot be taken literally since it was written to create a special effect or feeling.

First Person—The "first person" or "personal" point of view relates as they are perceived by a single character. The narrating character may offer opinions about the action and characters that differ from those of the author.

Flashback—An organizational device used in literature to present action that occurred before current (present) time of the story. Flashbacks are often introduced as the dreams or recollections of one or more characters.

Focus—The center of interest or attention,

Foreshadowing—An organizational device used in literature to create expectation or to set up an explanation of later developments.

Generalization—A conclusion drawn from specific information that is used to make a broad statement about a specific topic or person.

Genre—A category used to classify a literary works, usually by form, technique or content (e.g., prose, poetry).

Headings, Graphics and Charts—Any visual cues on a page of text that offer additional information to guide the reader's comprehension. Headings typically are words or phrases in bold print that indicate a topic or the theme of a portion of text; graphics may be photographs, drawings, maps or any other pictorial representation; charts (and tables and graphs) condense data into a series of rows, lines or other shortened lists.

Hyperbole—An exaggeration or overstatement (e.g., *I had to wait forever*).

Imagery—Descriptive or figurative language in a literary work; the use of language to create sensory impressions.

Implicit—Though unexpressed in the actual text, meaning that may be understood by the reader; implied.

Inference—A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."

Informational Text- Nonfiction written primarily to convey factual information. Informational texts compromise the majority of printed material adults read (e.g., textbooks, newspapers, reports, directions, brochures, technical manuals).

Interpret—To give reasons through an explanation to convey and represent the meaning or understanding of a text.

Irony—To use of a word or phrase to mean the exact opposite of its literal or usual meaning; incongruity between the actual result of a sequence of events and the expected result.

Key/Supporting Details—Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.

Key Words—Specific word choices in a text that strongly support the tone, mood, or meaning of the text.

Literary Device—Tool used by the author to enliven and provide voice to the text (e.g., dialogue, alliteration).

Literary Element—An essential technique used in literature (e.g., characterization, setting, plot, theme).

Literary Form—The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).

Literary Movement—A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).

Literary Nonfiction—Text that includes literary elements and devices usually associated with fiction to report on actual persons, places, or events. Examples include nature and travel text, biography, memoir and the essay.

Main Idea—The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.

Metaphor—The comparison of two unlike things in which no words of comparison (like or as) are used (e.g., *The Speech gave me food for thought*.)

Monologue— An extended speech spoken by one speaker, either to others or as if alone.

Mood—The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.

Motif—A recurring subject, theme, or idea in a literary work.

Multiple-meaning Words – Words that have several meanings depending upon how they are used in a sentence.

Narrative—A story, actual or fictional, expressed orally or in text.

Narrator—A person, animal, or thing telling the story or giving an account of something.

Nonfiction—Text that is not fictional; designed primarily to explain, argue, instruct or describe rather than entertain. For the most part, its emphasis is factual.

Opinion—A personal view, attitude, or appraisal.

Personification—An object or abstract idea given human qualities or human form (e.g., *Flowers danced about the lawn.*)

Plot—The structure of a story. The sequence in which the author arranges events in a story. The structure often includes the rising action, climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by an antagonist, creating what is called a conflict.

Poetry—In its broadest sense, text that aims to present ideas and evoke an emotional experience in the reader through the use of meter, imagery and connotative and concrete words. Some poetry has a carefully constructed structure based on rhythmic patterns. Poetry typically relies on words and expressions that have several layers of meaning (figurative language). It may also make use of the

effects of regular rhythm on the ear and may make a strong appeal to the senses through the use of imagery.

Point of View—The position of the narration in relation to the story, as indicated by the narrator's outlook from which the events are depicted (e.g., first person, third person limited, third person omniscient, etc). The perspective from which a speaker or author recounts a narrative or presents information. The author's manner in revealing characters, events, and ideas; the vantage point from which a story is told.

Prefix—Groups of letters placed before a word to alter its meaning.

Propaganda—Information aimed at positively or negatively influencing the opinions or behaviors of large numbers of people.

Propaganda Techniques—Propaganda techniques and persuasive tactics are used to influence people to believe, buy or do something. (Students should be able to identify and comprehend the propaganda techniques and persuasive tactics listed below.)

1. **Name-calling** is an attack on a person instead of an issue.
2. **Bandwagon** tries to persuade the reader to do, think or buy something because it is popular or because "everyone" is doing it.
3. **Red herring** is an attempt to distract the reader with details not relevant to the argument.
4. **Emotional appeal** tries to persuade the reader by using words that appeal to the reader's emotions instead of to logic or reason.
5. **Testimonial** attempts to persuade the reader by using a famous person to endorse a product or idea (for instance, the celebrity endorsement).
6. **Repetition** attempts to persuade the reader by repeating a message over and over again.
7. **Sweeping generalization (stereotyping)** makes an over simplified statement about a group based on limited information.
8. **Circular argument** states a conclusion as part of the proof of the argument.
9. **Appeal to numbers, facts, or statistics** attempts to persuade the reader by showing how many people think something is true.

Resolution—The portion of a story following the climax in which the conflict is resolved. The resolution of Jane Austen's *Northanger Abbey* is neatly summed up in the following sentence: "Henry and Catherine were married, the bells rang and everybody smiled."

Rising Action—The part of a story where the plot becomes increasingly complicated. Rising action leads up to the climax, or turning point.

Satire—A literary approach that ridicules or examines human vice or weakness.

Sentence Variety—Various sentence structures, styles, and lengths that can enhance the rhythm of or add emphasis to a piece of text. The presence of multiple sentence structures in a text (simple, complex, compound, compound-complex) and/or various sentence beginnings (e.g., dependent and independent clauses, phrases, single words).

Sequence of Steps—A literary organizational form that presents the order in which tasks are to be preformed.

Setting—The time and place in which a story unfolds.

Simile—A comparison of two unlike things in which a word of comparison (*like* or *as*) is used (e.g., *The ant scurried as fast as a cheetah.*).

Soliloquy—A dramatic speech, revealing inner thoughts and feelings, spoken aloud by one character while alone on the stage.

Sound Devices—Elements of literature that emphasize sound (e.g., assonance, consonance, alliteration, rhyme, onomatopoeia).

Speaker—The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. (See also narrator and pint of view.)

Stage Direction—A playwright's written instructions provided in the text of a play about the setting or how the actors are to move and behave in a play.

Structure of a Poem—The rhyming pattern, meter, grammar, and imagery used by a poet to convey meaning.

Style—The author's choice regarding language, sentence structure, voice, and tone in order to communicate with the reader.

Suffix—Groups of letters placed after a word to alter its meaning or change it into a different kind of word, from an adjective to and adverb, etc.

Summarize—To capture all of the most important parts of the original text (paragraph, story, poem), but express them in a much shorter space, and as much as possible in the reader's own words.

Symbolism—A device in literature where an object represents an idea.

Synonym—A word that is similar in meaning to another word (e.g., sorrow, grief, sadness).

Syntax—The ordering of verbs into meaningful verbal patterns such as phrases, clauses, and sentences.

Text Organization/Structure—The author's method of structuring a text; the way a text is structured from beginning to end. In literary works, the structure could include flashback and foreshadowing, for example. In nonfiction works, the structure could include sequence, question-answer, cause-effect, etc.

Theme—A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas at work.

Third Person—A perspective in literature, the "third person" point of view presents the events of the story from outside of any single character's perception, much like the omniscient point of view, but the reader must understand the action as it takes place and without any special insight into characters' minds or motivations.

Tone—The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).

Universal Character – A character that symbolically embodies well-known meanings and basic human experiences, regardless of when or where he/she lives (e.g., hero, villain, intellectual, dreamer).

Universal Significance—The generally accepted importance or value of a work to represent human experience regardless of culture or time period.

Voice—The fluency, rhythm, and liveliness in a text that make it unique to the author

TRANSITIONS CHART

Transitional devices assist the reader in understanding how the writer moves from one idea to another. In choosing a transitional device, ask yourself what relationship the second idea has to the first. Then select a term that expresses that relationship. Consider the logical relationship of ideas as you write.

- **to add information (in similar style or direction)**

and	both . . . and	not only . . . but also
also	besides	moreover
furthermore	indeed	likewise
especially	for instance	in addition
equally important		

- **to introduce**

for example	for instance	a case in point
namely	indeed	in particular
in other words	specifically	in fact

- **to compare**

also	indeed	in fact
likewise	as . . . as	so . . . as
in the same way	similarly	such

- **to contrast**

but	yet	not only . . . but also
however	nevertheless	still
although	on the other hand	on the contrary
instead	even though	conversely

- **to concede**

of course	insofar as	certainly
no doubt	although	while
whereas	admittedly	granted
but	surely	still
however	nevertheless	otherwise
neither . . . nor	yet	conversely

- **to conclude or summarize**

therefore	thus	consequently
as a result	in fact	obviously
for	so	inasmuch as
because	since	as
why	in short	in other words

- **to indicate time**

then	next	during
meanwhile	at that moment	when
last	soon	meanwhile
now	before	later
as soon as	from then on	while
earlier	finally	eventually
first	at the outset	in the future
to begin with	at length	before
as long as	second	not long after
afterwards		

GLOSSARY OF USAGE

1. **Ø a lot:** *A lot* is a weak way to describe something because it has little denotation and connotation. What exactly does a lot mean anyway?

2. **accept/except:** To *accept* something is to take it or agree to it. *Except* usually means "other than," but it can also be a verb that means to exclude or leave out. *When I am out walking, I never **accept** a ride when a car stops beside me **except** when I know the driver.*

3. **affect/effect:** *Affect* is almost always a verb meaning to influence or to have an impact upon. *Affect* as a noun is a psychological term meaning "feeling." *While in her hypnotic trance, Sara displayed little **affect**, and she responded in monosyllables to the hypnotist's questions. Effect* usually is a noun meaning result or consequence. As a verb, *effect* means to bring about or to produce a result. *Al **effected** a change in his habits: he quit smoking once he realized that the **effects** of years of smoking had **affected** his lung capacity*.

4. **aggravate/irritate:** *Aggravate* means to worsen; *irritate* to inflame. *Poison ivy **irritates** the skin. Scratching **aggravates** the itch.*

5. **all ready/already:** *All ready* means completely prepared or in readiness; *already* means previously. *The citizens of Miami were **all ready** for the hurricane to strike, but the storm had **already** passed to the north, negating their need to worry about the storm's power.*

6. **all together/altogether:** *All together* means everyone gathered or in a group; *altogether* means entirely. *The groom's mother was not **altogether** convinced that family members would travel that far to the wedding so that they could be **all together** for the special occasion.*

7. **Ø alright:** There is no such word. The word is *all right*. "***All right**, I'll postpone your vocabulary quiz," announced Mr. Smith.*

Ø=Word and phrases to avoid

8. **altar/alter:** *Altar* refers to a table or stand used for religious purposes; *alter* means to change. *The **altar** cloth in the Cathedral was **altered** to reflect the mood and tone of each holiday.*

9. **allude/refer:** *Allude* means to mention indirectly or to hint at; *refer* means to mention something definitely. *Cyrus suspected that his parents' discussion of ungrateful children **alluded** to his lack of appreciation for his birthday gifts, but his parents never **referred** to his specific behaviors when they talked.*

10. **alumnus (alumni)/alumna (alumnae):** *Alumnus* refers to a male graduate (plural is *alumni*); a female graduate is an *alumna* (plural is *alumnae*); male and female graduates are collectively called *alumni*. *Michelle is an **alumna** and Randy is an **alumnus** of the class of '93, and as **alumni** of USC, they and their classmates will meet over the years at high school reunions.*

11. **allusion/illusion/delusion:** An *allusion* is an indirect mention or reference: *Jim's **allusion** to Machiavelli when discussing his new CEO's business tactics indicated that he thinks the new boss is ruthless.* An *illusion* is a false impression, while *delusion* has a strong meaning, implying deception, being misled, or deceived. *The dim lighting in the out-of-the-way restaurant created an **illusion** of intrigue. The man chose to wear a disguise because of his **delusion** that the FBI was hunting him.*

12. **among/between/amid:** Use *among* to refer to three or more persons or things. *I divided the candy **among** the three costumed children who yelled, "Trick or treat!"* Use *between* to refer to two. *I couldn't detect any significant differences **between** two vans in the showroom.* Use *amid* when referring to a quantity of something not thought of as individual items: *Steve found his car keys **amid** the paperwork on his desk.*

13. **amount/number:** *Amount* refers to a quantity thought of as a unit in which individual items cannot be counted (rain, money); use with a singular word. *Number* refers to a quantity thought of as several things which can be individually counted (pencils, cars); use with a plural word. *An unusually large **number** of students were absent because of the flu, but the **amount** of instructional time lost by each pupil was only one or two days.*

14. **Ø and etc.:** *Etc.* is the abbreviation for *et cetera*, meaning "and other things," so *and etc.* is redundant. Use only *etc.*

15. **anxious/eager:** These are often interchanged when speaking, but in writing, use *eager* (followed by to) when looking forward to something, and use *anxious* (followed by about or for) when there is actually an element of worry or anxiety involved. *Sally was **eager** to try white water rafting, but her mother was **anxious** about the potential danger of the excursion.*

16. **appraise/apprise:** *Appraise* means to evaluate or to size up; *apprise* means to inform. *Because Pindarus inaccurately **appraises** the events on the battlefield in Act V of Julius Caesar, he incorrectly **apprises** Cassius that Titinius is captured.*

17. **apt/liable/likely:** *Apt* means, suitable, appropriate, skilled. *Liable* means legally bound and also means exposed to risk or misfortune; undesirable consequences. *Likely* means possible, probable, or expected. *Andy is **likely** to become a star player because he is an **apt** pupil at hockey camp. However, if Andy continues to play hockey, he is **liable** to lose a few teeth!*

18. **arbitrate/mediate:** To *arbitrate* is to listen to the evidence of both sides in a dispute in order to make a binding decision. To *mediate* is to act as peacemaker; no settlement can be imposed. *The Secretary of Labor was asked to **arbitrate** the UPS strike in order to end it. When he was asked to **mediate** the cease-fire talks, the UN negotiator hoped to cool the tempers of the warring factions.*

19. **Ø as:** Do not use *as* as a substitute for *because* or *since. As* means during. *Mrs. Frey did not see her son Alan **as*** [during the time] *the football team rushed out on to the field. Liz can't go with us to the mall **because*** [not *as*] *she has yearbook after school.*

20. **as/like:** *As* is used as a conjunction and is followed by a verb. No verb follows the preposition *like*. *Scout ran quickly by the Radley house, **as** did all the other children in town. Fearing Boo, they ran **like** frightened rabbits.* In casual usage, *like* is gaining popularity: *She tells it like* [instead of *as*] *it is*. *Like* is

also replacing *as though* and *as if* to introduce clauses: *Ryan eats pizza **like** [instead of as though] it is going out of style.* These constructions are not acceptable in formal speaking or writing.

21. **Ø** as to whether: *Whether* is enough.

22. **ascent/assent:** *Ascent* means a rise or climb; as a noun, *assent* means consent or agreement. As a verb, it means to express an acceptance of an opinion, proposal, etc. *My friends **assented** to my suggestion to go to the Science Center to see the OMNIMAX movie that deals with a dangerous and deadly **ascent** up Mt. Everest.*

23. **assume/presume:** *Assume* means to suppose or to take for granted. *Presume* means to believe, to dare, or to take too much for granted. *I **assume** you just weren't thinking when you **presumed** to borrow my gym clothes from my locker without asking.*

24. **assure/ensure/insure:** All three words have the core meaning "to make certain." *Assure* works best when it refers to a person, meaning to give confidence to. *Insure* is best to use when the idea is prevention. *Ensure* (usually followed by that) means to make certain, to guarantee, to protect. *I **assure** you that this policy for mine subsidence **insures** you against any shifts in your house's foundation, **ensuring** that the value of your home will be protected.*

25. **avert/avoid:** *Avert* means to prevent or turn away. *Avoid* means to stay clear of. *Theresa was able to **avoid** the large pothole in the middle of McMurray Road, **averting** damage to the family's new car.*

26. **Ø awful/awfully:** *Awful* is only proper when meaning full of awe or inspiring awe. *Awfully* means in a way to inspire awe. The use of either one to mean terrible or bad is incorrect, as is their use to mean *very*. *Justin was **very*** [not *awfully*] *upset last night when his computer crashed and he lost his paper.*

27. **bad/badly:** Use bad as an adjective, to modify a noun (bad day), or after a linking verb to describe a condition or passive state, especially feel or look. Use badly, an adverb, to describe an activity. I feel bad and look bad after I run the pool steps for conditioning because my body reacts badly to that activity.

28. **Ø being:** Not appropriate after *regard as*: *David is regarded as the best math student in the high school.*

29. **Ø being that:** Especially when writing, do not *substitute being that* for ***since*** or ***because***. *Because* [not being that] *he was tired, Tom went to bed early*. Also avoid *being as, being as how, seeing that, seeing as, and seeing as how.*

30. **beside/besides:** *Beside* means next to or at the side of; *besides* means except or in addition to. It can also mean moreover. *I'll stand **beside** her while she waits in line, but no one **besides** Terri can have ice cream because the rest of us are lactose intolerant! **Besides**, even if we could eat them, we didn't bring money for cones.*

31. **born/borne:** *Born* means brought into life or being; *borne* means carried or endured. *The idea for the revolutionary new TV was **born** in the laboratories of Motorola, and the burden of keeping the new product secret was **borne** professionally by the scientists, engineers, and technicians who designed and produced it.*

32. **brake/break:** *Brake* refers to a device for slowing or stopping motion; *break* means to shatter or come apart. *After observing his son, Jake's father told him that he had to **break** the habit of riding the **brake** when he was driving the family car downhill.*

33. **bring/take:** *Bring* indicates the motion of an object toward a speaker; *take* indicates the motion of an object away from a speaker. *It's thoughtful of you to offer to **bring** lasagna to the party, but please remember to **take** your dish when you go home because I always have difficulty returning the right serving dish to the right person!*

34. **Ø can't hardly:** *Can't hardly* is a double negative which is incorrect; use *can hardly*. *Lauren **can hardly** contain her excitement now that she's learned she is a National Merit Finalist.*

35. **censor/censure:** To *censor* is to examine something with the intent of removing objectionable material. *Parents are told to **censor** the movies their children watch as well as the music they listen to.* To *censure* means to assign blame or to criticize, especially in a public setting. *The Senate committee **censured** Senator William's aide who withheld sensitive documents from those who were investigating allegations against the newly elected lawmaker.*

36. **cite/sight/site:** *Cite* means to quote as proof or as an authority, to refer to; *sight* means a view; *site* means a place. *The principal **cited** the construction company's timetable when he answered queries about the condition of the **site** of the new high school, a **sight** which seemed, at the moment, to be nothing more than a huge hole in the ground.*

37. **climatic/climactic:** *Climatic* refers to weather, *climactic* [act as in a play] to the climax of an event. *The **climatic** disruptions caused by El Nino were profound. The **climactic** moment of his high school career occurred when Jeremy received his diploma.*

38. **coarse/course:** *Coarse* means rough in texture or crude and unrefined; *course* is a path, a unit of study, a playing field, or part of a meal. *The **course** in etiquette will help teenagers to refine their **coarse** language and behavior.*

39. **coincidence/irony:** *Coincidence* refers to the chance occurrence of two events happening at the same time. *It was a **coincidence** that both Rita and Judy applied for the same after-school job at King's. Irony* refers to a situation that contains an element of incongruity or contradiction when the opposite happens from what one expects or intends. *Both Rita and Judy swore off ice cream, so it was **ironic** that they saw each other at Baskin-Robbins. Irony* does not mean merely coincidental or surprising as in the following sentence: ***Ironically** [surprisingly], Mt. Lebanon's team also lost last year's championship game to USC by one point.*

40. **compare with/compare to:** *Compare with*, the more common, means to examine or analyze for similarities and/or differences. *If readers **compare** Benvolio **with** Mercutio, they will note how each is presented and functions in Shakespeare's play.*
Compared to is used simply to show or to point out a resemblance. *Romeo **compares** Juliet **to** the sun.*

41. **complement/compliment:** To *complement* is to complete, to bring to perfection, to make a whole. A *complement* is something that completes or makes whole. *Those red shoes are a great **complement** to Barbara's outfit.* To *compliment* means to praise or admire, and a *compliment* [remember "i" for "nice"] is such an expression of praise. *Barbara appreciated the **compliments** she received when she wore her new red shoes.*

42. **confer/conference:** *Confer* is the verb, to meet for discussion: *Jill **conferred** several times with her English teacher during the writing of her research paper. Conference* is the noun, the meeting: *Student-teacher **conferences** are often held in the Resource Center.*

43. **conscience/conscious:** To be *conscious* is to be aware or alert; *conscience* is one's sense of moral principles. *If Madeline had understood the saying "Let your **conscience** be your guide," she would have been **conscious** that lying to her grandmother was unacceptable.*

44. **continual/continuous: Continual** means frequently recurring, happening over and over, stopping and starting in quick succession; *continuous* means uninterrupted in space or time, and implies continuity. *The **continual** booming of the thunder agitated the dog whose **continuous** barking kept the neighbors awake all night.*

45. **convince/persuade:** A person is *convinced of* something: a person is *persuaded to do* something. *Convince* should be followed by *of* or *that*. *Her friends **convinced** Mary Lou that she would enjoy playing in the marching band, so she was **persuaded** to join the activity.*

46. **Ø could of/should of/would of:** *Could of* is nonstandard for *could have*; *should of* is nonstandard for *should have*, *would of* is nonstandard for *would* have. *Vince **could have** gotten into Northwestern, but he waited too long to apply.*

47. **councilor/counselor:** A *councilor* is a member of a council, a group meeting or conference, etc. A *counselor* is one who gives advice or counsels. *A **councilor** on the township board introduced a motion to invite a drug and alcohol **counselor** to the next meeting to discuss teenage addictions.*

48. **credibility/credulity:** *Credibility* means being believable, trustworthy. Other forms of the word are *credible* (believable) and *incredible* (unbelievable). *Credulity* is the quality of being too trusting, gullible. *Credulous* means gullible, and incredulous means skeptical. *The **credibility** of the con man's references enabled him to swindle the investors who should have been more **incredulous** when he proposed his "get rich quick" scheme to them.*

49. **credible/creditable:** *Creditable*, not *credible*, means praiseworthy. *In his remarks in the PTSO newsletter, the principal commented on the junior's **creditable** performance on the SAT.*

50. **decimate:** Literally, "to slaughter every tenth part." It means to destroy or kill a large part. It does not mean to destroy entirely. *The corn crop was **decimated** by the drought, so our farm profits will shrink accordingly.*

51. **desert/dessert:** *Desert* can be a noun which means a dry, barren land. It is also a verb meaning to leave or abandon. *Dessert* is the last course of a meal. *In a hot **desert**, guests probably would not **desert** the dinner table if they had the opportunity to enjoy a refreshing fruit cup for **dessert**.*

52. **diagnose:** The disease is *diagnosed*, not the patient*: John's rash was **diagnosed** as measles.* Not: *John was diagnosed with measles.*

53. **different from/different than:** *Different from* is always correct; *different than* is not. (Using logic, one thing *differs from* another.) *My schedule is **different from** Joe's*. Either can be placed before a clause (a statement containing a subject and a verb): *Student dress is **different from** what [or **different than**] it was ten years ago.* However, *different than* is more common in the above example which introduces a clause of comparison.

54. **disinterested/uninterested:** *Disinterested* means impartial or neutral; *uninterested* means bored or lacking interest. *A dispute should be settled by an arbitrator, a **disinterested** party. Because Linda was **uninterested** in the movie discussion of her friends, she left them in the Commons and headed for the Resource Center.*

55. **divided into/composed of:** *Divided into* emphasizes parts of something, while *composed of* emphasizes the make-up or form of something. *A pie is **divided into** slices. A pie is **composed of** crust and filling.*

56. **e.g./i.e.:** *E.g.*, short for the Latin *exempli gratia*, means for example. *Huck and Jim have much in common, **e.g.**, they are outcasts from society, and they are runaways. I.e.* from the Latin *id est*, means that is. *Huck and Jim have one very obvious difference, **i.e.**, their race.* Commas come before and after *e.g.* and *i.e.* in a sentence.

57. **emigrate/immigrate:** One *emigrates* <u>from</u> one country and *immigrates* <u>to</u> another. Remember the trick: an ***e**migrant* **e**xits, and an ***i**mmigrant* comes **i**n. *My grandparents **emigrated** <u>from</u> Eastern Europe and **immigrated** <u>to</u> the United States.*

58. **eminent/imminent:** *Eminent* means famous or superior. *Imminent* means impending or about to happen. *The **eminent** lawyer felt that freedom was **imminent** for his client once the jury heard the circumstantial and contradictory evidence.*

59. **enervating:** Draining one of energy. It does not mean energizing. *Working in the hot sun is **enervating**.*

60. **enormity:** Great wickedness; a monstrous or outrageous act. Do not confuse with *enormousness*. *The public is shocked by the **enormity** of crimes against children.*

61. **enormity/enormousness:** *Enormity* means a great wickedness, something that is monstrous or appalling; *enormousness* refers to great size, physical or figurative. *To prosecute the **enormity** of the crimes against humanity carried out in Bosnia and Rwanda, the UN worked tirelessly to collect evidence, a monumental task indicated by the **enormousness** of the interviews of witnesses and the forensic reports.*

62. **Ø enthuse:** This verb, from the noun *enthusiasm*, is not accepted in formal writing or speaking.

63. **farther/further:** Use *farther* when discussing physical distance, and use *further* to discuss abstract ideas, or to indicate a greater extent or degree. *John knew he could run **farther** than his older brother. Once Mr. Nelson informed his son that he would have an eleven o'clock curfew, Mr. Nelson refused to discuss the issue **further**.*

64. **fewer/less:** Use *fewer* to mean a smaller number of individual things; use *less* to mean a smaller quantity of something or a single amount. *Patti spent **less** time on the phone this week because she had **fewer** calls to make.*

65. **flammable/inflammable/nonflammable:** *Flammable* and *inflammable* mean the same thing: combustible. Do not use *inflammable* to mean fireproof. Something fireproof is *nonflammable*. *The inventory stored in the warehouse must have been highly **inflammable** [or **flammable**] because **nonflammable** materials would not have burned so quickly and spread so rapidly.*

66. **flounder/founder:** *Flounder* means to struggle awkwardly to move, to stumble awkwardly in speech or actions; *founder* means to get stuck, fail completely, or sink like a ship. *Connie **floundered** through the maze of IRS regulations and laws when she tried to complete her income tax form for her bankrupt business which had **foundered** in the poor economic climate.*

67. **forbid:** Use *forbid* with to, never with from. *I **forbid** you to wear a hat in class.* Or, use *forbid* alone with an "-ing" word. *I **forbid** wearing hats in class.*

68. **formally/formerly:** *Formally* means ceremoniously; *formerly* means in times past. *The bride's mother and I were introduced **formally** when I passed through the receiving line outside the church, but we had met **formerly** at the bride's shower the month before.*

69. **fortuitous/fortunate:** *Fortuitous* means happening by chance, and usually implies a good or successful outcome; *fortunate* means lucky. *It was **fortuitous** that I ran into Ron at the mall since we hadn't seen each other for years. He told me his company was hiring, and now I am a **fortunate** member of the successful computer company's sales team!*

70. **good/well:** *Good* is an adjective; *well* is an adverb meaning capably done or performed. *Pam, a **good** softball player, performs **well** for her team. Well* can be an adjective to describe 1) the state of one's health and 2) something that is satisfactory. *I didn't feel **well** when I first came to the beach, but all is **well** now.*

71. **Ø had ought/hadn't ought:** Do <u>not</u> use *had* or *hadn't* with *ought. Drivers **ought** to secure their seat belts before they start their cars.*

72. **hanged/hung:** *Hanged* only refers to executions or suicide; otherwise, *hung* is the past tense of *to hang* meaning to fasten or suspend. It is also the correct word for phrases such as *hung out*, *hung up*, etc. *In England, many executions were announced on posters that were **hung** throughout London to inform citizens when prisoners would be **hanged** in public at the gallows.*

73. **healthful/healthy/wholesome:** *Healthful* means health-giving, such as a climate. *Healthy* means in good health. *Wholesome* means producing a good effect. *The **healthy** octogenarian attributed his good physical condition to a **wholesome** diet which included only **healthful** foods and vitamins.*

74. **hopefully:** In a hopeful manner or with hope, *"Nephew, I'm thinking of making you my heir," declared Mr. Casey. "Soon?" John asked* ***hopefully****. Hopefully*, should not be used to replace "it is hoped" or "I hope." However, *hopefully* seems to be joining the category of introductory words (*honestly, frankly, seriously, etc*.) that are used not to describe a verb, but to describe the speaker's attitude toward the statement that follows. (*Hopefully, I will play on the varsity basketball team*.)
    Try to avoid this construction.

75. **in/into/in to:** *In* suggests location within a place; *into* is used for entering something (a room, a profession), for changing the form of something, or for making contact; otherwise, use *in to*. If the *in* can be eliminated without changing the meaning, the term you want is *in to*. *I'll stay* ***in*** *the living room until the guests arrive. When they do come* ***into*** *the house, bring them* ***in to*** *me and then we'll go* ***in*** *to dinner together.* Avoid **in** as a dangling preposition.

76. **infer/imply:** *Infer* is the act of the reader or listener receiving a communication and means to draw a conclusion; *imply* is the act of the writer or speaker making the communication and means to hint, or to suggest or state indirectly. *Sam used computer jargon during his interview****, implying*** *that he knew programming well, but when he could not answer the interviewer's specific questions, the personnel director* ***inferred*** *that Sam was actually unexperienced in the field.*

77. **ingenious/ingenuous:** *Ingenious* means clever or brilliant; *ingenuous* means candid, frank, innocently open and trusting. Someone who is *disingenuous* is one who is insincere or lies. ***Ingenuous*** *Rosemarie explained her* ***ingenious*** *invention to the ruthless man who then took her idea and patented it himself.*

78. **Ø irregardless:** This construction is considered substandard. Do not use it as a substitute for ***regardless.***

79. **Ø is when/is where:** These constructions are used incorrectly in definitions. Do not use *when* or *where* as a substitute for the noun in the definition. *Hubris is* ***excessive pride****, a trait of a tragic hero* (**not** *hubris is when a character has excessive pride)*.

80. **it's/its:** *It's* is a contraction of it is or it has. *Its* is the possessive form of it. ***It's*** *too early to tell what caused the plane crash, but* ***its*** *consequences will affect many lives.*

81. **kudos:** *Kudos* is a singular noun, not a plural form, meaning praise or glory. *Lorraine deserves* ***kudos*** *for her work on the yearbook.* There is no word kudo.

82. **lay/lie:** To *lay* means to put or place something; to *lie* means to rest or recline. *I need to* ***lay*** *my coat down in the den and* ***lie*** *down immediately because I am getting a migraine.* The problem occurs with the other tenses of these verbs: Yesterday, Sandy **laid** her materials aside and **lay** down. In the past, Sandy **has laid** reading materials aside and **has lain** down.

83. **lead/led:** *Lead* refers to a metal; *led* is the past tense of the verb to lead. *Mr. Harvey* ***led*** *the confused student through the solution to the math problem by writing out and explaining the calculations, but he ran out of* ***lead*** *in his mechanical pencil and had to borrow another one to finish the computations*.

84. **literally:** Actually; to the letter. This word is often confused with figuratively. To *say John was literally dead from working too hard* means that he was, in fact, deceased. Do not use *literally* in support of an exaggeration. Rather, use *literally* sparingly when you want to emphasize a point. *Kathy was astonished to discover that some of her classmates* ***literally*** *did not know the names of the five Great Lakes.*

85. **loath/loathe:** *Loath*, usually followed by to, means unwilling or reluctant (to); *loathe* is a verb meaning to dislike intensely. *Natalie was* ***loath*** *to touch the dragonfly because she* ***loathed*** *insects.*

86. **loose/lose:** *Loose* means free, not tight or firm; *lose* means to suffer a loss or to misplace. *Marty's mother kept warning him that he would* ***lose*** *the puppy if the Collie's collar was* ***loose*** *when he was tied outside.*

87. **medal/meddle/mettle:** A *medal* is a piece of metal with insignias, etc. to commemorate some event or to award someone for distinguished merit; *meddle* means to interfere or to tamper; *mettle* refers to a high quality of character, spirit, or courage. *Saving Private Ryan is a movie that reminds Americans that many soldiers in World War II displayed their **mettle** during combat, even though most received no special recognition or **medals**, and even though some believed it was not the role of our country to **meddle** in the affairs of Europe.*

88. **miner/minor:** A *miner* works in a mine; a *minor* refers to underage or something smaller or less important (the opposite of major). *The twelve year old boy could not be hired to be a **miner** because he was a **minor.***

89. **myself:** *Myself* is not a substitute for *I* or *me*. *Rebecca and I* [not *myself*] *were chosen as Pantherettes.* The other "-self" words (*himself, itself, ourselves, etc*.) and *myself* are used for two purposes. One is emphasis: *I solved the calculus problem **myself.** The judge **himself** was guilty of fraud.* The other purpose is to refer back to the subject. *Rob and Tony consider **themselves** lucky to be on the lacrosse team. You call **yourself** a friend, but you didn't call me back!*

90. **nauseated/nauseous:** *Nauseated* means sick, while *nauseous* means sickening. *The students in the chemistry lab became **nauseated** by the **nauseous** fumes that were accidentally released during the experiment.*

91. **Ø off/off of:** Do not use *off* or *off of* in place of **from.** *If you forget my locker number, you can get it from* [not *off of*] *Drew.*

92. **off of:** *Of* is unnecessary with *off*. *The field hockey team ran **off*** [not off of] *the field cheering wildly to celebrate the victory.*

93. **only:** Alone, and no other, solely. *Only* is usually placed before the word or phrase to be singled out; however, its placement is best where it sounds most natural and most accurate. Notice how the meanings of the following sentences change, based on the placement of the word only: ***Only*** *the referee says he saw the foul on the field. The referee* ***only*** *says he saw the foul on the field. The referee says he saw* ***only*** *the foul on the field. The referee says* ***only*** *he saw the foul on the field.* Be clear. Also, do not use *only* in place of *but* or *except*: *I would have gone to the Penguins' game****, except*** [not only] *I had to study for a Spanish test.*

94. **Ø orientate:** The extra syllable is unnecessary. Use orient. *As a freshman, Jason had to* ***orient*** *himself to Penn State's large campus.*

95. **passed/past:** *Passed* is the past tense of to pass; *past* means belonging to a former time, or beyond a time or place. *While touring the Gettysburg battlefield, we* ***passed*** *the dedicated men and women involved in recreating the* ***past*** *through their Civil War reenactments.*

96. **possessive pronouns with "-ing" nouns (gerunds):** The pronoun modifying a noun has to be in the possessive form (*my, his, her, your, etc.*) *Sam resents* ***my*** *success in calculus.* If the noun is a gerund, an -ing verb acting as a noun, the same rule applies. *Sam resents* ***my*** *going to a math tutor for help in calculus. He thinks* ***my*** *studying that way is an unfair advantage.*

97. **presently:** soon, before long, shortly. *Presently* does not mean now or at present. *I will take the garbage out* ***presently****, when the baseball game on TV is interrupted by a commercial.*

98. **Ø preventative:** The extra syllable is unnecessary. Use *preventive. As a* ***preventive*** *measure, consider getting a flu shot in the fall.*

99. **principal/principle:** *Principal* means the head of a school, the most important, or a sum of money; a *principle* is a rule of conduct or a basic truth. *The revolutionary* ***principles*** *set forth in "The Declaration of Independence" are the* ***principal*** *reasons England categorized the colonists as traitors to the monarchy.*

100. **quotation/quote:** *Quote* is the verb; *quotation* is the noun. Avoid using the word *quote* as an abbreviated form of *quotation.* A *critical paper is more*

*impressive if the author **quotes** passages from the primary source, but the **quotations*** (not quotes) *must be appropriate and must be the most effective available to prove a point.*

101. **raise/rise:** To *raise* means to bring or lift something up. To *rise* means to go up. *When students and teachers **rise** to recite "The Pledge of Allegiance," they also **raise** their right hands to their hearts. I like to **raise** my window blind in the morning in order to watch the sun as it **rises** in the east.*

102. **Ø reason is because:** Use one or the other, not both. *Because* means "for the reason that," so this phrase is redundant. *The **reason** Nick stayed home is that he had pink eye. Nick stayed home **because** he had pink eye.*

103. **regretfully/regrettably:** One who is full of regret is *regretful*. That which causes the regret is *regrettable*. *Matt **regretfully** turned in his research paper late because he **regrettably** avoided writing it until the last minute.*

104. **respectfully/respectively:** *Respectfully* is used to describe an action that is courteous and deferential. *Respectively* means each in the order given. *Chris **respectfully** submitted his resignation three weeks early so that his manager and immediate boss, Mr. Green and Mr. Ross **respectively**, would have enough time to find a replacement before he went back to college.*

105. **restive:** unruly, hard to control, stubborn. It does not mean impatient or fidgety, the meaning of *restless*. *The Doberman was **restive** in the veterinarian's office, so its owner had to take him outside, away from the other dogs.*

106. **rout/route:** *Rout* means a disorderly flight or an overwhelming defeat. As a verb, it means to put to flight or to defeat overwhelmingly; *route* means a road or a way to go. *The final basketball score, 120-65, reflected a disappointing **rout** for the Cinderella Team whose **route** to the playoffs had been remarkable.*

107. **simple/simplistic:** *Simple d*escribes something easy, uncomplicated, or unaffected. *Simplistic* describes something that is so simplified it is no longer useful. *The information I received in the computer course was too **simplistic**: making sense of the program was impossible once I was at home, so the program was not **simple** after all.*

108.**stationary/stationery:** *Stationary* means not moving or fixed in one position; *stationery* is paper. *I tried to write my letter to Robin outside on my deck, but the gusty wind prevented my **stationery** from remaining **stationary** on the picnic table.*

109. **than/then:** Use *than* to compare and contrast things. If one thing follows or is the result of another, use *then*. *After going out on the rough seas in the charter boat, Kathy was sicker **than** she had ever been. Another passenger gave her a bomine tablet. **Then** she felt better.* The word *than* can be followed by the pronouns I/me, he/him, she/her, or they/them. Consider the meaning of the sentence: *Ted loves Mexican food more **than I*** [more than I do]. *Ted loves Mexican food more **than me*** [more than he loves me]. Often, adding the unfinished thought makes it easier to choose the correct pronoun.

110. **their/there/they're:** *Their* is the possessive of <u>they</u>, *there* means the opposite of <u>here</u>, and *they're* is the contraction for <u>they are</u>. *Paul and Shelley are going to give us **their** full cooperation at the hearing. Once they get **there**, **they're** going to testify at the courthouse for the prosecution.*

111.**this (that) kind/these (those) kinds:** *This (that)* is singular and is used with kind of, sort of, type of, and style of. It is followed by a singular noun. *These (those)* is plural and is used with kinds of, sorts of, types of, and styles of. It is usually followed by a plural noun. *I know **these** kinds of movies are popular, because audiences like action and thrills, but **this** kind of story becomes too predictable after a while.*

112.**to/too/two:** *To*, as a preposition, indicates direction, degree, connection, etc. *To* is also part of the infinitive form of a verb; *too* means more than enough or also; *two* is the number. *Rowena wants **to** go **to** the movies **too**, but there are **too** many of us who want to go, so we'll take **two** cars.*

113. **Ø toward/towards:** *Toward* and *towards* are generally interchangeable, although <u>toward is preferred</u>. Similarly, do not add an -s to forward, backward, upward, downward, onward, etc.

114.**try and/try to:** The proper phrase is *try to. **Try to** finish your test without rushing. Try and* is gaining acceptance when an added note of defiance or resolve is expressed: *The bully taunted, "**try and** make me!"*

115. **unique:** Without equal, unrivaled, one of a kind. There are no degrees of uniqueness: nothing can be more, quite, or particularly *unique*. The word stands alone. *Jarred's handwriting is **unique*** [not *quite unique*].

116.**via:** By way of. *Via* does not mean by means of. *Sanjay drove to Pittsburgh **via** Mt. Lebanon.* Not: *Sanjay drove to Pittsburgh **via** car.*

117.**waist/waste:** *Waist* is the middle part of the body; *waste* means useless spending, unused or useless material. As a verb, it has many meanings, including to spend uselessly, to devastate or ruin, to lose strength, and to fail to take proper advantage of (to waste an opportunity). *It was a **waste** of time to buy the jeans, because the **waist** was too big to be altered in an acceptable fashion.*

118.**weather/whether:** *Weather* refers to atmospheric conditions; *whether* refers to a choice between alternatives. *I don't know **whether** Lance's flight has been delayed or **whether** it will arrive on time because the **weather** in Philadelphia is unsettled.*

119.**when/whenever:** *When* means at or during the time that. *Whenever* means every time or on every occurrence. ***Whenever** I need advice* [every time] *while I am cooking, I call my mother. Sometimes I can't reach her on the phone **when*** [at that time] *I need her.*

120. **which/that/who:** *Which* is used to refer to things only; *that* can refer to things, animals, or categories of people; *who* refers to people only. *Alarm clocks **that** glow in the dark are good for people **who** travel because wake-up calls, **which** are placed with the desk, are not always reliable.* Use *that* to introduce a clause whose presence is essential to the meaning of the main sentence. This clause is not set off by commas. Use *which* to introduce a clause whose presence introduces information that is important but not necessarily essential to the meaning of the main sentence. This clause is separated from the rest of the sentence with commas. *The assembly **that** Claudia attended mods 15-16 on Wednesday honored the athletes participating in fall sports. The assembly, **which** honored athletes in fall sports, lasted longer than expected, so Claudia almost missed her bus.*

121. **who's/whose:** *Who's* is the contraction for "who is" or "who has"; *whose* is the possessive of who. *Mr. Reynolds asked his class, "**Whose** paper is this? Since there's no name on it, **who's** going to get the 'A' recorded in the grade book?"*

122. **Ø you:** Avoid using *you* in an indefinite sense when there is no clear antecedent or when the meaning is "anyone." ***Any observer*** [not you] *could tell that Roger received a high score on his biology test because of the wide grin on his face. In some SAT reading samples, the sentence structures are convoluted* [not *you find convoluted sentence structures*].

123. **your/you're:** *Your* is the possessive for you; *you're* means "you are." *Mrs. Carpenter informed Rachel, "**You're** the student from our homeroom who's been chosen to go to the principal's breakfast, so take **your** books with you because the morning meeting will last into mod 1."*

". . . the first task of revision is vision. The writer must stand back from the work the way any craftsman does to see what has been done." --Donald Murray

CHECKLIST FOR REVISION
Revision = to see again

Focus*:

_____ Have I written a clear thesis statement in my introduction?

_____ Have I focused on a single point on one topic with a specific task in mind?

_____ Have I maintained the ideas put forth in my thesis statement?

Content*/Evaluating My Information:

_____ Have I provided my reader with sufficient and appropriate background information?

_____ Have I adequately developed the idea(s) put forward in my thesis?

_____ Do I need to add to my introduction to catch the reader's interest?

_____ Do I need to add information in the body of my essay to support my thesis?

_____ Do I need to add to my closing to make it more effective?

_____ Do I need to delete details that do not pertain to my thesis?

_____ Do I need to delete or clarify any redundant (repeated) material?

_____ Have I included any material which must be documented? If so, have I cited it properly?

Organization*:

_____ Have I chosen and employed an appropriate organizational pattern throughout my essay?

_____ Are my points presented in a logical and appropriate order?

_____ Have I used topic sentences to introduce my paragraphs' main points?

_____ Have I used clinchers at the end of my paragraphs?

_____ Have I used transitions between paragraphs to help my reader follow my points?

Style*:

_____ Is my diction (word choice) appropriate to my grade level, ability, and/or the expectations of my instructor?

_____ Have I arranged words and sentence structures (syntax) which create and maintain a particular voice and tone throughout my essay?

Clarity:

_____ Can I identify any areas which are unclear and may need to be rewritten?

_____ Are my explanations and references adequate for the reader's understanding?

*Signifies a PSSA (Pennsylvania System of School Assessments) Domain Scoring Trait

CHECKLIST FOR EDITING

Conventions*

Word Choice and Usage:

_____ Have I followed the rules of usage?

_____ Is my word choice redundant? (In other words, have I unnecessarily repeated words?)

Sentence Structure:

_____ Have I written complete sentences (with no run-ons, comma splices, or fragments)?

_____ Are my sentences clear?

_____ Have I varied the lengths of my sentences?

_____ Do I begin my sentences in a variety of ways?

Grammar:

_____ Do my subjects and verbs (predicates) agree?

_____ Have I used correct verb tenses?

_____ Do pronouns agree with their antecedents?

Punctuation:

_____ Does each sentence include the proper end punctuation?

_____ Have I used commas, semicolons, and apostrophes appropriately?

_____ If I have incorporated dialogue, is it properly punctuated?

Spelling:

_____ Have I checked all words for spelling errors (even ones the computer spell-checker may have missed)?

Capitalization:

_____ Do all my sentences begin with a capital letter?

_____ Are the proper names of people, places, things, and ideas capitalized?

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REVISION AND EDITING SYMBOLS

agr	agreement error
awk	awkward expression pass
≡	capitalization
⌒	close up space
coh	faulty coherence
↔	combine into one sentence
cs	comma splice
contr	contraction error
⌫	delete
dev	inadequate development
dm	dangling modifier
frag	sentence fragment
^	insert here
◯.	insert period here
mm	misplaced modifier
nc	not clear
¶	paragraph
||	parallelism
p	punctuation
passive voice	
poss	possessive error
prep	preposition usage
pr	proofread
?	questionable or unclear
rep	repetitive
ro	run-on sentence
sp	spelling error
stet	let it stand as is
supp	add support
ts	topic sentence
trans	transition error
⌒	transpose
trite	overworked word/phrase
u	usage error
wc	word choice
X	wrong; correct error

Rubric for Argumentative Writing

Scoring Elements	Advanced		Meets Expectations
	4	3.5	3
Focus & Controlling Idea	Addresses all aspects of prompt appropriately with a consistently strong focus and convincing position. Establishes and maintains a substantive and credible claim or proposal. Develops claims and counter claims fairly and thoroughly.		Addresses prompt appropriately and maintains a clear, steady focus. Provides a generally convincing position. Establishes a credible claim. Develops claim and counter claims fairly.
Reading/ Research	Accurately and effectively presents important details from reading materials to develop argument or claim.		Accurately presents details from reading materials relevant to the purpose of the prompt to develop argument or claim.
Content Development	Presents thorough and detailed information to effectively support and develop the focus, controlling idea, or claim. (L3) Makes a clarifying connection(s) that illuminates argument and adds depth to reasoning.		Presents appropriate and sufficient details to support and develop the focus, controlling idea, or claim. (L3) Makes a relevant connection to clarify argument or claim.
Organization	Maintains an organizational structure that intentionally and effectively enhances the presentation of information as required by the specific prompt. Structure enhances development of the reasoning and logic of the argument.		Maintains an appropriate organizational structure to address specific requirements of the prompt. Structure reveals the reasoning and logic of the argument.
Conventions	Demonstrates and maintains a well-developed command of standard English conventions and cohesion, with few errors. Response includes language and tone consistently appropriate to the audience, purpose, and specific requirements of the prompt. Consistently cites sources using appropriate format.		Demonstrates a command of standard English conventions and cohesion, with few errors. Response includes language and tone appropriate to the audience, purpose, and specific requirements of the prompt. Cites sources using appropriate format with only minor errors.
Content Understanding	Integrates relevant and accurate disciplinary content with thorough explanations that demonstrate in-depth understanding.		Accurately presents disciplinary content relevant to the prompt with sufficient explanations that demonstrate understanding.

Rubric for Argumentative Writing

	Approaches Expectations		Below Expectations
2.5	2	1.5	1
	Addresses prompt appropriately and establishes a position, but focus is uneven. Establishes a claim. Makes note of counter claims.		Attempts to address prompt, but lacks focus or is off-task. Attempts to establish a claim, but lacks a clear purpose. Makes no mention of counter claims.
	Presents information from reading materials relevant to the purpose of the prompt with minor lapses in accuracy or completeness.		Attempts to reference reading materials to develop response, but lacks connections or relevance to the purpose of the prompt.
	Presents appropriate details to support and develop the focus, controlling idea, or claim, with minor lapses in the reasoning, examples, or explanations. (L3) Makes a connection with a weak or unclear relationship to argument or claim.		Attempts to provide details in response to the prompt, but lacks sufficient development or relevance to the purpose of the prompt. Makes no connections or a connection that is irrelevant to argument or claim.
	Uses an appropriate organizational structure for development of reasoning and logic, with minor lapses in structure and/or coherence.		Attempts to organize ideas, but lacks control of structure.
	Demonstrates an uneven command of standard English conventions and cohesion. Uses language and tone with some inaccurate, inappropriate, or uneven features. Inconsistently cites sources.		Attempts to demonstrate standard English conventions, but lacks cohesion and control of grammar, usage, and mechanics. Sources are used without citation.
	Briefly notes disciplinary content relevant to the prompt; shows basic or uneven understanding of content; minor errors in explanation.		Attempts to include disciplinary content in argument, but understanding of content is weak; content is irrelevant, inappropriate, or inaccurate.

Aligned to English Language Arts Common Core Standards from Literacy Design Collaborative

Rubric for Informational or Explanatory Writing

Scoring Elements	Advanced 4	3.5	Meets Expectations 3
Focus & Controlling Idea	Addresses all aspects of prompt appropriately and maintains a strongly developed focus. Establishes a strong, controlling idea with a clear purpose maintained throughout the response.		Addresses prompt appropriately and maintains a clear, steady focus. Establishes a controlling idea with a clear purpose maintained throughout the response.
Content Development	Presents thorough and detailed information to strongly support the focus and controlling idea. Thoroughly discusses relevant and salient implications or consequences, and one or more significant gaps/unanswered questions.		Presents appropriate and sufficient details to support the focus and controlling idea. Explains relevant and plausible implications and a relevant gap/unanswered question.
Reading & Research	Accurately presents information relevant to all parts of the prompt with effective selection of sources and details from reading materials. Addresses the credibility of sources and identifies salient sources when prompted.		Presents information from reading materials relevant to the prompt with accuracy and sufficient detail. Addresses credibility of sources when prompted.
Organization	Maintains an organizational structure that intentionally and effectively enhances the presentation of information as required by the specific prompt.		Maintains and appropriate organizational structure to address the specific requirements of the prompt.
Conventions	Demonstrates and maintains a well-developed command of standard English conventions and cohesion, with few errors. Response includes language and tone consistently appropriate to the audience, purpose, and specific requirements of the prompt. Consistently cites sources using appropriate format.		Demonstrates a command of standard English conventions and cohesion, with few errors. Response includes language and tone appropriate to the audience, purpose, and specific requirements of the prompt. Cites sources using appropriate format with only minor errors.
Content Understanding	Integrates relevant and accurate disciplinary content with thorough explanations that demonstrate in-depth understanding.		Accurately presents disciplinary content relevant to the prompt with sufficient explanations that demonstrate understanding.

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Rubric for Informational or Explanatory Writing

2.5	Approaches Expectations 2	1.5	Below Expectations 1
	Addresses prompt appropriately, but with a weak or uneven focus. Establishes a controlling idea with a general purpose.		Attempts to address prompt, but lacks focus or is off-task. Attempts to establish a controlling idea, but lacks a clear purpose.
	Presents appropriate details to support the focus and controlling idea. Briefly notes a relevant implication or a relevant gap/unanswered question.		Attempts to provide details in response to the prompt, including retelling, but lacks sufficient development or relevancy. Implication is missing, irrelevant, or illogical. Gap/unanswered question is missing or irrelevant.
	Presents information from reading materials relevant to the purpose of the prompt with minor lapses in accuracy or completeness. Begins to address the credibility of sources when prompted.		Attempts to present information in response to the prompt, but lacks connections or relevance to the purpose of the prompt. Does not address the credibility of sources as prompted.
	Uses an appropriate organizational structure to address the specific requirements of the prompt, with some lapses in coherence or awkward use of the organizational structure.		Attempts to organize ideas, but lacks control of structure.
	Demonstrates an uneven command of standard English conventions and cohesion. Uses language and tone with some inaccurate, inappropriate, or uneven features. Inconsistently cites sources.		Attempts to demonstrate standard English conventions, but lacks cohesion and control of grammar, usage, and mechanics. Sources are used without citation.
	Briefly notes disciplinary content relevant to the prompt; shows basic or uneven understanding of content; minor errors in explanation.		Attempts to include disciplinary content in argument, but understanding of content is weak; content is irrelevant, inappropriate, or inaccurate.