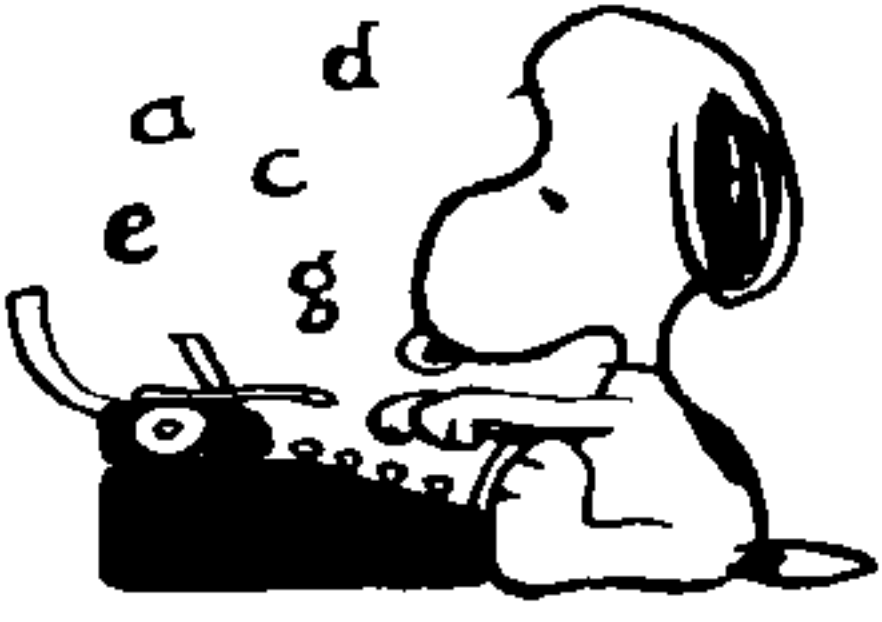
NEW MEXICO SCHOOL FOR THE ARTS Charter School & Art Institute

Style Guide 2014-15

2nd revised edition

Writing is for everyone!



This guide could not have been revised without the dedicated work of Karima Alavi, Monika Cassel, and Roxanne Seagraves, who created the first edition. This edition has been expanded and edited by Lisa Oberteuffer, as of July 2014.

"If I have seen further it is by standing on the shoulders of giants."
--Isaac Newton, 1676

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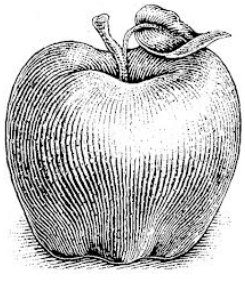
"Be safe! Make good choices!"
--Roxanne Seagraves



Introduction

What Is a Style Guide?

We write for many reasons. We email friends to share news or invitations; we jot down lists to remind ourselves what to get at the grocery store; we fill out job applications and create resumes; we write essays and papers for school.

All of these types of writing involve putting words down on paper or on a screen, but each type has different, often unspoken rules. Would you compose a grocery list in rhyming couplets? Would you begin an email to your BFF with the words, "To Whom It May Concern"? w%d u uz txtN lingo 2rite yr colleG app?

Your best friend might roll her eyes at your formal email, and other shoppers at the grocery store might giggle as you search for "Plump un-peck'd cherries,/Melons and raspberries,/Bloom-down-cheek'd peaches,/Swart-headed mulberries," (Rossetti) but texting your college application essay would earn you only a rejection letter.

A style guide is a collection of rules that apply to a particular type of writing; there are style guides for journalism, for legal writing, and for scientific papers. The **NMSA Style Guide** will help you understand what teachers here are looking for in the writing they assign you. Our standards and expectations are the same, whether you are writing a lab report for science, a comparison essay for English class, or a research paper in history.

Formal writing may seem rule-bound and arbitrary, but it is a skill we all need to learn, for use in school as well as in college and in your career. Following the rules of formal English will give your writing power, authority, and clarity. And it won't affect your ability to text!

Works Cited

Rossetti, Christina. *Goblin Market*. 1893. Seattle: Green Tiger Press, 1973. Print.

How to Use the Style Guide

The Guide is broken into sections to make it easier to find what you are looking for.

The **Introduction** is first, followed by a section entitled **Taking Notes and Organizing Information**: these are very important skills that will help you learn and remember facts, as well as prepare you for writing papers and studying for tests. Also included here is some information on the habits of successful students.

Next comes **General Writing Guidelines**, which addresses the conventions of formal and academic writing, including a discussion of punctuation, a list of commonly misused and misspelled words, and common editing symbols (so you can figure out what your teacher means when he or she red-inks those funny little squiggles into your first draft.)

The next three sections discuss commonly assigned types of writing: the **Paragraph**, the **Five Paragraph Essay**, and the **Research Paper**. You will learn how to compose each of these forms and see examples analyzed in detail.

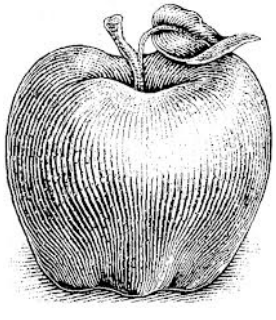
Finally, the **Appendix** contains a list of helpful writing websites to consult (these are linked on the online version), some examples of different sorts of graphic organizers that you can remove and reproduce, and reproducible examples of writing rubrics used by teachers across the school when they grade your papers.

Consult the **Table of Contents** on pages 3 and 4 for exact page details of each section.

Scattered throughout the Guide you will also find **Teacher Tips**, marked with an apple. If you have a helpful tip or an inspiring quote for our next edition, please share it with the editors!

Teacher tips

"Never surrender, never give up; don't try, DO!"
--Jim Johnson



Taking Notes and Organizing Information

Scholar Skills

What is a scholar? Most dictionaries define a scholar as a learned or well-educated person. "But wait," you may be saying, "I'm not a scholar, I'm just a student." Yet one of the common synonyms for *scholar* is *student*, so if you are studying, you are a scholar. And that means you need the skills of a scholar to be successful.

What kind of skills do successful scholars (and students) possess?

- ✓ They come to class, on time, every day, prepared mentally and physically.
- ✓ They participate in class activities and discussions.
- ✓ They collaborate effectively with others.
- ✓ They take responsibility for doing their own work.
- ✓ They complete assigned homework on time.
- ✓ They advocate for their own learning.

You develop these skills through self-reflection and **practice**. Malcolm Gladwell, in his 2008 book *Outliers: The Story of Success*, asserts that it takes about 10,000 hours to become really good at something. That's the equivalent of ***eight hours a day, seven days a week, for nearly three and a half years***. However, if you *only* practice these skills during the school day (six hours a day, 180 days per year), it will take you more than nine years to master them!

Therefore, we exhort you, practice, practice, practice!

Effective Note-taking

Taking notes and organizing information are essential strategies for success in school and in life. You will be most effective at these if you learn to do them in a way that is creative and helpful to you. Students often take notes in one format and then reorganize them later, in a different format, as they prepare for exams or work on research papers and essays. This process can be as creative as you want to make it, but it is important to first become aware of your own learning style. Not every note-taking system works for every student!

Figuring out how you learn best lets you discover your most effective method for summarizing information and finding it *quickly*. Learn to create study-sheets that are useful for quick reviews before taking exams or writing papers and essays.

Remember: notes and review sheets are meant to help you, not the teacher. The more effort you put into them, the easier your exams will be. Just by reorganizing information, you are engaging in a review process that can be used again and again as final exams approach. Do yourself a favor and learn to take good notes and organize information; this skill will cut down on pre-exam stress and will continue to be useful in college and throughout your life!

Cornell Notes

The Cornell note-taking system was devised in the 1950s by Walter Pauk, a professor at Cornell University in New York. It is one of the most common forms of note-taking. Cornell notes are often assigned in college classes, so it's wise to become comfortable with this format in high school.

The Cornell method provides a systematic format for condensing and organizing notes, from texts or from lectures. The student divides the paper into two columns, with the note-taking column (on the right) being wider than the questions/cues word column (on the left). At the bottom of the page is a section for summarizing the information provided in the right and left column. But it's not just the layout that makes this system work; there is a specific method of taking notes that you need to follow for the best results.

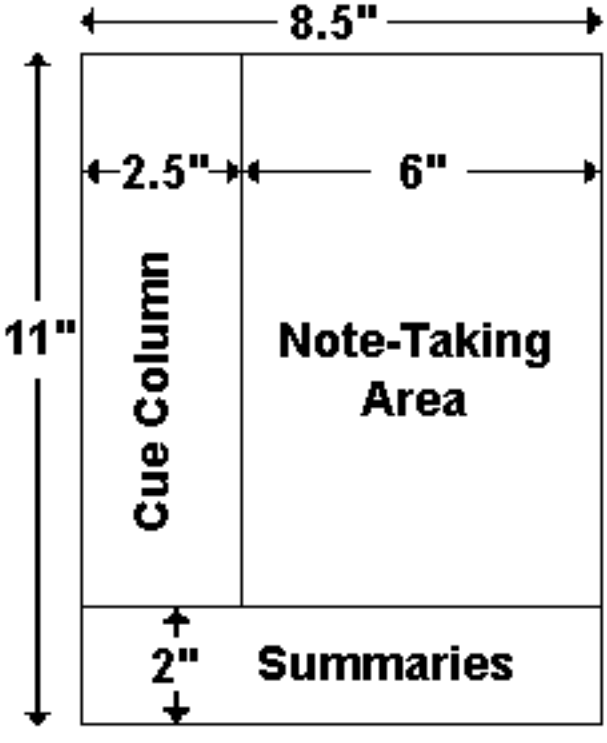


Figure 1. Cornell notes graphic. Source: "The Cornell Note Taking System." *montgomerycollege.edu.* Montgomery College, Montgomery County, Maryland, 2011. Web. 10 April 2013.

The Five R's of the Cornell System

The following table was adapted from *How to Study in College*, 7th ed., by Walter Pauk, and from the Academic Skills Center of Dartmouth College, 2001.

Record	During the lecture, or while you read, ***record*** in the right column as many meaningful facts and ideas as you can. Make sure you write legibly! Use abbreviations (that make sense to you) whenever possible. In the left column, write "cue" words, or questions, that tell you what is recorded to the right. This will enable you to find specific information when you're in a hurry; you won't have to search through paragraphs of writing to find what you're looking for.
Reduce	Within 24 hours of taking these notes, ***summarize*** these ideas and facts concisely in the section at the bottom. Summarizing clarifies meanings and relationships, reinforces continuity, and strengthens memory. It is also a way of preparing for examinations gradually and well ahead of time.
Recite	Now cover the right column. Use only the words and/or questions in the left column as cues to help you ***recall*** facts and ideas of the lecture or text as fully as you can—not as memorized chunks, but in your own words and with an understanding of the meaning of these facts. Then, uncovering your notes, verify your comprehension. This procedure helps to transfer the facts and ideas to your long-term memory.
Reflect	Reflection helps you make sense of your classes and academic experiences by ***finding relationships*** among and between them and connecting them to your own prior knowledge. Reflective students distill their opinions from their notes. They make these opinions the starting point for their own thoughts on the subjects they are studying. Reflective students continually label and index their experiences and ideas, put them into structures, outlines, summaries, and frames of reference. They rearrange and file them. Best of all, they have an eye for the vital, essential information. Unless ideas are placed in categories and unless they are taken up from time to time for re-examination, they will soon be forgotten.
Review	If you spend ***10 minutes*** every week or so in a quick review of these notes, you will retain most of what you have learned.

Common Abbreviations to Use with Cornell Notes

≈	approximately	**⇢**	resulting in	**?/Q**	question
w/	with	**↔**	as a result/consequence of	**etc.**	et cetera
w/o	without	**⇡**	increasing	**f.ex**	for example
w/i	within	**⇣**	decreasing	**∴**	therefore
wh/	which	**Δ**	change	**ff**	following
b/w	between	**esp.**	especially	**re**	regarding
*****	most important	**@**	at/about	**b/c**	because
+/&	and or more	**#**	number	**govt**	government
<	less than	**%**	percent	**tho**	though
>	more than	**amt**	amount	**thru**	through
=	same as/equal to	**min**	minimum	**prob**	probably
≠	not equal to	**max**	maximum	**poss**	possibly
“”	ditto/repeating same information	**cf**	compare (short for Latin *confer*)	**c**	circa (approximate date)

Feel free to use your own system of abbreviations if that makes more sense to you. Just make sure you can read your notes later!

Cornell Notes Example

Note that the student has made dates stand out by underlining them. You can do this with highlighters, circles, or whatever helps you find dates when you need them.

Name Cassandra Doe	Due Date November 15, 2015
Class New Mexico History	Assignment Chavez, pp. 97–104

Fecundo Malgares: Spanish Gov'r in Santa Fe	JULY 1821: Word of Mexican independence from Spain reaches Santa Fe Malgarez: celebration on plaza, even though he's a rep of Spain--NM people decide to keep him ∴ Malgarez = 1st Mexican gov'r of NM
William Becknell Q: don't people see this as "bogus"? A man who was lost, credited with opening the S Fe Trail?	Arrived from St. Louis. Wanders/lost. Found by Mexican military force, taken to S Fe. ∴ he = man who "opened" S Fe Trail. Note: Ask your questions during class and leave space here to summarize the answer and the class discussion that followed.
S Fe Trail and rivers	Mississippi, Missouri, and Ohio rivers = primary trade link to the East from Santa Fe.
Importance of Independence, MO	S Fe Trail: under such control of Mexico that the Silver Peso becomes the mode of cash in Independence, MO. Ind. MO = major trade hub b/c the Mississippi boats let merchants off at that point. Go west on S Fe trail from there.
Antonio Lopez de Santa Anna	President of Mexico. Selects the first officially appointed gov'r, even though NM wants a local person, not an outsider. (someone from Mexico)
Albino Perez	1st officially appointed Mexican (rather than Spanish) governor of New Mexico. Assassinated in 1837 rebellion. (Corruption/taxes too high) Also: Mexicans moving to overthrow Santa Anna ⟶ they hate anyone who represents him
Manuel Armijo See photo: page 102	1837: New gov'r of NM. Seen as a local guy. (Born in ABQ) Serves as Mexican governor of NM 3 times, until 1846 (He's the gov'r who will surrender to the US army in 1846 when Kearny arrives with a huge army) This = Mexican-American War. Manuel Armijo 1845 photo, posing = Napoleon.

Other Ways to Organize Information

Maybe Cornell Notes don't work for you. Maybe you prefer to take notes in a slightly different way, or even a radically different way. There are many other possibilities, but do check with your instructor to make sure it's OK to use something different, especially if a specific form of notes has been assigned. But you should experiment with different types of note-taking to find out what works best for you; you may even want to invent your own system!

Some students use a ***modified version*** of Cornell Notes, in which they continue to use boxes for isolating information, but not in the standard two-column format. You might also use color-coding to differentiate subject matter within a chapter reading or lecture.

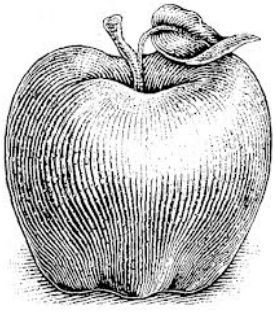
Other people like to create a ***Mind Map***, a graphic form of organizing information.

A ***Venn Diagram*** (most often seen as a pair of interlocking circles) can be a helpful tool when you are asked to compare and contrast two pieces of information.

The different examples presented here show a variety of ways in which information can be organized, reorganized, and summarized. Remember, every time you re-visit new information, your brain is strengthening and deepening the connections between new and old knowledge, helping to lodge it firmly in your long-term memory!

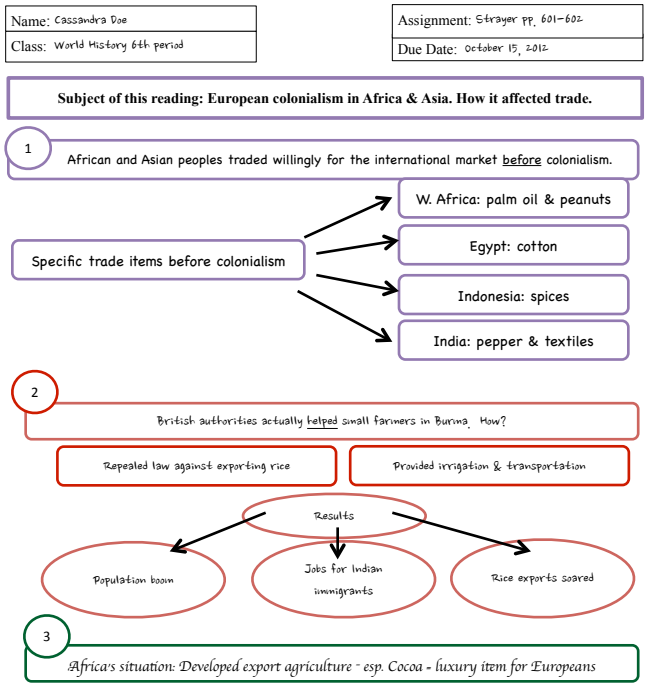
Teacher tips

"Always do first what you want to do least--then you will have more than enough time to do the things you really want to do."
--Dave Anderson



Modifying the Cornell Notes Format

Some people prefer to organize information within boxes rather than in columns. Connecting the boxes reinforces the connections between the pieces of information. You might want to color-code your boxes to really make the connections apparent. In this example, different fonts have been used instead of colors.



You may also add Cornell-style cue questions to diagrams or other forms of information, to remind yourself of the important points.

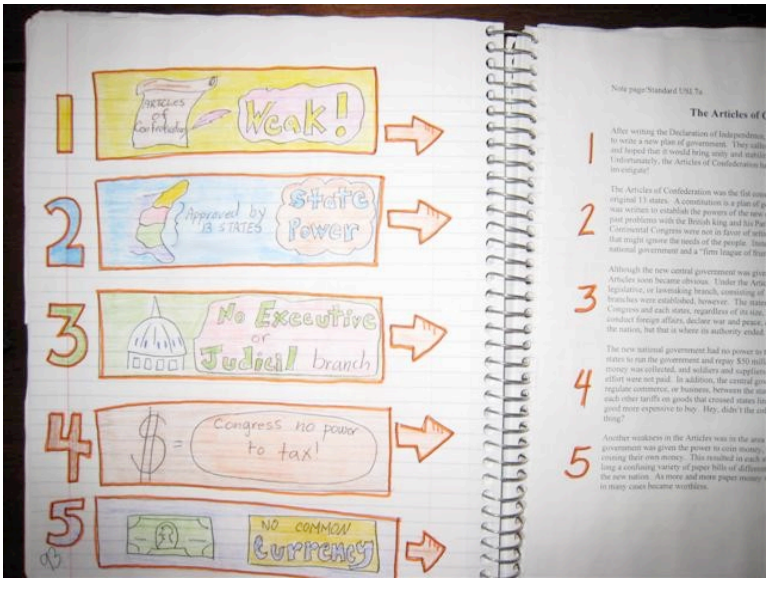


Figure 2. Modified Cornell notes in a notebook. Source: "Cornell Note Notebook Template." *notebook.medhta.com.* Laptop Reviews. Web. 12 July 2013.

Creating Mind Maps

Mind Maps are the most creative method for note-taking. You create spatial organization to help you understand the concepts presented in a text or a lecture. You can use colors, images, drawings, a variety of shapes--anything that helps organize the information in a way that strengthens your understanding of it (and is easy to review before a test!)

The web is filled with sample Mind Maps. This one shows a student's organization of the concepts of Chemistry.

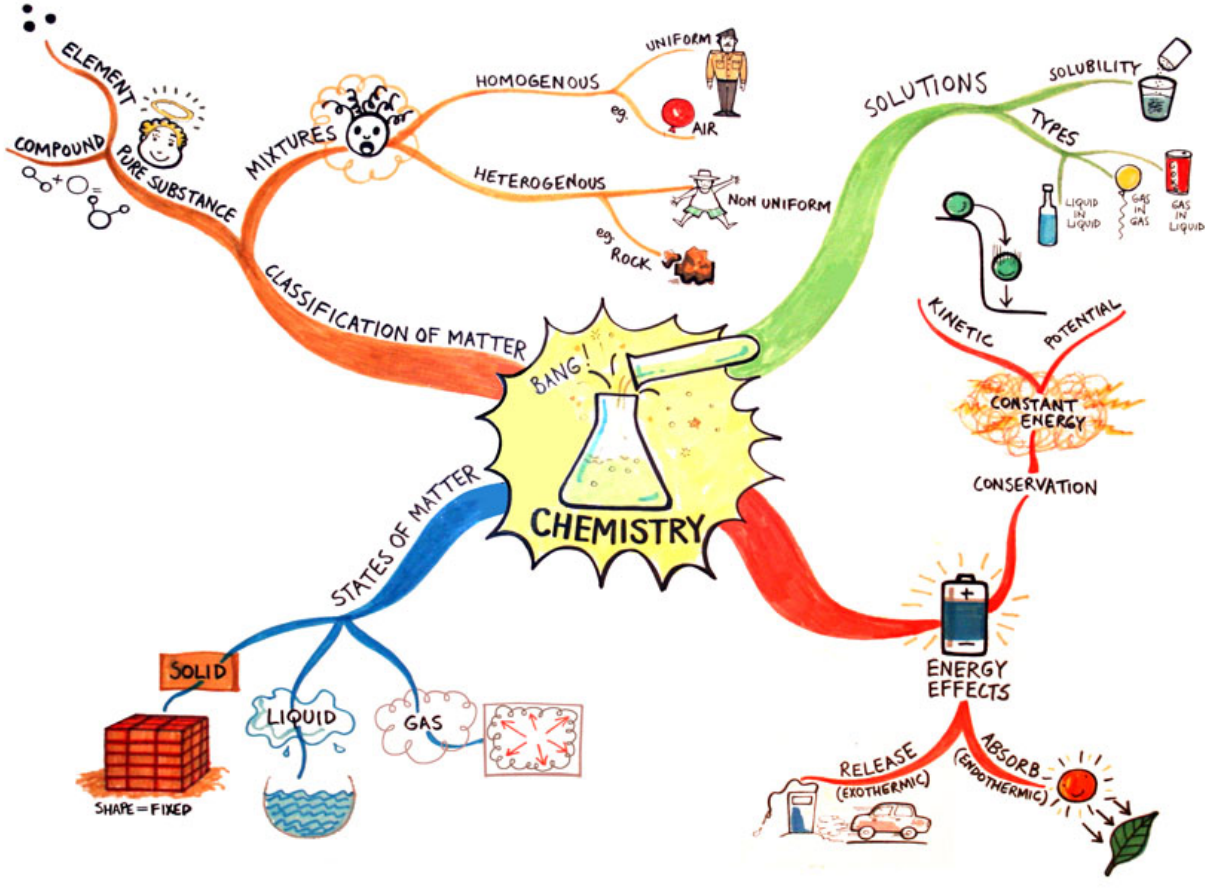


Figure 3. Mind map illustrating the concepts of chemistry. Source: Genovese, Jane and Karen. "Chemistry." *mindmapart.com.* Mind Map Art: Showcasing the World's Finest Mind Maps. Web. 10 April 2013.

Compare and Contrast with Venn Diagrams

A Venn Diagram helps clarify how subjects you've studied are similar and different. On the outer circles, you write ways in which the different subjects are ***unique***. In the central area, where the circles overlap, you list characteristics that are ***shared*** by the subjects. You are not limited to only two circles, as the example below demonstrates. You can use Venn Diagrams to compare literary figures, mathematical concepts, dance forms, or almost anything else. This is a very adaptable method of organizing and summarizing information!

Figure 4. Santa Claus Venn diagram. Source: "43: Santa Venn Diagram." *robslink.com*. Robert Allison's SAS/Graph Examples. Web. 10 April 2013.

General Writing Guidelines

This statement graces the title page, but it's worth repeating here: **Writing is for everyone.**

Like it or not, we live in a literate society. Writing and reading may be moving off the printed page and into the electronic domain, but they are not going away. No matter what your passion, art, study, or career is or will be, you will need to write during your life. Writing is all about communication, and the more easily and clearly you can communicate your thoughts, needs, and opinions to others, the more successful you will be.

So don't think of those bell-ringers, paragraphs, and papers as evil, teacher-spawned torture devices: use them as practice for your amazing blogs, your stirring speeches, your impassioned pleas for funding, and your passionate love letters (yes, you should still write love letters, even in this age of texting. It's way more classy.)

Like good driving, good writing relies on following common rules. Grammatical and punctuation rules make it easier for us to follow the sense of a sentence; spelling rules ensure that we all know we're talking about the same things. Conventions of composition let us differentiate a grocery list from a literary analysis and a legal summons from a love letter. The sections that follow, though by no means exhaustive, will cover some rules of writing both general and specific.

Orwell's Rules of Writing

I will argue that George Orwell (born Eric Arthur Blair, 1903-1950) is the finest non-fiction writer of all time, and I urge you all to stop reading this guide *right now* and go find yourself a copy of Orwell's 1946 essay *Politics and the English Language* and commit it to memory.

However, in the interests of time and efficiency, we reprint here Orwell's Six Rules of Writing, excerpted from said essay. Orwell strove, throughout his short life, to make writing clear, human, and sensible; I exhort you to follow his example.

i. Never use a metaphor, simile or other figure of speech which you are used to seeing in print.
ii. Never use a long word where a short one will do.
iii. If it is possible to cut a word out, always cut it out.
iv. Never use the passive where you can use the active.
v. Never use a foreign phrase, a scientific word or a jargon word if you can think of an everyday English equivalent.
vi. Break any of these rules sooner than say anything outright barbarous.

The Issue of Plagiarism

Plagiarism means to pass off someone else's work as your own. The word itself comes from a Latin root meaning a kidnapper, and it is the academic equivalent of car-jacking, treated just as seriously as any violent crime.

If you cut and paste phrases, sentences, or paragraphs from an internet document into your paper without proper attribution, you are guilty of plagiarism. If you borrow someone else's ideas or theory or text structure without proper attribution, you are guilty of plagiarism. If you paraphrase a source without proper attribution, you are guilty of plagiarism.

Information is very easy to come by these days; there is a vast amount of it, good and bad, easily available online. As we increasingly compose our papers and essays directly on the computer, it is all too easy to lose track of which words are yours and which came from other sources. Fortunately, the solution to this problem is also easy: **take notes**.

When you use the internet to research a paper, no matter how long or short, you need to document and cite your sources. When you find a useful piece of information, don't just copy and paste it into your working document: create a separate entry for it. Use notecards, a separate sheet of paper, or a separate computer document (electronic sticky notes work very well for this.) Paraphrase the information in your own words, or put quotation marks around the part you are using verbatim (word for word.) Then note down the source itself, so you can find it again later. You will save time by doing this in MLA format, so you know you have all the necessary information! See the **Research Paper** section for more and specific information.

Warning: **do not** just use the URL as your citation. First of all, this is not accepted MLA format. Secondly, websites come and go, links break, and pages are frequently rearranged. Using the proper MLA format will ensure that you or someone else will be able to track down the same information later. **Do** consider printing a hard copy or creating a PDF as an insurance policy!

Consult the following flowchart as you work on and revise your paper to make sure that you are attributing your sources properly. This can also be found online:

http://bcs.bedfordstmartins.com/Pocket5e/Latest/lmcontent/ESL/Pocket5ePDF/Integrating.pdf

And remember: if in doubt, attribute!

Is it Plagiarism? A flowchart

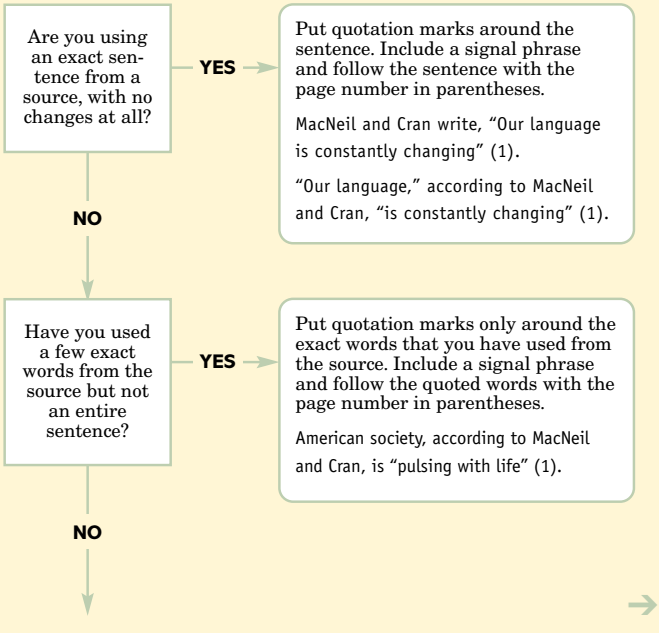
Integrating and citing sources to avoid plagiarism

SOURCE TEXT

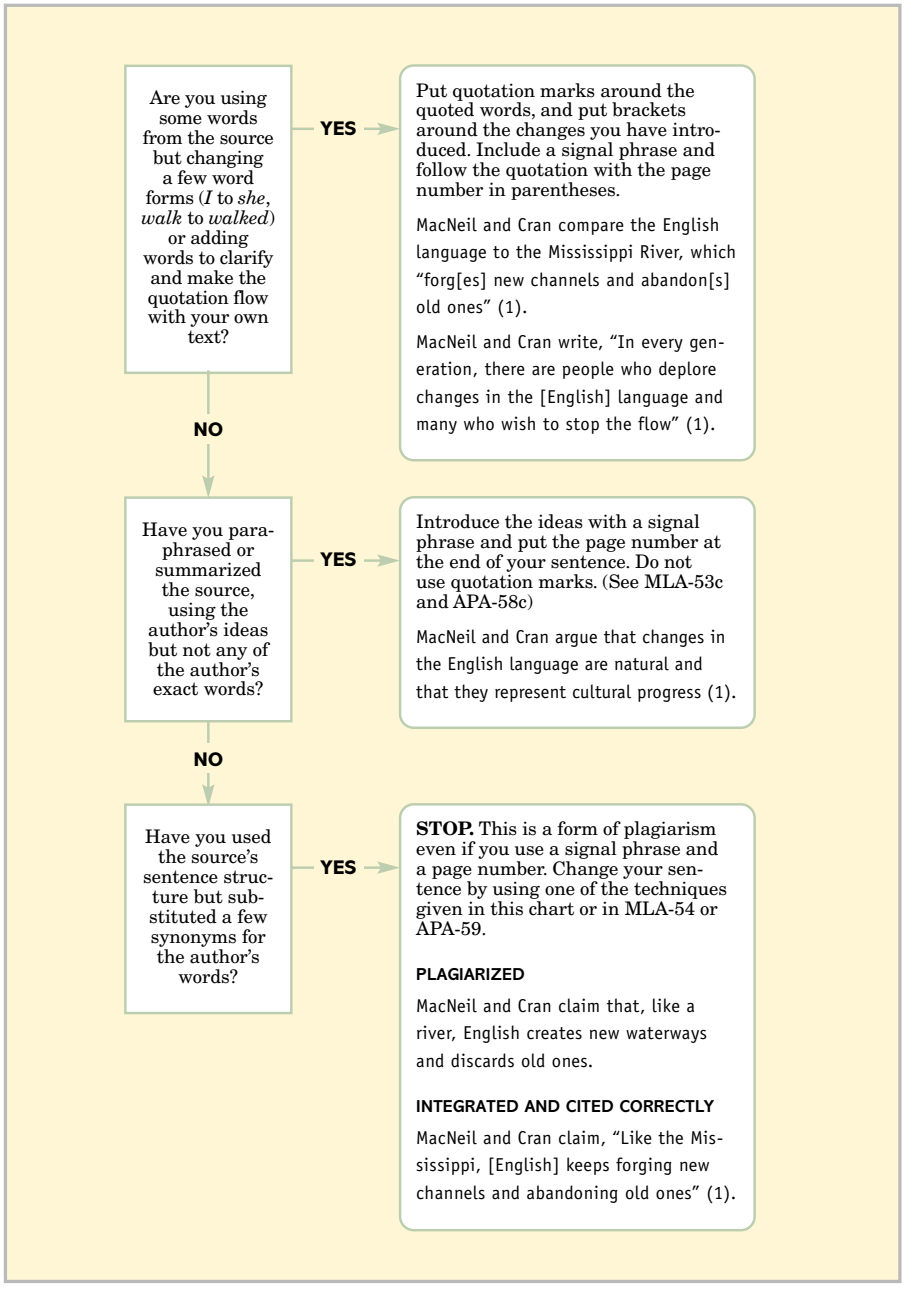
Our language is constantly changing. Like the Mississippi, it keeps forging new channels and abandoning old ones, picking up debris, depositing unwanted silt, and frequently bursting its banks. In every generation, there are people who deplore changes in the language and many who wish to stop the flow. But if our language stopped changing it would mean that American society had ceased to be dynamic, innovative, pulsing with life—that the river had frozen up.

— Robert MacNeil and William Cran, *Do You Speak American?,* p. 1

NOTE: The examples in this chart follow MLA style (see MLA-5 in *Rules for Writers*). For information on APA style, see APA-60.



Source: Marcy Carbajal Van Horn, *Extra Help for ESL Writers, Supplement to Accompany Diana Hacker's A Writer's Reference,* 6th ed. (Boston: Bedford/St. Martin's, 2007).



Source: Marcy Carbajal Van Horn, *Extra Help for ESL Writers, Supplement to Accompany Diana Hacker's A Writer's Reference*, 6th ed. (Boston: Bedford/St. Martin's, 2007).

Writing Non-Negotiables

***NEVER*:**

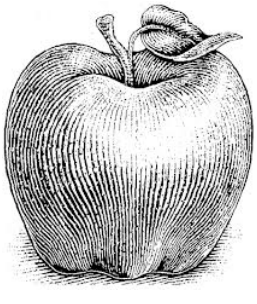
- ➡ start sentences with “and,” “so,” "anyway,” “well,” "but,” or “because”
- ➡ use filler words – “I *kind of like* went to the store”
- ➡ use the word "You" in a formal essay.
- ➡ use the word "I" when writing formally. (The exception is when it is called for in the prompt; then use it sparingly!)
- ➡ write in 'text' (u r gr8)
- ➡ use contractions when writing formally (don't, didn't , etc.)
- ➡ copy directly from a text or other work without giving credit to the source. Direct copying should be used sparingly and limited to direct quotes that cannot be summarized.

ALWAYS:

- ✓ understand what you're being asked to write about.
- ✓ capitalize names of people, places, and titles.
- ✓ indent paragraphs.
- ✓ use appropriate end marks on sentences (period, question mark, or exclamation point.)
- ✓ use transitions to keep the reader focused. (first, next, most importantly ....)

Teacher tips

“Drafts! Write drafts!”
--Roxanne Seagraves



Commonly Misused Words

a lot (means to a large extent. There is no other version. "Alot" is not a word)

accept (to receive, to consent to, to believe)
except (excluding)
I am happy to accept this award for my brother.
I accept that she was tired, but that's no excuse.
Some scientists still don't accept that global warming exists.
She'll eat any dairy product except yogurt.

affect (a verb: to influence something)
effect (a noun: the result of something)
Their study showed how global warming affects the Arctic Circle.
The effect of global warming in the Arctic Circle is the rapid melting of the ice shelf.

because (a connector followed by a verb or verb phrase)
cause (a noun and a verb)
I got to class late because my car broke down.
Bad weather was the cause of the shipwreck. (noun)
Don't cause that vase to fall! (verb)
➽ Note: **'cause** is sometimes used in informal situations as a shortened version of "because" as in: *She avoids that restaurant 'cause they charge too much.* This is a form of slang and should never be used in a formal academic paper.

everyday (adjective describing a noun)
every day (something that happens each day.)
These shoes are comfortable so I use them as my everyday shoes.
Every day I run four miles before breakfast.

here (signifies place)
hear (a verb meaning to perceive sound, or to gain knowledge)
Put that over here.
I hear birds in the yard.
I hear that she's returning to Italy soon.

its (shows possession)
it's (contraction of it is, or it has been)
That cat lost its toy.
It's about time we go to work. (it is)
It's been a pleasure working with you. (it has been)

lay (intransitive verb--needs an object--meaning to put [something] down)
lie (transitive verb--no object--meaning to recline)
I should lie down for an hour before I go out this evening.
I will lay your clothes out on the bed.
➽ Note: Beware the declination of these two verbs, and the other type of lie! Remember, if it's lying on the ground, it's resting there; if it's laying on the ground, it's a chicken!

base form	past tense	past participle	present participle
lay	laid	laid	laying
lie	lay	lain	lying
lie [to tell a falsehood]	lied	lied	lying

of (a preposition)
have (indicates possession or functions as an auxiliary verb)
We have lots of cherry trees in our yard.
I have three yellow dresses.
We could have danced until dawn.
➽ Note: The contraction of ***could have***, **could've**, is often misspelled as ***could of***, as in, *Napoleon could of moved his army faster if the weather hadn't slowed him*.

that (refers to a thing)
who (refers to a person)
This is the bus that takes you to the mall.
This is the boy who delivers the newspaper.

then (used to mark time or a sequence of events)
than (used in comparative statements)
We ate dinner at six, then we all went to a movie.
She is older than her sister.

they're (they are)
their (possession)
there (location)
They're in their car, which is over there.

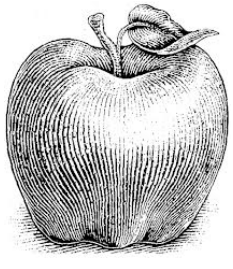
to (has two functions: first, as a preposition before a noun, and secondly, to indicate an infinitive, before a verb)
too (also has two functions: first, as a synonym for "also," and secondly, it means "excessively" when it precedes an adjective or adverb)
I'm going to class now.
I love to dance.
She's from Germany too.
His car is too small and he drives it too quickly.

whether (conjunction with meaning similar to "if")
weather (atmospheric conditions)
I'm not sure whether the weather will permit sailing today.

Whose (shows possession)
who's (who is, or who has been)
Whose car is parked in the fire lane?
Who's going to wash the dishes after dinner? (who is)
Who's been eating the grapes that were on my plate? (who has been)

Your (shows possession)
you're (you are)
I saw one of your books on the floor of the dining hall.
You lose your books because you're careless with them.

Teacher tips



"Beware of the demonstrative pronoun "this"! It is almost always likely to be unclear because it points back to a previous sentence which will always have at least two possible referents for the word, if not more (the subject & the verb in the sentence, if not also objects, prepositional phrases, etc.). To make sure your pronoun makes sense, make sure you always include a **referent** (a brief pointer about what "this" is about) in the sentence, such as "this conflict," "this symbol," "this revelation," etc.

Example: The platypus flew to the river and grumpily said hello to the duck, who was playing the cello as the sun rose. This was surprising.

Problem: What was surprising -- that the platypus was flying? That it said hello? That it was grumpy? That a duck was playing the cello? That it was playing the cello at sunrise and not at sunset? The whole darn sequence of events?

Solution: The platypus flew to the river and grumpily said hello to the duck, who was playing the cello. This greeting was surprising to the duck, as usually the platypus said "goodbye" when they met each other."

--Monika Cassel

Commonly Misspelled Words

absence
accidentally
accommodate
accumulate
achievement
acquaintance
acquire
acquitted
advice
advise
amateur
among
analysis
analyze
annual
apartment
apparatus
apparent
appearance
arctic
arguing
argument
arithmetic
ascend
athletic
attendance
balance
battalion
beginning
belief
believe
beneficial
benefited
boundaries
Britain
business
calendar
candidate
category
cemetery
changeable
changing
choose
chose
coming
commission
committee
comparative
compelled
conceivable
conferred
conscience
conscientious
conscious
control
controversial
controversy
criticize
deferred
definitely
knowledge
laboratory
laid
led
lightning
loneliness
lose
losing
maintenance
maneuver
manufacture
marriage
mathematics
maybe
mere
miniature
mischievous
mysterious
necessary
Negroes
ninety
noticeable
occasionally
occurred
occurrence
omitted
opinion
opportunity
optimistic
paid
parallel
paralysis
paralyze
particular
pastime
performance
permissible
perseverance
personal
personnel
perspiration
physical
picnicking
possession
possibility
possible
practically
precede
precedence
preference
preferred
prejudice
preparation
prevalent
principal
principle
privilege
probably
procedure
proceed
profession
professor
prominent
pronunciation
pursue
quantity
quizzes
recede
receive
receiving
recommend
reference
referring
repetition
restaurant
rhyme
rhythm
ridiculous
sacrifice
sacrilegious
salary
schedule
seize
sense
separate
separation
sergeant
severely
shining
similar
sincerely
sophomore
specifically
specimen
statue
studying
succeed
succession
surprise
technique
temperamental
tendency
tragedy
transferring
tries
truly
tyranny
unanimous
undoubtedly
unnecessary
until
usually
village
villain
weather
weird
whether
woman
women
writing

Transitions and Transitional Expressions

There are hundreds of words that we use to make transitions. They are sometimes called connectors or signal words. Transitions and transitional expressions help the writer and the reader do many things; for example--

to give instructions	first, second, third, to begin, next, also, in addition, after, last, finally
to make a point	for example, one example, another example, the most important, an example of, for instance, in other words, furthermore, as well as
to show how things are alike	a similar, another, also, besides, like, likewise, the same as, too, resembles, to compare, alike, comparable to, similar to, comparison, similarity, equal to
to show how things are different	differ, differences, unlike, on the other hand, on the contrary, but, yet, opposite from, not the same, to contrast, dissimilar, different from, by comparison
to add information	one other, another, also, in addition, equally important, just as important, next, along with, besides, plus, most of all, added to, furthermore
to indicate time	before, after, during, meanwhile, later, yesterday, as soon as, until, then, in the meantime, sometimes
to show place or location	near, outside, inside, beside, in, into, throughout, on top of, by, behind, between, to the right of, to the left of, next to, across from
to explain a problem	a problem is, a solution is, a possibility is, a concern is, could be solved by, must be resolved, could be handled by, a serious issue, the question is, the answer is, a resolution, will be resolved when
to explain a process	first, second, third, to start, to begin, after that, the next step, this procedure, the way to, while, when, as after, meanwhile, in the meantime, in this manner, a final step
to explain a cause or an effect	because of, as a result, since, the reason for, the motive, grounds for, the basis for, caused by, happened after, started when, resulted in, ended with, made, began, forced, consequently
to conclude	to sum up, to conclude, in summary, the last, a final, the final, finally, in brief, all in all

(Adapted from *Step Up to Writing*, Section 2 by Maureen Auman.)

A Quick and Easy Punctuation Guide

USE THE COMMA (,)

1. To separate items in a **series**
   - (series of words) – Catholics, Protestants, Jews, and Muslims were all represented.
   - (series of phrases) – She kissed him on the nose, on both eyes, and on the left ear.
   - (series of clauses) – They came to the party, they bothered everyone, and they refused to leave.

Special note: Some style guides and instructors will suggest leaving out the last comma in a series: Catholics, Protestants, Jews and Muslims were all represented.

2. To set off all types of **nonrestrictive elements** (where the information is not necessary to the meaning of the core sentence)
   - Boston, the site of the famous Tea Party, is a very old city.
   - The stream, once swift and clear, is now dry.
   - John, who knows everything about physics, can't change a spark plug.

Special note: Do not put commas around essential (restrictive) information: The woman who is sitting four seats to the left is stealing donuts. [The location of the woman is essential information.]

3. To set off **introductory** elements
   - When you get out of school, come over to my house.
   - Feeling tired and defeated, the Senator curled up with his teddy bear.
   - In the back of the house, you will find all you need to know about the crime.

4. Before a **coordinating conjunction** (for, and, nor, but, or, yet, so = **FANBOYS**) when used to connect main clauses
   - We visit them during Christmas vacation, and they visit us every summer.
   - The batter swung at the ball three times, but he never came close.

Special note: Do not use a comma if your coordinating conjunction connects a main clause and a dependent clause: The batter swung at the ball three times but never came close.

5. To **connect free modifiers** to a base sentence
   - The jockeys sat bowed and relaxed, moving a little at the waist with the movement of their horses.
   - A few hours later we caught two small dolphins, startlingly beautiful fish of pure gold, pulsing and fading and changing color.

USE THE COLON (:)

1. After a complete sentence that introduces a **list or quotation**
   - There are three kinds of theories that try to explain the secret of fire walking: physical, psychological, and spiritual.
   - Consider the worlds of Benjamin Franklin: "Nothing gives an author so much pleasure as to find his works respectfully quoted by other learned authors."

USE THE SEMICOLON (;)

1. To connect **closely related main clauses**
   - I waited for him for an hour; he finally showed up after I left.
   - The batter swung at the ball three times; however, he never came close.

2. To separate a **series of items** which contains commas
   - A board is elected from each of three categories: for example, a judge or lawyer of good repute; a professor of art, literature, or one of the humanities; and a social worker, psychologist, or clergyman.

USE THE DASH (—)

1. To mark any **sudden break**
   - These men and women are up for election in November—if they live until then.

2. To set off **elements added at the end of the sentence**
   - As you discover new ideas, also try to find a form—to shape, limit, order, and select.

3. To set off **interrupters**, especially when they contain commas (a dash works as a "strong" comma)
   - The canned goods—beans, potatoes, and peas—were packed.

USE PARENTHESES ( )

1. To set off and **de-emphasize** explanatory or less important details that you want to insert into a sentence
   - Bless Perry taught at Princeton (although he was there only seven years.)

USE THE APOSTROPHE (')

1. To mark a **possessive**
   - That is Ruth's banana, so please refrain from eating it! [singular word, not ending in "s"]
   - The elephants' trunks were raised as a salute. [plural word]
   - The children's toys should go in the toy box. [words that are plural without adding "s"]

2. To mark the missing part of the word in a **contraction (and other omissions)**
   - These bananas are mine, so don't eat them!
   - It's eleven o'clock. [originally "It is eleven o'clock."]

Special note: the possessive form of "its" needs no apostrophe: This book is losing its binding.

3. To form **certain plurals** when clarity is an issue
   - The typewriter won't print e's. ["The typewriter won't print es" would have a different meaning].

Theme v. Motif

A **motif** is an element that you see several times in a work. For example, you might see repeated mentions of TV or the color blue in a story, poem, or film. Think of wallpaper: the design you see repeated on the wallpaper is the motif.

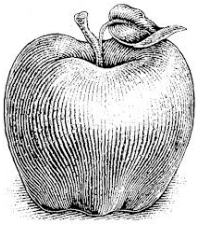
A **theme** is a statement that the work makes about its subject. The theme of a work reveals the author's opinion(s) about this subject. A theme is usually broad in scope and universal in nature, but it is still a statement that can be argued for or against.

For example, "love" is not the theme in *Romeo and Juliet*, although love does show up in the play quite a lot: rather, it is a motif. However, you could use the motif of love to generate a theme: "The star-crossed lovers in Romeo and Juliet show us that fate can determine the course of our lives."

Remember that a work can have more than one theme, and different people may identify different themes in the same work!

Teacher tips

"Use dark ink. And write your name on EVERYTHING."
--Lisa Oberteuffer



Common Editing Symbols

Symbol	Meaning	Example
frag	sentence fragment	
ro	run-on sentence	
¶	begin a new paragraph here	
≡	use a capital letter	
sp	spelling error	
nn	neatness needed	
○	punctuation error	
cs	comma splice	
→	indent	
^	missing word(s)	
^	missing punctuation	
inc	incomplete sentence	
~	switch order of words/ phrases/letters	
ℓ	delete a letter/word/words	
/	use a lowercase letter	
wc	make a better word choice	

Adapted from The Writing Center Blog's "Common Editing Symbols", Los Alamos High School.

The Paragraph

A baby learns to talk first by producing sounds ("Goo-goo'), then saying recognizable words ("doggy" and "bed"), and then stringing those words together into rudimentary ("Doggy sleep") and finally more sophisticated sentences ("The quick red fox jumped over the lazy brown dog.")

We often speak in isolated sentences, but we think, read and write in paragraphs. A paragraph structures our understanding of the topic at hand by helping us understand and explain complex events and narratives.

A paragraph is a unit of thought.

When you add paragraphs together, you create larger units, expressing more complex ideas, longer narratives, and more involved explanations and processes.

Structure of a Paragraph

The standard organization of a paragraph is this:

Topic sentence	This tells you the subject of the paragraph.
Supporting sentences	There are usually between two and five of these; the standard is three.
Concluding sentence	This may sum up the information, extend it, or lead the reader into the next paragraph.

This structure is often abbreviated as **TS-SS1-SS2-SS3-CS**, for a paragraph with five sentences.

A visual model might look like this:

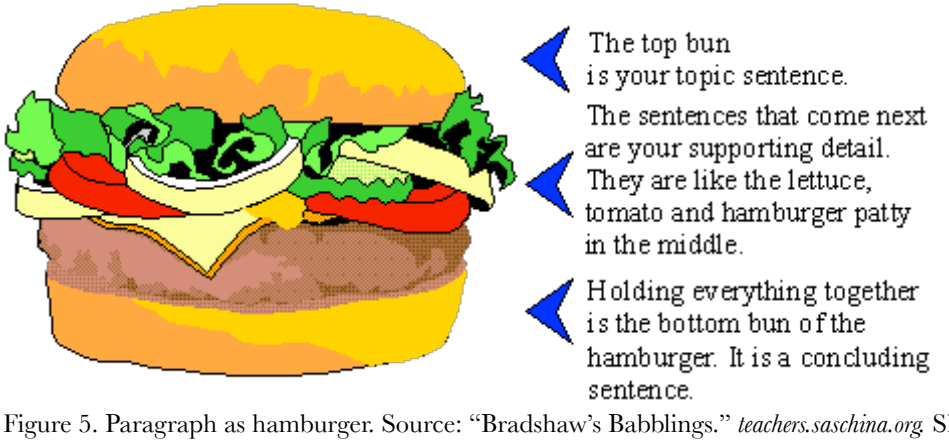


Figure 5. Paragraph as hamburger. Source: "Bradshaw's Babblings." *teachers.saschina.org* Shanghai American Schools. Web. 12 April 2013.

Learning to write a solid, developed paragraph is an important skill for improving your writing and for organizing your thoughts. A paragraph should present the reader with a complete thought, supported by evidence, and conclude by extending that thought to other areas or into the next thought (or paragraph.) A paragraph should be unified, coherent, and logical.

Remember, **one idea = one paragraph.**

Example of a **bad** paragraph:

> Snow creates problems. Streets need shoveling. Snowplows cannot always access streets. Driveways are hard to clear. Many communities leave the expense of clearing snow up to the homeowner. Building up dangerously high on a roof, it can break roof framing. Snow may seem harmless. It can damage houses. Snow is always potentially hazardous. It can endanger people.

Example of a **good** paragraph (note the organizational markers--in **bold** type--that the writer has used to keep you oriented and focused on the topic):

> Snow creates **two** problems for homeowners. **First,** it requires shoveling to keep driveways and streets clear, **but** snowplows cannot always access them. **Furthermore,** many communities leave the expense of clearing snow up to the homeowner; **thus** some homeowners cannot afford the expense of hiring a snowplow. **Second,** snow may seem harmless, **yet** it is not. Snow can build up dangerously high on a roof **and** break roof framing. Always potentially hazardous, snow can damage houses **and** endanger those who live in them.

(Examples taken from Mark Pennington's "Ten Tips to Improving Writing Coherency." *penningtonpublishing.com*. Pennington Publishing Blog. Web. 12 July 2013.)

Creating a Great Topic Sentence

(Adapted from Dorothy Turner's "Writing Topic Sentences" and "Review: Topic Sentences," from the University of Ottawa's online Writing Center. All quotes are from these articles.)

The topic sentence is the most important sentence in a paragraph. It performs two simultaneous functions. First, it "defines the scope of the paragraph itself" by letting the reader know what the rest of the paragraph will be about. Secondly, it anchors the paragraph to the main thesis of the essay by offering an illustration or contributing an argument to the claim this thesis is making.

Like a miniature thesis statement, a good topic sentence ***makes a claim***, which the rest of the paragraph will support in detail. Notice in the following examples how the topic sentence (always the first) encapsulates the theme of the paragraph, as well as previewing what will follow. Also notice how the topic sentence acts as a ***hook***, drawing you into the narrative. You should definitely avoid writing topic sentences like, "My paragraph will be about the following: A, B, and C."

> Many politicians deplore the passing of the old family-sized farm, but I'm not so sure. I saw around Velva a release from what was like slavery to the tyrannical soil, release from the ignorance that darkens the soul and from the loneliness that corrodes it. In this generation my Velva friends have rejoined the general American society that their pioneering fathers left behind when they first made the barren trek in the days of the wheat rush. As I sit here in Washington writing this, I can feel their nearness.
> (from Eric Sevareid, "Velva, North Dakota")

> We commonly look on the discipline of war as vastly more rigid than any discipline necessary in time of peace, but this is an error. The strictest military discipline imaginable is still looser than that prevailing in the average assembly-line. The soldier, at worst, is still able to exercise the highest conceivable functions of freedom -- that is, he or she is permitted to steal and to kill. No discipline prevailing in peace gives him or her anything remotely resembling this. The soldier is, in war, in the position of a free adult; in peace he or she is almost always in the position of a child. In war all things are excused by success, even violations of discipline. In peace, speaking generally, success is inconceivable except as a function of discipline.
> (from H.L. Mencken, "Reflections on War" [edited])

The Five-Paragraph Essay

Mere mention of the dreaded Five-Paragraph Essay causes many students to shudder with fear and loathing, but it doesn't have to be that way! A five-paragraph essay is really nothing more than a expanded five-sentence paragraph. It follows the same structure, but instead of sentences, each piece is a paragraph.

Do you think five-paragraph essays are just for high school? Think again! The ability to create well-organized, informative, focused, accurate writing is a skill you will use frequently in life. Workplace advisors point out that even small errors in spelling and grammar make a person look sloppy, unprofessional, and lazy. Here's John Ingrisano, creator of The Freestyle Entrepreneur website, which offers "survival skills" for people who work for themselves:

"… when we let sloppy copy get out the door or slip through the internet, here is what it says about us: We are uneducated … We're lazy, irresponsible, and unmotivated … We do not have an eye for detail."

Is this how you want to present yourself to your teacher, your boss, or your potential clients?

There will be many times in your life when you'll be expected to present information to others. If your writing is sloppy and f u wrt or emsg n txtN lingo, u won't be taken seriously.

While the five-paragraph architecture may appear formal and artificial (really, how often do you encounter five-paragraph essays while reading the newspaper, or *People* magazine?), it is actually a vital organizational backbone for any longer piece of writing. Using this standard essay format, you can structure and present information and opinions in a way that will be readily understood by others.

Mastering this format will improve *all* the writing that you do. Any time you need to make a statement and support it with facts, whether you are writing a paper on *Romeo and Juliet* for English class, creating a brilliant college entrance essay, making a formal presentation to a group of investors, or composing a passionate plea for funds in order to record your band's first album, you will use these skills!

(Quote from John Ingrisano's "Poor Writing Skills Hurt Your Credibility." *The Freestyle Entrepreneur.* The Freestyle Entrepreneur, 1 August 2011. Web. 12 June 2013.)

Structure of a Five-Paragraph Essay

The standard organization of a five paragraph essay is this:

Topic paragraph	This introduces the subject of the essay; towards the end of this paragraph comes the very important ***thesis statement***.
Supporting paragraphs	There are three paragraphs, each supporting the main point with evidence.
Concluding paragraph	This section sums up the information and extends it.

This structure can be abbreviated as **TP-SP1-SP2-SP3-CP**.

A visual model looks like this:

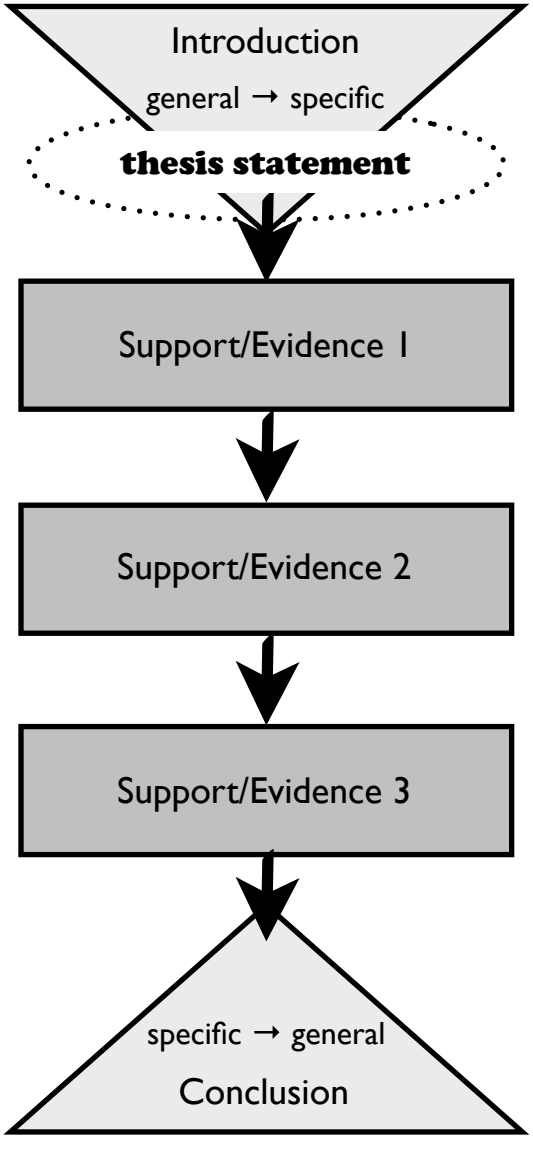


Figure 6. Visual model of a paragraph.

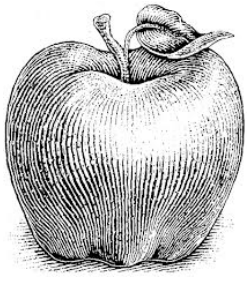
Thesis Statement vs. Topic Sentence

If the structure of the five-paragraph essay is the backbone of your creation, the thesis statement is the brain. It provides direction for your essay and controls the content of the supporting paragraphs.

We have described the five-paragraph essay as an expanded five-sentence paragraph, and the thesis statement can likewise be considered an expanded version of the topic sentence. However, there are some important differences between the two.

Topic sentence	Thesis statement
first sentence of paragraph	last sentence of first paragraph (usually)
introduces subject of paragraph	introduces subject or focus of essay
linked to thesis statement (if part of an essay)	arguable
linked to previous paragraph (if part of an essay)	limited
indicates progression of essay ("first of all", "secondly", "finally")	unified

Teacher tips
"www.easybib.com"
--Melanie McKinley



Creating a Great Thesis Statement

(Adapted from *The Guide to Grammar and Writing* on the website of the Capital Community College Foundation. Examples adapted from Nicholas Carr's *The Big Switch: Rewiring the World from Edison to Google*. New York: W.W. Norton, 2013. Print)

The thesis statement is the sentence (or two) in your text that contains the focus of your essay and tells your reader what the essay is going to be about. Oe way to think of it is as ***the answer to the question that your paper is asking***.

The thesis statement usually appears near the beginning of a paper. It can be the first sentence of an essay, but that often feels like a simplistic, unexciting beginning. It more frequently appears at or near the end of the first paragraph. The first paragraph serves as kind of a funnel opening to the essay which draws and invites readers into the discussion, which is then focused by the thesis statement before the work of the essay actually begins.

Thesis statements usually fall into one of two categories: ***enumerative*** or ***umbrella***.

An **enumerative** statement lists the pieces of supporting evidence you will be covering in greater detail in the following paragraphs. Example:

The Columbian Exposition of 1893 celebrated advances in industry, transportation, and the arts.

An **umbrella** statement introduces your topic in broad detail, without referring to the specific pieces of supporting evidence. Example:

The Columbian Exposition of 1893 was a monument to the idea of technological progress.

Note: do not announce the thesis statement as if it were a thesis statement! In other words, avoid using phrases such as "The purpose of this paper is ... " or "In this paper, I will attempt to ..."

Tips from the Purdue University OWL website:

- Decide what type of essay you are writing:
  - **analytical** (breaking down and evaluating an idea or process)
  - **persuasive** (making a claim and presenting arguments in support of this claim)
  - **expository** (explaining something to the reader)
- Make your thesis statement **specific**—it should cover only what you will discuss in your paper and should be supported with specific evidence.
- Place your thesis statement **near the beginning** of your essay: it is usually the last sentence of the first paragraph.
- Stay flexible! Your topic may change as you write, so you may need to **revise** your thesis statement to reflect exactly what you have discussed in the paper, once you are finished writing the entire essay.

- To write a thesis statement, once you have a question to focus on, write your possible ideas and answer them. For example:

  Question: How does Joseph Conrad develop the idea that all classes of society are corrupt?

  Answer: He uses images of beasts and cannibalism whether he is describing socialites, policemen or secret agents.

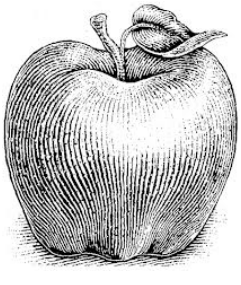
- To write your thesis statement, all you have to do is turn the question and answer around. You've already given the answer, now just put in a sentence (or a couple of sentences) so that the thesis of your paper is clear. For example:

  In his novel *The Secret Agent* Conrad uses beast and cannibal imagery to describe the characters and their relationships to each other. This pattern of images suggests that Conrad saw corruption in every level of early twentieth century society.

The *MLA Handbook* also reminds us: don't forget to consider your audience! Are you writing for specialists in the field, or ordinary readers? Are you persuading your readers of something, or explaining a process to them? If you need to use acronyms, academic vocabulary, or scientific jargon, have you adequately introduced these terms to the reader? Using the most appropriate form and vocabulary will make your paper clear and accessible.

Teacher tips

"Be present and live in the moment."
--Elizabeth Lende



Sample Essay

Let's consider the following essay, adapted from the website of Maricopa College, to further understand how a successful essay is constructed.

Melinda Johnston

Dr. James Bidelman

English II

24 October 2012

A Rocky Mountain Surprise

People are mistaken who believe the high Rockies are hard to climb. To the traveler who has passed through the plains of Kansas and eastern Colorado, the high Rockies might seem like a beautiful but forbidding wilderness, approachable by only the toughest mountaineers. It is true that the 53 peaks in the Rockies that soar over 14,000 feet in elevation should only be attempted by seasoned climbers. However, the peaks under 14,000 feet, the Fourteeners, can be easily climbed by the average person. Actually, climbing Colorado's Fourteeners is hardly a rugged experience because most of them take only a day to climb, involve no more than hiking and simple scrambling, and are conquered by many people each year.

Surprisingly, unlike expeditions to Mt. McKinley or Mt. Everest, a climb up one of Colorado's 14,000-foot peaks rarely takes more than a day. Pike's Peak, with the state's greatest base-to-summit elevation gain, is admittedly a strenuous climb, yet a retired college professor in his middle seventies makes the hike every day in the summer. A friend of mine, Carson Black, in one day, climbed four Fourteeners, three of which—Crestone Peak, Crestone Needle, and Kit Carson Peak—are the most challenging in the state. Even more

revealing is the Bicentennial celebration by the Colorado Mountain Club. It planned to have members on the summit of every Fourteener in the state on July 4, 1976. Only a handful of ascents took more than a day.

Colorado's 14,000-foot peaks are also fairly easy to climb because they require no special climbing techniques. The "knife-edge traverse" on Capitol Peak is probably the most infamous challenge, yet most hikers who carry ropes don't use them when they see that the ridge is not very intimidating. The highest peak in the state, Mt. Elbert, is so simple to climb that a jeep made it in 1949, and one man "rode a 24-year-old bicycle to the summit in 1951" (Eberhart and Schmuck 38). I personally saw two motorcycles on the 14,000-foot ridge between Mt. Democrat and Mt. Lincoln.

Another indication that climbing Colorado's highest peaks is not very difficult is the sheer number of people who succeed each summer. After descending from Torrey's Peak one weekend in August, I counted over seventy cars in the parking lot. On a week the previous August, I passed fifty people in various stages of climbing Mt. Elbert. Even years ago—in 1968—over four thousand people climbed Longs Peak (Nesbit 68). Its parking lot today, in order to accommodate the number of climbers, is about a quarter-mile long.

If I've shattered your belief that Colorado's peaks are the domain of only bears and mountain men who look like bears, consider how Zebulon Pike might feel about Pikes Peak today. In 1806, he "predicted that the mountain would never be climbed" (Eberhart and Schmuck 6). Now, via the cog railway or the toll highway, he could reach the summit without moving his legs.

☛ Note: For an actual class essay, page 3 would be a list of Works Cited, or the paper would be incomplete.

Deconstruction of the Sample Essay

Structure of the Introductory Paragraph

The Hook: the sentence that makes the reader want to continue reading.	People are mistaken who believe the high Rockies are hard to climb.
Thesis Statement: what is the point the writer plans to make?	Actually, climbing Colorado's Fourteeners is hardly a rugged experience ...
Blueprint: Exactly how does the writer plan to convince the reader? In its most basic form, the essay will contain three body paragraphs which are referenced in the blueprint. In other words, the reader can see ahead of time, what subjects will be covered in Body Paragraph 1, 2, and 3.	... most of them take only a day to climb, involve no more than hiking and simple scrambling, and are conquered by many people every year. [Note the three-part structure to the blueprint!]

Structure of Body Paragraph #1

Topic Sentence	A climb up one of Colorado's 14,000-foot peaks rarely takes more than a day.
Supporting Sentence #1	Old professor makes daily climbs.
Supporting Sentence #2	A friend climbed four in one day.
Supporting Sentence #3	Colorado Mountain Club climbed most of the state's Fourteeners in a day to celebrate the Bicentennial.

Structure of Body Paragraph #2

Topic Sentence	Colorado's 14,000-foot peaks are easy to climb.
Supporting Sentence #1	The "knife-edge traverse" on Capitol Peak is a challenge, yet ropes aren't usually used.

Supporting Sentence #2	The highest peak in the state, Mt. Elbert, is easy to climb.
Supporting Sentence #3	I personally saw two motorcycles on the 14,000-foot ridge.

Structure of Body Paragraph #3

Topic Sentence	Many climb peaks each year.
Supporting Sentence #1	I saw over seventy cars in the parking lot of Torrey's Peak.
Supporting Sentence #2	I passed fifty people climbing Mt. Elbert.
Supporting Sentence #3	In 1968, over 4000 people climbed Long's Peak.

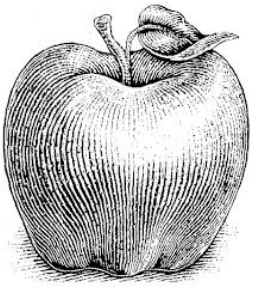
Structure of the Concluding Paragraph

Reference to Thesis Statement	I've probably shattered your belief that Colorado's peaks are the domain of only bears and mountain men who look like bears.
Conclusion	Zebulon Peak would be surprised today.

Hopefully this has helped you understand the architecture of a five-paragraph essay. For further help in creating your own, please consult the **Appendix**, where you will find various graphic organizers to help you lay out your arguments and construct your essay.

Teacher tips

"Beethoven wrote that a musician must have the discipline of a soldier and the soul of a gypsy."
--Carol Redman



The Research Paper

Researching and writing a longer paper is an important skill to learn. It is beyond the scope of this manual to discuss how to select a topic and do the actual research, but we offer a few pointers:

➡Don't make your topic too broad or too specific.
➡Don't rely completely on the internet!
➡Create and stick to a schedule for researching, writing, and editing your paper.
➡Spend time at your local public library: librarians are an excellent resource.

General Formatting Guidelines

(Adapted from the *MLA Handbook for Writers of Research Papers, 7e.*)

Proper formatting and layout make your paper look professional. Improper formatting not only looks sloppy, it may affect your grade! Take the time to make sure your paper is set up correctly.

If your instructor gives you specific guidelines for the paper, follow those. Below are the most common general guidelines for formatting a research paper.

- Type your paper!
- Paper: use standard 8.5 x 11-inch, in white (no colors, no legal size.)
- Margins: set the margins at **one inch** on all four sides (use your computer's page setup to do this.)
- Spacing: double space **all** text, including the heading, quotations, notes, and the works cited page.
- Font: Times New Roman (or any similar, easy-to-read, serif typeface, with a clear distinction between regular and italic type.)
- Size: 12 point. Do **not** try to make your paper seem longer by using a larger type size!
- Justify the lines of text at the left margin (don't center the text.)
- Leave only one space after periods or other punctuation marks.
- Indent the first line of paragraphs one half-inch from the left margin. Use the **tab** key as opposed to pushing the space bar five times.
- Use quotation marks to indicate the titles of shorter works, like magazine articles; use italics for the titles of longer works, like books.
- Do **not** add a title page! The next section discusses the formatting of the first page.
- **Number** the pages, including your last name with each number (see the detailed instructions in the section on formatting the first page) and keep your paper in one piece with a paper clip, a binder clip, or a single staple in the top left-hand corner.

Thesis Statement

Please re-read **Creating a Great Thesis Statement** on page 36.

And don't be afraid to ***revise your thesis statement*** after you finishing writing the rest of the paper; a thesis statement should reflect the topic your paper actually addresses, not the one you meant to cover.

How to Format the First Page

- In the **upper left-hand corner** of the first page, list your name, your instructor's name, the course, the due date, and the word count. Double-space the text.
- **Center the title.** Do not underline, italicize, or place your title in quotation marks; write the title in standard capitalization, not in all capital letters.
- If the title of your paper makes reference to a work of literature, use **italics** for longer works, such as a novel. For example,

  The Issue of Cultural Clash in *The God of Small Things*

  Use **quotation marks** when referring to shorter works, such as a poem. For example,

  Human Weariness in "After Apple Picking"

- Create a header in the upper right-hand corner that includes **your last name**, followed by a space with a **page number**, one-half inch from the top and flush with the right margin. Your header on page one will look like this:

  Doe 1

Sample First Page

This gives you an idea of what the first page of your research paper should look like. Remember, in MLA format you do NOT include a title page.

Sample First Page of a Research Paper

Margins: Set margins to 1 inch on all sides before you begin.

Heading: Left aligned, double-spaced.

Student name
Teacher name
Class
Date handed in
Word Count

Header: (right aligned): Your last name only, followed by a space, then the page number.

Enter your name, then use the Page Number function in the Header section of your document.

Title: centered, not underlined or bold.

First line of text: left aligned, indented, double-spaced.

Spacing: entire document is double-spaced. There are no additional spaces between paragraphs or after the title. Except in the case of section breaks, the essay continues all the way to the lower margin of the page.

Citing Titles: the title and author of the work addressed (if this paper covers a literary work,) should appear in your first paragraph. Titles of long works, such as novels, are italicized. Titles of short works have quotation marks around them.

Citations: Citations should be included whenever you paraphrase information or quote information from *any* source.

Doe 1

Cassandra Doe

Mr. Smithson

English 1

11 February 2012

Word Count: 758

Obsessed: Ahab's Psychological Profile

In Herman Melville's renowned novel *Moby Dick*, Captain Ahab paces the deck of a whaling vessel in frustration. His forehead is creased, and his movements are agitated as his first mate tries to convince him to abandon his search for the white whale (Melville 46). Though every human being experiences occasional frustration at being unable to achieve particular goals immediately, not every human being persists in his or her quest despite extreme physical and emotional risks. Ahab is an example of an individual whose obsessive tendencies have blotted out logic and have led him to endanger his own life and the lives of his crew. As he continues to seek the creature that wounded him years ago, Ahab's illogical and increasingly dangerous actions warn readers against allowing a thought pattern to interfere with the ability to live.

Some critics have claimed that Ahab's obsession is an obsession of desire (Lufmay 2). Others have asserted that Ahab is "bent on destruction and revenge" rather than on acquisition (Kilmay 5), and still others have said that Ahab wants both to have and to destroy Moby Dick (Eyetemayti 208).

Using Graphics

(Adapted from the *MLA Handbook for Writers of Research Papers, 7e*)

Integrating tables, graphs, illustrations and other figures into a research paper can greatly add to your paper's appeal. However, there are certain guidelines you need to follow when using them.

First of all, make sure that any tables or illustrations accompany the text that refers to them! Place them as close as possible to the relevant passage.

- A **table** is labeled *Table*, given a number, and titled.

Table 1. **Characteristics of the Cohort of 100 Systematic Reviews**

Characteristic	Composition of Cohort, *n*
Publication type	
Peer-reviewed journal article	72
Cochrane review	27
Health technology assessment	1*
Therapy evaluated	
Medications	85
Medical devices	8
Procedures	7
Clinical topic area	
Cardiovascular	20
Gastroenterology	13
Neurology	11
Other 10 categories	<10 each
Publication period	
January 1995–February 1997	16
March 1997–April 1999	22
May 1999–June 2001	25
July 2001–August 2003	20
September 2003–December 2005	16
Median included trials	13 (interquartile range, 8–21)
Median included participants	2663 (interquartile range, 1281–8371)

* Published by the Canadian Agency for Drugs and Technologies in Health.

Figure 7. Example of a table. Source: Shojania, Kaveh et al. "How Quickly Do Systematic Reviews Go Out Of Date? A Survival Analysis." *annals.org.* Annals of Internal Medicine, 21 August 2007. Web. 12 June 2013.

- Other types of **visual images** (like photographs, maps, pictures, graphs, or charts) should be labeled *Figure* (often abbreviated to *Fig.*), given a number, and captioned.

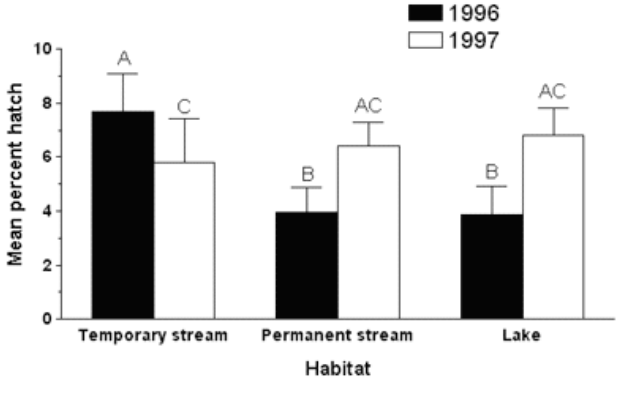


Figure 3. Effects of habitat and year on tychoparthenogenetic capacity (mean % hatching success ± 1 SD of unfertilized eggs) in mayflies. Means with different letters are significantly different (Tukey's HSD, $p < 0.05$).

Figure 8. Example of a chart. Source: "*Almost* Everything You Wanted to Know About Making Tables and Figures." *abacus.bates.edu*. Department of Biology, Bates College, 11 January 2012. Web. 12 June 2013.

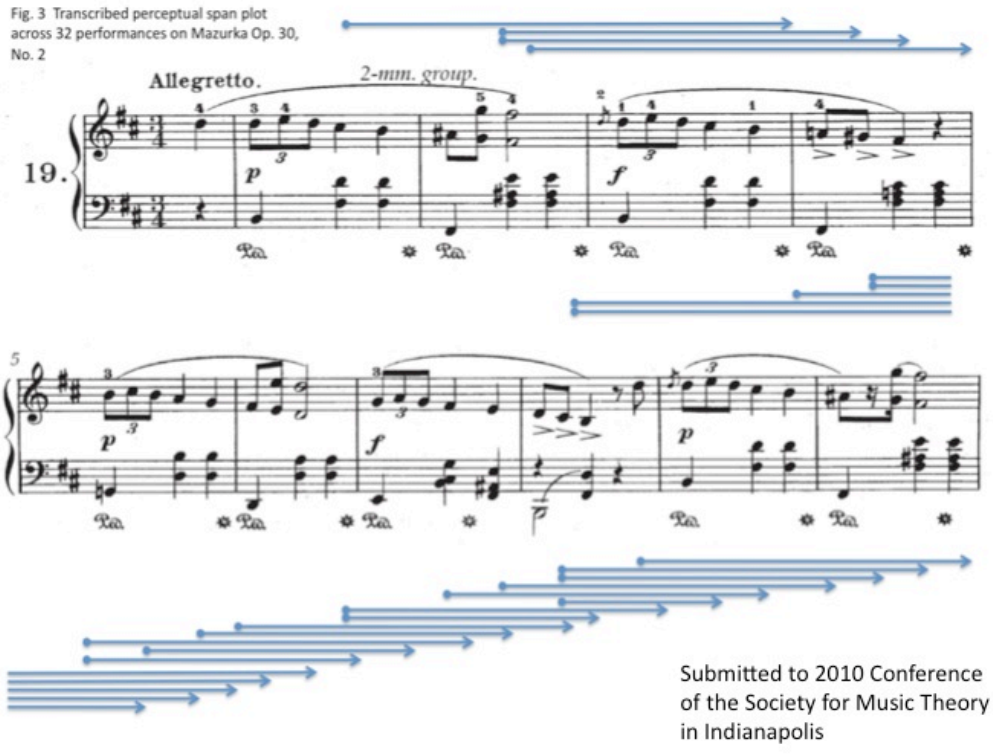


Figure 9. Example of a musical illustration. Source: Ohriner, Mitch and Yushen Han. "Computational Model to Estimate Expert Pianists' Perceptual Present." *music.informatics.,indiana.edu*. Indiana University School of Informatics and Computing, 2006. Web. 12 June 2013.

- A **musical illustration** (for instance, part of a score) is labeled *Example*, given a number, and captioned. (The attentive reader will note that the above example is actually labeled "Fig. 3" rather than "Ex. 3.")

For more detailed information on tables and figures, consult the *extremely* complete website from the Department of Biology of Bates College, in Lewiston, Maine (there is a printable PDF version of this page.) http://abacus.bates.edu/~ganderso/biology/resources/writing/HTWtablefigs.html

Integrating Quotations and Evidence

(Adapted from the Mt. San Antonio College Writing Center's *Writer's Guide*)

When using outside sources, it is important to understand how to incorporate them into your writing effectively. This section deals only with how to integrate sources, not with the correct method of citing them: that is addressed in **Citing Your Sources**, on page 51.

First of all, there are three ways to use a source. Decide which one you will use.

1. **Direct Quotation**: A direct quotation is the use of the author's *exact* words in your essay. When you use a direct quotation, indicate this by putting the author's words in quotation marks.

Example: When describing her mother's English, Tan writes, "My mother's expressive command of English belies how much she actually understands."

2. **Summary**: When using a summary in your essay, you condense a lengthy source to just a few sentences or a short paragraph of your own words. If you use ***any*** words from the source in your summary, you ***must*** put those words in quotation marks.

Example: In Chopin's *The Story of an Hour*, readers see the main character, Mrs. Mallard, experience various reactions to the news of her husband's death. First, she cries, but quickly stops. Next, she gazes out of her window, imagining a freer life. Finally, she dies from a "joy that kills" upon seeing her husband alive.

3. **Paraphrase**: Paraphrasing is somewhat similar to summarizing: you put a source's ideas into your own words. The main difference, though, is that a paraphrase is approximately the same length as the original source, while a summary is a shortened version of a source.

Example:

Original Source: In earlier times, surveillance was limited to the information that a supervisor could observe and record firsthand and to primitive counting devices. In the computer age surveillance can be instantaneous, unblinking, cheap, and maybe, most importantly, easy.

Paraphrase: Scholars Carl Botan and Mihaela Vorvoreanu claim that the nature of workplace surveillance has changed over time. Before the arrival of computers, managers could collect only small amounts of information about their employees based on what they saw or heard. Now, because computers are standard workplace technology, employers can monitor employees efficiently.

Summary: Computer technology has changed the nature of workplace surveillance. Rather than relying solely on eyewitness evidence, employers now monitor their employees electronically (Botan and Vorvoreanu).

Using Signal Phrases

(Adapted from Diane Hacker's *A Writer's Reference, 6th edition*)

After you have decided which way you will use the source, create a **signal phrase**. This phrase alerts your readers that a citation is coming, whether it is a quotation, summary, or paraphrase. The signal phrase should make a smooth transition between your own words and those of your source. It also establishes the authority of your source. In summaries and paraphrases, the signal phrase also marks the beginning of the quote or paraphrase; the end is marked by the parenthetical citation.

The signal phrase should name your source (author, text, or other) and give context to the citation. For example:

When describing her mother's English, Tan writes ...

In Chopin's *The Story of an Hour*, readers see ...

The signal phrase is also used to demonstrate the trustworthiness of your source. For example:

Scholars Carl Botan and Mihaela Vorvoreanu claim ...

As *PC World* columnist Daniel Tynan explains ...

The verb you choose indicates the way in which you are using your source. Hacker asks you to decide, "Are you providing background, explaining a concept, supporting a claim, lending authority, or refuting a belief?" (365) Pick your words accordingly! Here are some commonly used verbs:

acknowledges	believes	declares	illustrates	reasons	thinks
adds	claims	denies	implies	refutes	writes
admits	comments	disputes	insists	rejects	
agrees	compares	emphasizes	notes	reports	
argues	confirms	endorses	observes	responds	
asserts	contends	grants	points out	suggests	

The punctuation between the signal phrase and the source often creates confusion for students, but by following a few simple rules, you can correctly punctuate your transitions.

Comma: When the signal phrase is NOT a complete sentence, end the signal phrase with a comma, then insert the quotation.

Example: According to Diana Hacker, "Readers need to move from your words to the words of a source without feeling a jolt."

No Punctuation: When the signal phrase ends with "that" or "which," do not insert a comma or capitalize the first letter of the quotation. This also applies when the quotation is necessary for your sentence to be grammatically correct.

Examples: Diana Hacker argues that "readers need to move from your words to the words of a source without feeling a jolt."

Writers need to make sure "readers . . . move from your words to the words of a source without feeling a jolt."

Jean stole the pin, which "was never mentioned again."

Colon: When a signal phrase is a complete sentence, use a colon.

Example: Grant and Lee shared an amazing quality: "There was the ability, at the end, to turn quickly from war to peace once the fighting was over."

Capitalization: Capitalize the first letter of a quotation when you use a comma at the end of the signal phrase, or when the first letter of the quotation is capitalized in the original source.

Example: Jean was not ready for "An unexpected tap" from security after she stole the pin.

A few other pointers to keep in mind:

➡ Do not "drop" quotations into your writing without using a signal phrase!
➡ Longer quotations (more than four lines when typed into your paper) have specific formatting issues, depending on the style of citation you are using. This is addressed in the next section, **Tips on Working with Block Quotations**.
➡ To indicate you have left a portion of a quotation out, use an ellipsis mark ...
➡ Use [brackets] to indicate a change in the original source.

Example: Jean Brandt explains in her essay "Calling Home" that "[she] could still ... hear the disappointment and hurt in her mother's voice."

Tips on Working with Block Quotations

When you use long or complex quotations as evidence for your ideas, you need to make sure your reader knows what you want them to see. For instance, *I* could read the following passage and really notice the color imagery (red rocks, red blood), while *you* only want me to focus on Piggy's "piggishness" in this final horrible scene. To use evidence effectively you must direct your reader's sight to the things that made you want to quote the passage. Be very specific – and also make sure that you have a good reason for quoting this much text. Here's an example of how to do this:

Golding's language in the scene describing Piggy's death underscores how completely uncivilized the boys have become:

> The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time even for a grunt, traveled through the air sideways from the rock, turning over as he went. The rock bounded twice and was lost in the forest. Piggy fell forty feet and landed on his back across the square red rock in the sea. His head opened and stuff came out and turned red. Piggy's arms and legs twitched a bit, like a pig's after it has been killed. (209)

This passage highlights how killing pigs has led Jack and his tribe into savagery: Piggy's grunt, and the twitching that recalls a pig dying in a hunt, both show Piggy reduced to the ominous connection between his nickname and the pigs on the island. Where the boys first need to overcome their squeamishness in order to kill pigs, they now treat a human being like an animal. This event, the deliberate rather than accidental taking of another boy's life, fully unleashes the savage instincts in Jack and his tribe. The brutal manhunt that follows, and the simultaneous destruction of the island by fire, are now inevitable.

The paragraph that follows the quotation uses specific examples to point out to the reader the elements of the quote that the writer is using to make his or her argument.

Note the formatting: the quotation is double-spaced, just like the rest of the paper, but it is ***indented one inch to the right***. The parenthetical (in-text) citation comes at the end of the quote.

Citing Your Sources

(Adapted from the *MLA Handbook for Writers of Research Papers, 7e*)

"Nearly all research builds on previous research," notes the MLA Handbook; "In presenting their work, researchers generously acknowledge their debts to predecessors by carefully documenting each source, so that earlier contributions receive appropriate credit and readers can evaluate the basis for claims and conclusions" (126).

What this means, in plain English, is that you must cite your sources every time you refer to one! Revisit **The Issue of Plagiarism** on page 17 for a reminder on *what* must be cited: this section addresses *how* to cite sources.

In MLA style, you acknowledge sources within the body of your paper with a parenthetical insertion (like this) directly after the quote, paraphrase, or reference. This parenthetical insertion, consisting of the author's name (usually) and the page number, is known as an ***in-text citation***. It refers to a more complete entry in an alphabetical list of sources that comes at the end of your paper, the ***Works Cited page***.

In its most basic form, an in-text citation looks like this:

Dr. Sandra Miller has noted that more birds are remaining in the north longer, and she believes this is caused by global warming (Miller 157).

Note the formatting: the final period of the sentence is *outside* the parentheses, not inside as in in normal parenthetical insertion (like this.)

In its most basic form, an entry on the Works Cited page looks like this:

Miller, Sandra. *Winging Home: A study of bird migration in the northern hemisphere*. Boston:
Little Brown, 2003. Print.

Note the formatting: separate pieces of information are separated by periods, the whole citation is double-spaced, and any lines after the first are indented one inch to the right. This is called a ***hanging indent***, and most word processing programs have an automated way to do this--you don't have to rely on the tab key!

Correctly constructing the Works Cited page is tricky but essential to the professional look of your paper. The next section deals with the specifics of formatting this important page.

Formatting the Works Cited Page

The Works Cited page always comes at the end of your research paper. Every source you directly refer in the text to must have a corresponding entry on the works cited page. ***Do not*** list works that you do not cite!

- ➡ Begin your Works Cited page on a separate page at the end of your research paper. It should have the same one-inch margins and last name, page number header as the rest of your paper.
- ➡ Title the page Works Cited (no italics, no quotation marks), and center the title at the top of the page.
- ➡ Use the same double-spacing you have used throughout the rest of the paper. Don't add spaces between entries!
- ➡ Use your word processor to add hanging indents after you have typed in all the information.
- ➡ List page numbers of sources efficiently. If you refer to a journal article that appeared on pages 225 through 250, list the page numbers on your Works Cited page as 225-50.
- ➡ For every entry, you must indicate the medium of publication. Most entries will likely be listed as Print or Web sources, but other possibilities may include Film, CD-ROM, DVD, or Personal Interview.

Capitalization and Punctuation

- ✓ Capitalize each word in the titles of magazine articles, books, etc., but do not capitalize prepositions, conjunctions, or articles (the, an, or) unless one of these articles is the first word of the title or subtitle or your piece: *Gone with the Wind, The Art of War, There Is Nothing Left to Lose.*
- ✓ Use ***italics*** (instead of underlining) for titles of larger works like books and magazines, and quotation marks for titles of shorter works such as poems and articles.

Listing Author Names Within Your Works Cited Page

- ✓ Entries are listed alphabetically by the author's last name (or, for entire edited collections, the editor's name). Author names are written last name first; middle initials follow the first name. For example:

  Burke, Kenneth
  Levy, David M.
  Wallace, David Foster
- ✓ Do ***not*** list titles such as Sir, Ms., or Dr.
- ✓ Do, however, include suffixes like "Jr." or "II." If you were to cite a work by Martin Luther King, for example, it would look like this: King, Martin Luther, Jr.

MLA Format for Citations

(Adapted from the *MLA Handbook for Writers of Research Papers, 7e*)

Research isn't just done with books! For your paper, you may find yourself consulting the Internet, online texts, art works, and personal interviews with experts in the field. The following table will help you determine how to cite the specific type of source you are using, both in the text and on the Works Cited page.

General formatting rules can be found in the previous section, **Formatting the Works Cited Page**; don't forget to pay close attention to your punctuation!

In the in-text format, if you have mentioned an author's name or the title of the work in your sentence, you don't have to duplicate that information in the parenthetical citation; you only need to add the page number. For example, you might write:

> Smith, Yang, and Moore argue that tougher gun control is not needed in the United States (76).

Anyone checking this citation would simply look up the entry for Smith on your Works Cited page. However, if you don't use the author's name, you do need to include this in the in-text citation, like this:

> The authors state "Tighter gun control in the United States erodes Second Amendment rights" (Smith, Yang, and Moore 76).

You may also use "et al." in your sentence, or in the parenthetical citation, as in:

> Jones et al. counter Smith, Yang, and Moore's argument by noting that the current spike in gun violence in America compels law makers to adjust gun laws (4).

> Legal experts counter Smith, Yang, and Moore's argument by noting that the current spike in gun violence in America compels law makers to adjust gun laws (Jones et al. 4).

All of these methods are correct, depending on the circumstance; make sure you understand which to use!

Many students choose to take advantage of a free website that will create citations for you:

www.easybib.com

but make sure you also know how to cite sources yourself! Technology is a great aid, but you should not depend on it completely.

Citation Formatting Table

Print sources

Source	Works Cited format	In-text format
Books with one author Format: Last name, First name. *Title of book*. City of publication: Publisher, year published. Print.	Ondaatje, Michael. *The English Patient*. New York: Random House, 1993. Print.	(Ondaatje 185)
Books with more than one author Format: The first author's name appears in last name, first name format; subsequent authors are given in first name last name format. If there are more than three authors, you may choose to list only the first author followed by the phrase et al. (Latin for "and others") in place of the subsequent authors' names, or you may list all the authors in the order in which their names appear on the title page. Make sure your in-text citations match the way you have formatted your Works Cited page: see examples. *Note that there is a period after "al" in "et al." Also note that there is never a period after the "et" in "et al."*	Gillespie, Paula, and Neal Lerner. *The Allyn and Bacon Guide to Peer Tutoring*. Boston: Allyn, 2000. Print. Wysocki, Anne Frances, et al. *Writing New Media: Theory and Applications for Expanding the Teaching of Composition*. Logan: Utah State UP, 2004. Print. Wysocki, Anne Frances, Jennifer Johnson, Cynthia L. Selfe, and Geoffrey Sirc. *Writing New Media: Theory and Applications for Expanding the Teaching of Composition*. Logan: Utah State UP, 2004. Print.	(Gillespie and Lerner 40) (Wysocki et al. 58) (Wysocki, Johnson, Selfe, and Sirc 58)

Source	Works Cited format	In-text format
More than one book by the same author Format: If you have cited more than one work by a particular author, order the entries alphabetically by *title*, and use three hyphens (dashes) in place of the author's name for every entry after the first. In the text, use the author's name plus the title of the work (if brief) or a shortened version of the title: see examples.	Nordhaus, William D. "After Kyoto: Alternative Mechanisms to Control Global Warming." *American Economic Review* 96.2 (2006): 31-34. Print. ---. "Global Warming Economics." *Science* 9 Nov. 2001: 1283-84. *Science Online*. Web. 24 May 2009.	(Nordhaus, "After Kyoto" 32) (Nordhaus, "Global" 1283-84)
Books with an editor Format: In place of the author's name, use the editor's name, in the format last name, first name, ed. ("Ed." stands for editor.)	Anderson, John, ed. *The World's Religions*. New York: Harper Row, 2011. Print.	(Anderson 22)
Translations Format: The name of the translator comes after the title of the work, in the format Trans. first name last name. ("Trans." stands for translator.)	Rahim, Reza. *Growing Up Fast Around the World: A Memoir*. Trans. Carol Aumann. New York: 2009. Print.	(Rahim 46)

Source	Works Cited format	In-text format
Anthologies and collections Format: Last name, first name, ed. [Use an abbreviated form of whatever term the book uses: "ed." for editor, "comp." for compiler, "trans." for translator. Use more than one if the person has multiple jobs, for example, editing as well as translating.] *Title of book*. City of publication: Publisher, year published. Print.	Kepner, Susan Fulop, ed. and trans. *The Lioness in Bloom: Modern Thai Fiction about Women*. Berkeley: U of California P, 1996. Print.	(Kepner 97)
A work in an anthology Format: Last name, first name [of author]. "Title of work." [If it's a short piece, put the title in quotation marks, but use italics for a complete work or a play.] *Title of anthology.* Trans. [or ed. or comp.: see above] first name, last name. [If there's more than one person, give their names in the order stated on the title page.] City of publication: Publisher, year published. Print. *Note*: if there are separate translators for each piece, put that information after the title of the piece and before the title of the anthology: see example.	Fagih, Ahmed Ibrahim al-. *The Singing of the Stars*. Trans. Leila El Khalidi and Christopher Tingley. *Short Arabic Plays: An Anthology*. Ed. Salma Khadra Jayyusi. New York: Interlink, 2003. 140-57. Print. More, Hannah. "The Black Slave Trade: A Poem." British Women Poets of the Romantic Era. Ed. Paula R. Feldman. Baltimore: Johns Hopkins UP, 1997. 472-82. Print. "A Witchcraft Story." *The Hopi Way: Tales from a Vanishing Culture*. Comp. Mando Sevillano. Flagstaff: Northland, 1986. 33-42. Print.	(Fagih 154) (More 473) ("A Witchcraft Story" 35)
Magazines and periodicals Format: Last name, first name. "Title of Article." *Magazine* Day Month Year: Page(s), Print.	McGraw, Dan. "The American Connection: Nice Work; $1 Million to Look the Other Way." *U.S. News & World Report* 24 Feb. 1997: 40-42. Print.	(McGraw 42)

Source	Works Cited format	In-text format
Newspapers Format: Last name, first name. "Title of Article." *Newspaper* Day Month Year, edition [if specified on the masthead: for example late ed., natl. ed.]: Section and page. Print. *Note*: articles in newspapers often continue on nonconsecutive pages. Indicate this by using only the first page number followed (no space) by a plus sign, for example "B1+." Use the exact page from which your material comes in the in-text citation.	Gargan, Edward A. "Flowering in the Face of the Hong King Transfer." New York Times 16 Feb. 1997, natl. ed: H1+. Print.	(Gargan H12)
Encyclopedias, dictionaries, and reference sources Format: Use the format for works in anthologies and collections. Place the author first if the article is signed; if it is unsigned, or there are only initials, give the title first. If you are citing a specific entry or definition in a list (for example, in a dictionary), give this after the title of the article and before the title of the reference book. *Note*: For common reference books, like encyclopedias and dictionaries, you do not have to give full publication information. Give the edition (if listed), the year of publication, and the medium.	Mohanty, Jitendra M. "Indian Philosopy." *The New Encyclopaedia Britannica*: *Macropaedia. 15th ed.* 1987. Print. "Noon." Def. 4b. *The Oxford English Dictionary*. 2nd ed. 1989. Print. "Japan." *The Encyclopedia Americana*. 2004 ed. Print.	(Mohanty 583) ("Noon" 645) ("Japan" 355-57)

Source	Works Cited format	In-text format
Bible Format: *Name of the specific edition you are using*. Any editor(s) associated with it. City: Publisher, year. Medium of publication. *Note*: In your first in-text citation, make it clear which edition you are using (the translations vary widely) by including the title of the Bible as well as the book, chapter, and verse of your citation. Do not use a page number! Further citation need only include the book, chapter, and verse. Use standard abbreviations for these, which can be found online.	*The New Jerusalem Bible*. Ed. Susan Jones. New York: Doubleday, 1985. Print.	(*New Jerusalem Bible*, Ezek. 1.5-10)
Indirect sources Format: Standard. *Note*: This only applies to in-text citations, when you are using a quote or an idea that you found in the writings of another author. Use the abbreviated phrase "qtd. in" followed by a standard in-text citation. See example.	Carr, Nicholas. *The Big Switch: Rewiring the World from Edison to Google*. New York: W W Norton and Co., 2013. Print.	Stewart Brand believes that giving everyone access to computers will make them "more empowered as individuals" (qtd. in Carr 209).

Source	Works Cited format	In-text format
Published interviews Format: Name of person interviewed. "Title of interview" if available; if no title, just the description interview (no quotation marks, unitalicized.) Interviewer's name, if known. Bibliographic information. Medium of publication (for example: radio, TV, print, etc.) *Note*: There are many, many variations possible for this type of citation. Consult a copy of the *MLA Handbook* for exact details.	Blanchett, Cate. "In Character with: Cate Blanchett." *Notes on a Scandal*. Dir. Richard Eyre. Fox Searchlight, 2006. DVD. Wiesel, Elie. Interview by Ted Koppel. *Nightline*. ABC. WABC, New York, 18 Apr. 2002. Television. Gordimer, Nadine. Interview. *New York Times* 10 Oct. 1991, late ed.: C25. Print.	(Blanchett) (Wiesel) (Gordimer)

Non-print sources

Source	Works Cited format	In-text format
Interviews you conducted Format: Name of person interviewed. Type of interview (personal interview, telephone interview). Date.	Alavi, Karima. Personal interview. 24 May 2013. Obama, Barack. Telephone interview. 3 Jan. 2012.	(Alavi) (Obama)
Television or radio Format: "Title of episode or segment." *Title of program or series*. Name of network. Call letters, city of local station, broadcast date. Medium (radio, TV, etc). *Note*: Information pertinent to a particular episode (a narrator's name, for example: use the abbreviation Narr.) should follow the episode data; information for the series should follow that information. If you are using a transcript of a broadcast, note that at the end. See examples.	*Don Giovann*i. By Wolfgang Amadeus Mozart. Perf. James Morris, Bryn Tefel, and Carol Vaness. Lyric Opera of Chicago. Cond. Yakov Kreizberg. Nuveen-Lyric Opera of Chicago Radio Network. WFMT, Chicago, 8 June 1996. Radio. "Frederick Douglass." *Civil War Journa*l. Narr. Danny Glover. Dir. Craig Haffner. Arts and Entertainment Network. 6 Apr. 1993. Television. *Fresh Air*. Narr. Terry Gross. Natl. Public Radio. WHYY, n.p., 20 May 2008. Print. Transcript.	*(Don Giovanni)* ("Frederick Douglass") (*Fresh Air*)
Film, video, or DVD Format: *Title of film*. Director, distributor, and release year. If listing performers' names, begin the list with the abbreviation"perf." Medium of publication (VHS, DVD, Blu-Ray, etc.)	*Ed Wood*. Dir. Tim Burton. Perf. Johnny Depp, Martin Landau, Sarah Jessica Parker, Patricia Arquette. Touchstone, 1994. DVD.	(*Ed Wood*)

Source	Works Cited format	In-text format
Works of visual art Format: Last name, first name of artist. *Title of artwork*. Year created (if the date of the work is unknown, use the abbreviation "n.d." instead.) Name of institution that houses the work. City. *Note*: For photographic reproductions of artwork, such as images of artwork in a book, cite the bibliographic information as above followed by the information for the source in which the photograph appears, including page or reference numbers (plate, figure, etc.). For the in-text citation, it's best to list the artist and title of the work within your sentence. See example.	Goya, Francisco. *The Family of Charles IV*. 1800. Museo del Prado, Madrid. Goya, Francisco. *The Family of Charles IV*. 1800. Museo del Prado, Madrid. *Gardener's Art Through the Ages*. 10th ed. By Richard G. Tansey and Fred S. Kleiner. Fort Worth: Harcourt Brace. 1995. 939. Print.	Francisco Goya's *The Family of Charles IV* is a prime example of a painting that does not attempt to idealize its subject.

Electronic sources

Many web sources, like print sources, have an author, a title, and a publication date. However, sources on the Web are much more fluid than a printed document. Webpages may be updated regularly or occasionally, and sometimes sites change URLs or disappear completely.

When using a Web source, you should create a bookmark in your browser so that you can return to the site; you should also consider printing a hard copy of the information, just in case.

When citing a Web source, **do not use the URL**! Because websites are often updated, reorganized, and changed, URLs do not remain consistent. Instead, give enough information so that someone else could search for and find the site that you have referenced; make sure you include the date you accessed the site. Examples for a variety of web sources are given below.

Source	Works Cited format	In-text format
Non-periodical publications Format: Last name, first name of author. Title of work (*italicize* if it's independent, "in quotation marks" if it's part of a larger whole). *Title of the website* (if different from the title of the work). Version or edition used, if applicable. Publisher or sponsor of site (use abbreviation N.p. if this information is not available). Date of publication as day month year (use abbreviation n.d. if this information is not available). Medium of publication (Web). Date YOU accessed the site, as day month year. *Note*: A non-periodical publication is one that is not updated on a regular basis. Most websites fall into this category. See examples. Note that not all information is available for every example! Also note that in the in-text citations, no page numbers are given, since there are no page numbers (usually) on the Web.	"de Kooning, Willem." *Encyclopaedia Britannica Online*. Encyclopaedia Britannica, 2008. Web. 15 May 2008. Eaves, Morris, Robert Essick, and Joseph Viscomi, eds. *The WIlliam Blake Archive*. Lib. of Cong., 8 May 2008. Web. 15 May 2008. Green, Joshua. "The Rove Presidency." *TheAtlantic.com.* Atlantic Monthly Group, Sept. 2007. Web. 15 May 2008. "Hourly News Summary." *National Public Radio*. Natl. Public Radio, 20 July 2007. Web. 20 July 2007. "The Scientists Speak." Editorial. *New York Times*. New York Times, 20 Nov. 2007. Web. 15 May 2008. "Verb Tenses." Chart. *The OWL at Purdue*. Purdue U Online Writing Lab, 2001. Web. 15 May 2008.	("de Kooning") (Eaves) (Green) ("Hourly News") ("Scientists Speak") ("Verb Tenses")

Source	Works Cited format	In-text format
Online books Format: Use the appropriate print publication format for the type of work you are using; instead of using "Print" as the medium of publication, add the following: *Title of website or online database.* Medium of publication (Web). Date you accessed the site. *Note*: The in-text citations will usually have page numbers, since online books use them.	Doggett, Laine E. *Love Cures: Healing and Love Magic in Old French Romance*. University Park: Pennsylvania State UP, 2009. *Penn State Romance Studies.* Web. 11 July 2013. Child, L. Maria, ed. *The Freedmen's Book*. Boston, 1866. *Google Book Search*. Web. 15 May 2008.	(Doggett 35) (Child 87-88)
Online images and sound Format: Use the appropriate format for the type of media you are using (movie, TV, etc.); instead of using "Television" or "Film" as the medium of publication, add the following: *Title of website or online database.* Medium of publication (Web). Date you accessed the site.	*The Great Train Robbery*. Dir. Edward Porter. Thomas Edison, 1903. *Internet Archive*. Web. 5 June 2008. Lange, Dorothea. *The Migrant Mother*. 1936. Prints and Photographs Div., Lib. of Cong. *Dorothea Lange: Photographer of the People*. Web. 9 May 2007.	*(Great Train Robbery)* (Lange)

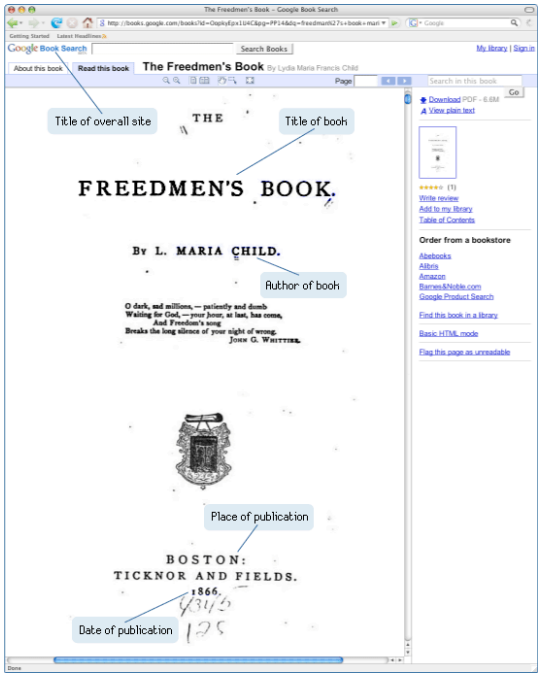


Figure 10. Example of an online book. Source: "5.6.2. A Nonperiodical Publication." *MLA Handbook for Writers of Research Papers, 7e*. Modern Language Association of America, 2009-2010. *MLAhandbook.org.* Web. 11 July 2013.

Sample Works Cited Page

Works Cited

"Blueprint Lays Out Clear Path for Climate Action." *Environmental Defense Fund*. Environmental Defense Fund, 8 May 2007. Web. 24 May 2009.

Clinton, Bill. Interview by Andrew C. Revkin. "Clinton on Climate Change." *New York Times*. New York Times, May 2007. Web. 25 May 2009.

Dean, Cornelia. "Executive on a Mission: Saving the Planet." *New York Times*. New York Times, 22 May 2007. Web. 25 May 2009.

Ebert, Roger. "An Inconvenient Truth." Rev. of *An Inconvenient Truth*, dir. Davis Guggenheim. *rogerebert.com*. Sun-Times News Group, 2 June 2006. Web. 24 May 2009.

GlobalWarming.org. Cooler Heads Coalition, 2007. Web. 24 May 2009.

An Inconvenient Truth. Dir. Davis Guggenheim. Perf. Al Gore, Billy West. Paramount, 2006. DVD.

Leroux, Marcel. *Global Warming: Myth Or Reality?: The Erring Ways of Climatology*. New York: Springer, 2005. Print.

Nordhaus, William D. "After Kyoto: Alternative Mechanisms to Control Global Warming." *American Economic Review* 96.2 (2006): 31-34. Print.

---. "Global Warming Economics." *Science* 9 Nov. 2001: 1283-84. *Science Online*. Web. 24 May 2009.

Shulte, Bret. "Putting a Price on Pollution." *Usnews.com*. *US News & World Rept*., 6 May 2007. Web. 24 May 2009.

Uzawa, Hirofumi. *Economic Theory and Global Warming*. Cambridge: Cambridge UP, 2003. Print.

Appendix

Helpful Writing Websites

This is the motherlode, the definitive guide to all things MLA. However, in order to use it you will need an access code, which you get by buying a hard copy of the book (make sure it's new, not used) and then creating an account on the site. If you get serious about your research papers (think: college), this might be the best twenty-dollar investment you could make!

http://www.mlahandbook.org/fragment/public_index

Don't feel like you need the definitive guide? Try Andy Spinks's condensed site--it's only two pages! Print it out and paste it into your binder. You'll thank yourself later.

http://www.andyspinks.com/mla/pdf/MLAguide.pdf

For writing tips, you can't beat the Purdue OWL. This is Purdue University's Online Writing Lab, and it is fantastic and searchable. There are lots and LOTS of tips for writing, grammar, research, etc. Bookmark this and use it!

http://owl.english.purdue.edu/owl/

OK, it's 3:42 am, your final research paper is due in (gasp!) five hours and thirty eight minutes, and all those periods on the MLA citation page are making your head swim. Easy Bib can't write your paper for you, but it can help you create a professional and accurate Works Cited page. *Caveat emptor*: always double-check the results against the MLA requirements.

http://www.easybib.com

Confused by colons or commas? Perplexed by parenthetical insertions? Daunted by dangling modifiers? Consult Grammar Girl's website for all the questions you have plus many more you didn't even know existed (which will now keep you awake at night.)

http://www.quickanddirtytips.com/grammar-girl

Mark Pennington's searchable website has lots of information on writing, style, and grammar.

http://penningtonpublishing.com/blog/

Reproducible Pages

You are welcome to reproduce the pages following this section for your own use. There are a variety of rubrics and graphic organizers, to help you plan and assess your writing.

Rubrics

A scoring rubric is a tool that helps you understand what is expected of you in a particular task; they are very commonly used with writing assignments. Teachers should share the rubric with you as part of the assignment; this gives you the opportunity to use it as a checklist and a reference point to make sure you are doing the best you can.

NMSA is in the process of developing common rubrics for all classes. This means that the way you are graded on an essay for English class, for example, is the same way you are graded on an essay for US History, or even Science. Included here are

➡ the ***Essay*** rubric (for non-fiction writing in English, Social Studies, and Science)

➡ the ***Math*** rubric (guidelines for homework and showing your work)

Graphic Organizers

Graphic organizers are great tools to help you organize your thoughts visually. They come in all forms, and what works for one person may not work for another. So try a variety!

This section includes some of the most common ones: you are free to reproduce these for your personal use. Search the web for other types, if these don't seem to help you, or ask a teacher for suggestions.

➡ The ***Cornell Notes*** sheet will help you take notes on any subject.

➡ The ***5 W's*** chart will help you analyze nonfiction text, like a selection from a history book.

➡ The ***Planning*** chart will help you think about the most appropriate type of writing for a given circumstance.

➡ The ***Persuasion Map*** will help you draft a persuasive essay, arguing a point.

➡ The ***Sandwich*** chart will help you plan a five-sentence paragraph or a a five-paragraph essay.

Attentive reader: Did we miss anything? Did you find any typos, or mistakes in the MLA citation format? Do you know of a great site we should add?

Let us know--we will fix mistakes and add links to the online edition right away, and make sure the corrections make it into the next print version. We appreciate your help and feedback!

Essay Scoring Rubric

	A+ (100)	A (95)	B (85)	C (75)	D (65)	F (50)
Overall	Clear & consistent mastery; may have a few minor errors.	Reasonably consistent mastery; occasional errors or lapses in quality.	Adequate mastery; lapses in quality.	Developing mastery; shows one or more of the qualities below.	Little mastery; shows one or more of the qualities below.	No mastery; shows one or more of the qualities below.
Critical Thinking	Effective and insightful development of a point of view on the issue. Outstanding critical thinking; use of clear and appropriate examples and other evidence to support the position.	Effective development of a point of view on the issue. Strong critical thinking; use of appropriate examples and other evidence to support the position.	Adequate development of a point of view on the issue. Competent critical thinking; use of adequate examples and other evidence to support the position.	Some development of a point of view on the issue. Some critical thinking; inconsistent use of examples and other evidence to support the position.	Vague or limited development of a point of view on the issue. Weak critical thinking; insufficient or inappropriate use of examples and other evidence to support the position.	No development of a point of view on the issue. No use of examples and other evidence to support the position.
Organization	Well organized and clearly focused. Shows clear coherence and smooth progression of ideas.	Well organized and focused. Shows coherence and progression of ideas.	Generally organized and focused. Shows some coherence and progression of ideas.	Limited organization and focus. Shows lapses in coherence and progression of ideas.	Poor organization and focus. Shows serious problems with coherence or progression of ideas.	Disorganized and unfocused. No coherence or progression of ideas.
Language Use	Skillful use of language; varied, accurate, and apt vocabulary.	Competent use of language; appropriate vocabulary.	Adequate use of language; generally appropriate vocabulary.	Some adequate use of language; vocabulary may be weak or inappropriate.	Inadequate use of language; limited vocabulary or incorrect word choice.	Fundamental errors in vocabulary.
Prose Style	Meaningful variety in sentence structure.	Variety in sentence structure.	Some variety in sentence structure.	Lacks variety or demonstrates problems in sentence structure.	Frequent problems in sentence structure.	Severe flaws in sentence structure.
Mechanics	Free of most errors in grammar, usage, and mechanics.	A few errors in grammar, usage, and mechanics.	Some errors in grammar, usage, and mechanics.	Many errors in grammar, usage, and mechanics.	Errors in grammar, usage, and mechanics tend to obscure meaning.	Severe errors in grammar, usage, and mechanics obscure meaning.

Off-topic or unwritten essays will receive a score of zero.

Math Department Guidelines and Standards for Student Work

On homework, communicate clearly and show your work completely: This means to…

- Write the page number and problems at the top of the page
- Write out the question (if and when there are algebra steps to do) so you and your teacher can follow your work (unless it's really complicated or some elaborate question)
- Show neat clear work so that it makes sense to you later and you can correct your mistakes
- Write in complete "sentences", not just scratch work
- Be sure to check your answer in the back if it's odd or check it on a quiz/test if you can by seeing if it makes sense

What it means to "simplify":

- Reduce fractions to lowest terms
- Carry out all operations that are indicated (unless the exponent is a huge number or the computation is unreasonable) *e.g.* 2^{11} *or* $9!$
- Rationalize denominators (don't leave square roots in denominator)
- Avoid leaving any parentheses in your answer (unless factored form is clearer)
- Do not leave any negative exponents
- Combine fractions into a single fraction, avoid leaving decimals in your answer

  e.g. $\frac{.5x}{.25}$

Expressing final answers and rounding:

- Use exact answers like π or $\sqrt{2}$ rather than estimates
- If you are estimating, show these estimates as $3.141...$, or ≈ 3.141 not just 3.141
- Make sure you keep as much accuracy as you can when doing steps, so as to reduce the effect of rounding error (round at the end, not in the middle of a problem)
- Finance questions should be rounded to the nearest cent (hundredth place)
- Final answers only need to be correctly rounded to 3 decimal places
- Make sure you round correctly and don't just truncate (cut off) decimals

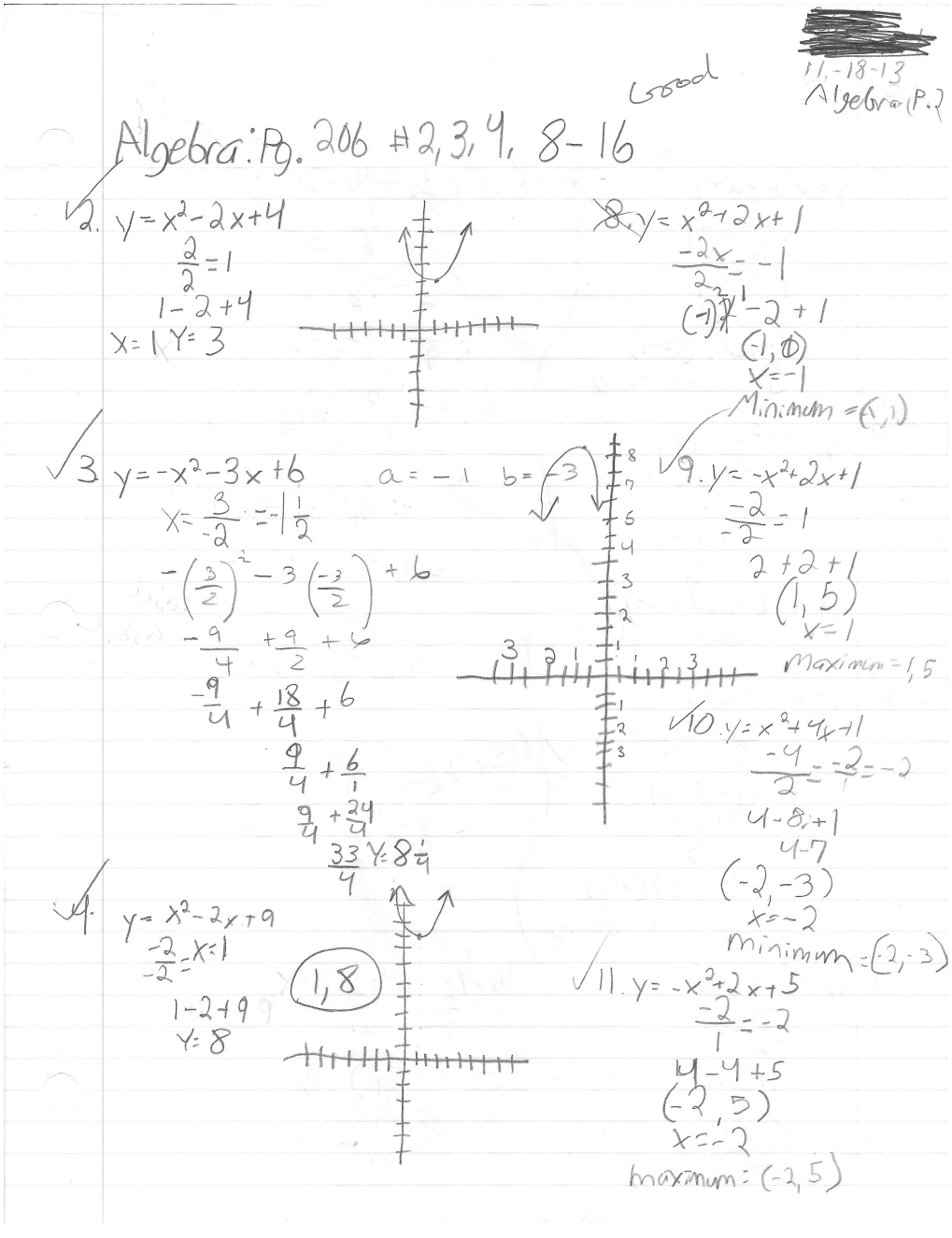
On word problems:

- Always define the variable and explain in words what the letters you use mean
- Write an algebra expression or equation if appropriate
- Solve the problem AND make sure you answer the question
- Make sure you are using and writing correct units (e.g. miles/hour)

On graphs:

- Make sure you label your axes and mark your scale and label points, e.g. (4,1)
- If you are provided a grid, put in axes (lines) and use a ruler or straight-edge
- Label the functions or equations if there are two or more on the graph

How to Show Your Work in Math



[redacted]

11-18-13

Algebra (P.2)

Good

Algebra: Pg. 206 #2, 3, 4, 8-16

2. $y = x^2 - 2x + 4$

$\frac{2}{2} = 1$

$1 - 2 + 4$

$x = 1$ $y = 3$

3. $y = -x^2 - 3x + 6$ $a = -1$ $b = -3$

$x = \frac{3}{-2} = -1\frac{1}{2}$

$-\left(\frac{3}{2}\right)^2 - 3\left(\frac{-3}{2}\right) + 6$

$-\frac{9}{4} + \frac{9}{2} + 6$

$-\frac{9}{4} + \frac{18}{4} + 6$

$\frac{9}{4} + \frac{6}{1}$

$\frac{9}{4} + \frac{24}{4}$

$\frac{33}{4}$ $y = 8\frac{1}{4}$

4. $y = x^2 - 2x + 9$

$\frac{-2}{-2} = x = 1$

$1 - 2 + 9$

$y = 8$

(1, 8)

8. $y = x^2 + 2x + 1$

$\frac{-2x}{2} = -1$

$(-1)^2 - 2 + 1$

$(-1, 0)$

$x = -1$

Minimum = (1, 1)

9. $y = -x^2 + 2x + 1$

$\frac{-2}{-2} = 1$

$2 + 2 + 1$

$(1, 5)$

$x = 1$

Maximum = 1, 5

10. $y = x^2 + 4x + 1$

$\frac{-4}{2} = \frac{-2}{1} = -2$

$4 - 8 + 1$

$4 - 7$

$(-2, -3)$

$x = -2$

minimum = (-2, -3)

11. $y = -x^2 + 2x + 5$

$\frac{-2}{1} = -2$

$4 - 4 + 5$

$(-2, 5)$

$x = -2$

maximum = (-2, 5)