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1. Berkeley High Writing Handbook

Welcome to Berkeley High School. During your tenure here you will complete at least four years of English. This handbook will serve as a foundation for the writing program. Writing is an integral component of our curriculum. Through literature and non-fiction pieces, you will be exposed to many models of writing. While teachers will tailor their own classes, the basic elements of writing included in this handbook will be common throughout your high school education.

Toward the beginning of your freshman year, you will be given a terminology and concept pre-test. In order to assess progress, the same test will be used as a post-test at the conclusion of the year.

The English Department curriculum follows the California Language Arts State Standards. You begin your focus on the inside (writing about yourself) and move towards expository writing. Sequence of writing assignments:

- Autobiographical Incident
- Short Story
- Persuasive Essay
- Literary Analysis

Plagiarism Policy

The Oxford American Dictionary defines plagiarize as: To take and use another person's ideas or writings as one's own (i.e., copying from some else's essay, a book, the Internet etc. without proper citation). Plagiarizing essays, term papers, or other written graded assignments has the following consequences:

- 0 (F) on the assignment. This grade will be permanent, in that no bonus assignment, extra credit, or drop grade can replace this grade.
- Teacher will confer with student and call home; referral will be made to vice-principal.
 - First referral results in a one-day suspension.
 - Second referral results in a three-day suspension.
 - Third referral results in a five-day suspension.

2. Triangle of Responsibility

The Freshman Writing Program can succeed only if students, parents, and teachers share the responsibility. After reading and agreeing to the following commitments, please return the signed form to the Freshman Core instructor.

Students

I will:

- Complete my homework each evening.
- Arrive on time, prepared with paper, a pen, and my book.
- Stay on task, listening carefully and contributing consistently to class discussions.
- Turn in my work on time.
- Consult the teacher whenever I don't understand the material or when I need to make up work.
- Try my best to master the content and skills in the Writing Handbook in a timely manner.

Signature: _____

Parents/Guardians

I will:

- Discuss the homework with my teenager each evening.
- Provide a quiet place for the homework to get done each evening.
- Contact the teacher if my teenager doesn't seem to be doing well in the class.
- Attend Open House if at all possible.
- Help my teenager learn the content and skills in the Writing Handbook.

Signature: _____

Signature: _____

Teachers

I will:

- Cover all of the material in the Writing Handbook by the end of the school year.
- Provide extra help to students who seek it.
- Attempt to contact a parent if a student is not doing well.
- Provide an academic, safe environment in the classroom.
- Return each major essay before the next one is due.

Signature: _____

3. Grammar and Mechanics

During the course of the year, all freshmen will receive instruction and practice in the following skills:

- Recognizing the parts of speech.
- Knowing the difference between the subject and the predicate.
- Knowing the difference between the subject and the object (direct and indirect)
- Recognizing and writing simple, compound, complex, and compound-complex sentences.
- Knowing the difference between complete sentences and fragments/comma splices/fused sentences. [See Exercise A]
- Combining sentences using:
 - Appositive phrases
 - Participial phrases
 - Absolutes

[See Exercises B & C]

- Employing parallel structure. [See Exercise D]
- Recognizing and avoiding misplaced and dangling modifiers. [See Exercise E]
- Making pronouns agree with their antecedents. [See Exercise F]
- Making verbs agree with their subjects.
- Identifying verbs tenses and keeping them consistent.
- Using action verbs instead of linking verbs.
- Recognizing the passive voice and converting it to the active voice. [See Exercise G]
- Avoiding wordiness, pompous diction, and slang. [See Exercises H & I]
- Knowing the difference between denotation and connotation.
- Knowing when to use the following: period, comma, semi-colon, colon, dash, exclamation mark, ellipsis, quotation marks.

A-Comma Splices and Run-On Sentences

| | |
|--|--|
| Jim and Grandison are representatives of the African race, thus the two characters are somewhat similar in their struggle for acceptance. | Jim and Grandison are representatives of the African race. Thus, the two characters are similar in their struggle for acceptance. |
| The morning is full of possibility, the evening holds regret. | The morning is full of possibility; the evening holds regret. |
| He is also unable to connect with Charity, otherwise he wouldn't have had to prove himself to her. | He is also unable to connect with Charity. Otherwise, he wouldn't have had to prove himself to her. |
| When Arnold Friend, a serial rapist, shows up at Connie's house, she falls to pieces after he breaks down all her defenses, he then takes her away for his own purposes. | When Arnold Friend, a serial rapist, shows up at Connie's house, she falls to pieces after he breaks down all her defenses. He then takes her away for his own purposes. |
| Waythorn and Charlie are both fairly normal men, both are involved in business and have family-oriented goals. | Waythorn and Charlie are both fairly normal men: both are involved in business and have family-oriented goals. |
| He doesn't want to dawdle around the house, he wants to take Connie off to do as he pleases with her. | He doesn't want to dawdle around the house. Rather, he wants to take Connie off to do as he pleases with her. |
| The only solution is to confront reality, otherwise the situation will only get worse. | The only solution is to confront reality. Otherwise, the situation will only get worse. |
| Jim and Tub encounter the same type of prejudice, however they react and handle the judgment in different ways. | Jim and Tub encounter the same type of prejudice. However, they react and handle the judgment in different ways. |
| Connie goes outward she explores a new lifestyle Paul becomes withdrawn and reclusive. | Connie goes outward, exploring a new lifestyle, while Paul becomes withdrawn and reclusive. |

Observation

Two sentences cannot be separated by a comma or run together.

Solution

Use a period, a semi-colon, or a colon to separate sentences.

B – Sentence Combining

| | |
|--|--|
| Appositives | |
| I recently spoke with my grandmother. She is a woman of great energy and determination. | I recently spoke with my grandmother, a woman of great energy and determination. |
| Our history teacher is a born entertainer. Our history teacher knows many ways of teaching the material. | A born entertainer, our history teacher knows many ways of teaching the material. |
| Verbals | |
| I was eating too much ice cream at once. I was having trouble breathing. | Eating too much ice cream at once, I was having trouble breathing. |
| Sunshine was confused by the assignment. Sunshine was wondering why she had to write a paper about movies. Sunshine stared into space. | Confused by the assignment, Sunshine stared into space, wondering why she had to write a paper about movies. |
| Absolutes | |
| George's head ached. George could not finish the game. | His head aching, George could not finish the game. |
| Ruth ran out of the house. Ruth's arms were flailing. | Ruth ran out of the house, her arms flailing. |
| Adjectives | |
| I was aware of the danger. I left the dark room quickly. | Aware of the danger, I left the dark room quickly. |
| She was a deep thinker. She was alone. She was not lonely. | She was a deep thinker, alone but not lonely. |

Observation

Read together, the sentences on the left are short and choppy.

Solution

Use a variety of methods to combine short, related sentences into one smoothly flowing, logical sentence.

C–Sentence Combining

| | |
|---|---|
| Appositives | |
| Any type of prejudice is a tool of the ignorant. It is a weapon of the unthinking. | Any type of prejudice is a tool of the ignorant, a weapon of the unthinking. |
| Robert Cohn is obsessed with Brett. Robert Cohn is Jewish. Robert Cohn is an outsider. Brett is an insider. Brett is a pagan. | Robert Cohn, a Jewish outsider, is obsessed with Brett, a pagan insider. |
| Verbals | |
| We hoped for good weather. We packed the car. | Hoping for good weather, we packed the car. |
| She wanted to get home in time. She had to run several stop signs. | To get home in time, she had to run several stop signs. |
| Absolutes | |
| Julie's luck was running out. Julie decided to tell the truth. | Her luck running out, Julie decided to tell the truth. |
| At the end of the night, he stands alone in front of his huge empty mansion. Its gaping doors and windows emphasize his solitude. | At the end of the night, he stands alone in front of his huge mansion, its gaping doors and windows emphasizing his solitude. |
| Adjectives | |
| My sister was insecure and envious. She refused to laugh at my jokes. | Insecure and envious, my sister refused to laugh at my jokes. |
| My best friend is frightened. My best friend is patriotic. My best friend joined the Marines. | Frightened but patriotic, my best friend joined the Marines. |

Observation

Read together, the sentences on the left are short and choppy.

Solution

Use a variety of methods to combine short, related sentences into one smoothly flowing, logical sentence.

D–Parallel Structure

| | |
|---|---|
| Jennifer has wit, charm, and she has an extremely pleasant personality. | Jennifer has wit, charm, and a pleasing personality. |
| In English class, Tashonda learned to read poems critically and she appreciated good prose. | In English class, Tashonda learned to read poems critically and to appreciate good prose. |
| Raoul's GPA is higher than Ralph. | Raoul's GPA is higher than Ralph's. |
| He wanted three things out of college: to learn a skill, to make good friends, and learning about life. | He wanted three things out of college: to learn a skill, to make good friends, and to learn about life. |
| Coach Smith was a brilliant strategist, a caring mentor, and my friend. | Coach Smith was a brilliant strategist, a caring mentor, and a wise friend. |
| We found the film repulsive, offensive, and we thought it was embarrassing. | We found the film repulsive, offensive, and embarrassing. |
| Mr. Warner kept his store clean, neat, and he made it conveniently arranged. | Mr. Warner kept his store clean, neat, and conveniently arranged. |
| Professor Ali rewarded his students for their hard work on the final project and going beyond the call of duty. | Professor Ali rewarded his students for working hard on the final project and going beyond the call of duty. |
| There's nothing I like better than finding a good trout stream, setting up camp, and to spend a couple of days fishing. | There's nothing I like better than finding a good trout stream, setting up camp, and spending a couple of days fishing. |
| The college has space for a new computer lab but not a faculty lounge. | The college has space for a new computer lab but not for a faculty lounge. |

Observation

One part of each sentence on the left does not correspond grammatically to the other parts of the sentence.

Solution

Equivalent elements in a sentence should follow the same grammatical pattern.

E–Dangling and Misplaced Modifiers

| <i>Column I-A</i> | <i>Column II-A</i> |
|--|---|
| My mother gave chocolate to her friends with soft centers. | My mother gave chocolates with soft centers to her friends. |
| The champagne was served to the guests in paper cups. | The champagne was served in paper cups to the guests. |
| Henry put his candy in a drawer that he ate later. | Henry put his candy in a drawer so he could eat it later. |
| Barking wildly, Mary had to quiet her dog. | Mary had to quiet her wildly barking dog. |
| She only sang two songs. | She sang only two songs. |

| <i>Column I-B</i> | <i>Column II-B</i> |
|---|--|
| Sitting in the back row of the theater, the actors could hardly be heard. | Sitting in the back row of the theater, we could hardly hear the actors. |
| Convinced of my sincerity, I was given one more chance. | Convinced of my sincerity, the principal gave me one more chance. |
| While stirring the batter well, the spices were added. | While stirring the batter well, Jonathan added the spices. |
| After rehearsing for weeks, the play was a success. | After rehearsing for weeks, we put on a successful play. |

Observations

- The modifiers in Column IA are out of place.
- The modifiers in Column IB of the second table describe nothing in their respective sentences.

Solution

Place the modifier next to the noun that it describes.

F–Pronoun Agreement

| | |
|---|--|
| Loving someone implies offering them a part of oneself. | Loving someone implies offering that person a part of oneself. |
| After the march, all of the soldiers complained that his feet hurt. | After the march, all of the soldiers complained that their feet hurt. |
| After the march, one of the soldiers complained that their feet hurt. | After the march, one of the soldiers complained that his feet hurt. |
| Either Susan or the other tennis players will let you borrow her racket. | Either Susan or the other tennis players will let you borrow their rackets. |
| Either the other tennis players or Susan will let you borrow their rackets. | Either the other tennis players or Susan will let you borrow her racket. |
| One of the six girls combed their hair. | One of the six girls combed her hair. |
| Each applicant brought their credential with them. | Each applicant brought his credential with him. OR All applicants brought their credentials with them. |
| Many applicants brought his credential with him. | Many applicants brought their credentials with them. |
| Everybody wants to have their own way. | Everybody wants to have her own way. OR Everybody wants to have his own way. |
| None of the cowards ever consult their consciences. | None of the cowards ever consults his conscience. |

Observation

Each sentence on the left contains a pronoun that does not agree with its antecedent in number.

Solution

Make sure that every pronoun agrees with its antecedent in number and gender.

G–Active and Passive Voice

| | |
|---|---|
| The truck was driven by Grandma. | Grandma drove the truck. |
| A mistake has been made. | President Bush has made a mistake. |
| The maid will be killed. | The butler will kill the maid. |
| That must be learned. | Jane must learn that. |
| It is greatly feared by the citizens that adequate punishment will not be meted out by the judge. | The citizens greatly fear that the judge will not mete out adequate punishment. |

Observations

- The sentences on the right express the action in fewer words than the corresponding sentences on the left.
- In the sentences on the left, the true subject of the action is either missing or it is the object of a preposition at the end of the sentence.
- The word order is more natural in the sentences on the right than in the sentences on the left.
- The sentences on the right contain verbs in the active voice.

Solution

Write in the active voice whenever possible. Avoid the passive voice: To be + past participle

H-Wordiness

| | |
|--|--|
| As a matter of fact, there are many qualities in Rebecca's photographs that are beautiful despite the fact that they depict war. | Many of Rebecca's photographs are beautiful, even though they depict war. |
| Instead of being defeated, all of the people in the area who had suffered from the forest fires looked toward a new future and were not discouraged. | Undefeated, the victims of the forest fires looked hopefully toward the future. |
| If this story were fiction, it would be a great yarn, but, as it is truth rather than fiction, it remains an account that we can call tragedy. | If this story were fiction, it would be a great yarn, but, as truth, it remains a tragedy. |
| The forest was damaged beyond recognition with all its trees burned by fire. | The forest was destroyed by fire. |
| There are some members of the sorority who work with deprived children. These members teach the children songs and games. | Some of the sorority members teach deprived children songs and games. |

Observation

The sentences on the left contain unnecessary words.

Solution

Use as few words as possible, without sacrificing meaning.

I–Diction

| | |
|--|---|
| Tom was plenty mad after he found out that Daisy was having an affair with Gatsby. | Tom was angry after he found out that Daisy was having an affair with Gatsby. |
| Tom was splenetic after he found out that Daisy was having an affair with Gatsby. | Tom was furious after he found out that Daisy was having an affair with Gatsby. |
| Nick perambulated home from Gatsby's party. | Nick walked home from Gatsby's party. |
| Nick footed it home from Gatsby's party. | Nick walked home from Gatsby's party. |
| At Gatsby's party, many of the champagne glasses broke into smithereens. | At Gatsby's party, many of the champagne glasses shattered. |
| At Gatsby's party, many of the glasses were inordinately pulverized. | At Gatsby's party, many of the champagne glasses shattered. |
| Unfortunately, Tom Buchanan's wife bumped off his mistress. | Unfortunately, Tom Buchanan's wife killed his mistress. |
| Unfortunately, Tom Buchanan's wife subjected his mistress to homicide. | Unfortunately, Tom Buchanan's wife killed his mistress. |
| Unlike the Buchanans and Jordan, Gatsby had a lot of guts. | Unlike the Buchanans and Jordan, Gatsby acted courageously. |
| Unlike the Buchanans and Jordan, Gatsby manifested abundant intrepidity. | Unlike the Buchanans and Jordan, Gatsby acted courageously. |

Observation

The sentences on the left contain a word or group of words that sounds either colloquial or pompous.

Solution

Make sure that no word sounds too informal or too learned.

J–Empty “Its”

| | |
|--|---|
| It has been said that America will win the war against terrorism. | Authorities have claimed that America will win the war against terrorism. |
| It was the last thing my father saw. | The imposing skyscraper was the last sight my father saw. |
| It is clear that we must face the truth. | Clearly, we must face the truth. |
| I concluded that I must enjoy it most since I've always played tennis more than any other sport. | I concluded that I must enjoy tennis most since I've played it more than any other sport. |
| If it will make you feel safer, I will drive the car home. | If you will feel safer, I will drive the car home. |

Observations

- The “it” in each of the sentences on the left does not stand for a particular noun.
- Rewriting a sentence by removing or replacing empty “it” often makes it clearer.

Solutions

- Avoid starting sentences with “it.”
- Make sure that each “it” in a sentence stands for a specific noun.

K-Repetition

| | |
|--|---|
| Carver tells us about their woes and hardships. | Carver tells us about their hardships. |
| He suggests such conclusions implicitly to the reader. | He suggests such conclusions to the reader. |
| This divisive inability to communicate separates the couple. | Inability to communicate separates the couple. |
| Julia delights in giving parties; entertaining guests is a real pleasure for her. | Julia delights in giving parties. |
| In the last act of the play, there is an explanation of the title of the play. | In the play's last act, there is an explanation of the title. |
| The radio announcer repeatedly kept saying, "Don't miss the sale" over and over again. | The radio announcer said repeatedly, "Don't miss the sale." |
| She bisected the pencil in half. | She bisected the pencil. |
| Today in New York, we see all the problems of modern life. | New York exhibits all the problems of modern life. |
| The permanent scar would last forever. | The permanent scar would...(make another point). |
| The tranquil breeze pacified her emotions. | The breeze pacified her emotions. |

Observation

Each sentence on the left contains a repetition.

Solution

Make each point only once.

L–Vagueness: Avoid “Thing”

| | |
|--|---|
| The two men lived in completely different worlds but had one thing in common. | The two men lived in completely different worlds but had one trait in common. |
| Sadly enough, Martha's love for Cross is absolutely not a real thing. | Sadly enough, Martha's love for Cross is a total illusion. |
| People could gossip and say mean things about her. | People could gossip and belittle her. |
| However, he becomes hostile when things don't go his way. | However, he becomes hostile when he can't achieve his goals. |
| In both cases, being shot is the most important thing they do in their stories. | In both stories, being shot is their most important accomplishment. |
| Ms. Ferenczi tried to convince them of things that she knew were not true. | Ms. Ferenczi tried to convince them of erroneous theories. |
| If Cohen and Wayne took advantage of that opportunity, things would be different. | If Cohen and Wayne took advantage of that opportunity, the outcome would be different. |
| Neither has a church or any other institution to support them so they must rely on things that have no real substance. | Neither has a church or any other institution to support them so they must rely on illusions. |
| One of the things Cohen said about his visitor was... | One of the statements Cohen made about his visitor was... |
| Both characters are prevented by several things, most of all their own feelings. | Both characters encounter several obstacles, most of all their own feelings. |

Observation

Each sentence is vague because of the word “thing.”

Solution

Replace “thing” with a more specific noun to focus the sentence for your reader.

M–Who vs. Whom

| | |
|--|---|
| The boy (who/whom) flew the kite won first prize. | The boy who flew the kite won first prize. |
| You sent the flowers to (who/whom)? | You sent the flowers to whom? |
| (Who/Whom) sent these flowers? | Who sent these flowers? |
| Robert Bork, (who/whom) was rejected by the Senate, has written a number of books on the Constitution. | Robert Bork, who was rejected by the Senate, has written a number of books on the Constitution. |
| Robert Bork, (who/whom) the Senate rejected, has written a number of books on the Constitution. | Robert Bork, whom the Senate rejected, has written a number of books on the Constitution. |
| The book is about (who/whom) buries the dead. | The book is about who buries the dead. |
| The book is about (who/whom?) | The book is about whom? |
| She is the villain (who/whom) we all hate. | She is the villain whom we all hate. |
| Tom Hanks, (who/whom) began his career on sitcoms, has emerged as one of our finest film actors. | Tom Hanks, who began his career on sitcoms, has emerged as one of our finest film actors. |
| Tom Hanks, about (who/whom) much is known, has emerged as one of our finest film actors. | Tom Hanks, about whom much is known, has emerged as one of our finest film actors. |

Observation

Either “who” or “whom” should be used for each sentence on the left.

Solution

Select “who” for a subject and “whom” for an object (of a verb or preposition).

Hint

Replace the pronoun with “he” or “him.” If “he” fits, use “who.” If “him” fits, use “whom.”

4. Writing Essays

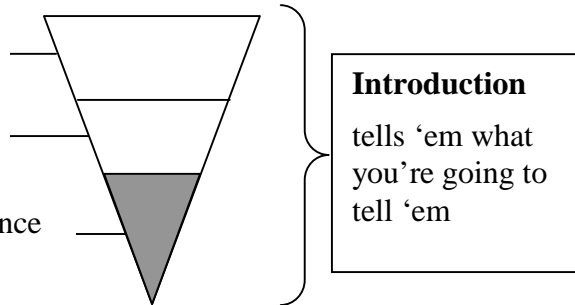
What's in an Essay?

To *essay* means to attempt or endeavor. In a written essay, you endeavor to explain or prove a single idea. Essays can follow many different patterns, but have certain structural similarities. This is the pattern most commonly used for an analytical essay on literature, and it can be easily adapted to other topics.

Grabber – gets attention, introduces topic

Summary – author, title, genre, brief description, other necessary background

Thesis – clearly states main idea in one sentence



Each body paragraph contains:

Topic sentence – one reason the thesis is true

One or more **analyses of evidence**:

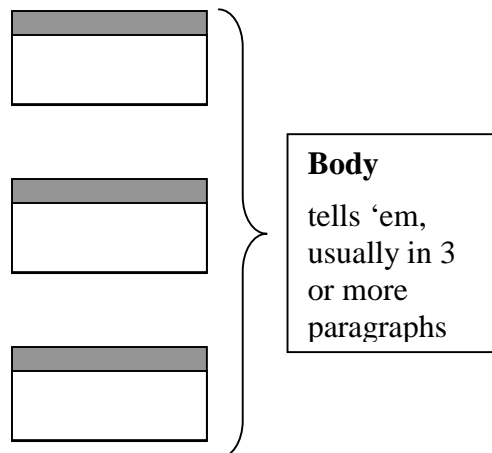
Lead-in – sets up quotation: what's going on in the story, and if dialogue, who's talking

Quotation – a short passage quoted from the text

Citation – the page number, in parentheses, exactly like this: "quote" (p. 36).

Analysis – explains how and why the evidence confirms the topic sentence

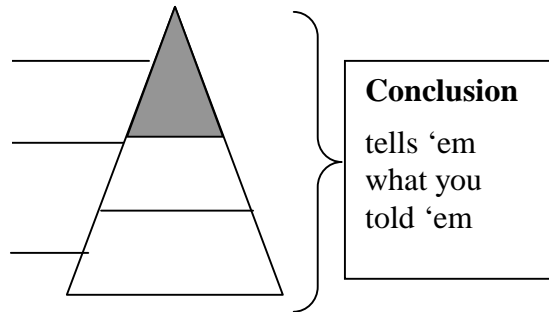
Closing Sentence – wraps up paragraph and/or provides transition to next paragraph



Restatement of thesis – clear statement of main idea in different words

So What – explains why what you have said matters beyond a discussion of your particular text

Concluding Device – strong finish that wraps up the essay and provides a sense of a lesson learned or business completed



Some ideas for grabbers and concluding devices:

- quote/literary allusion
- definition
- historical fact
- statement of importance
- relevant anecdote
- figure of speech: metaphor, simile, idiom, proverb
- paradoxical/intriguing statement
- rhetorical question/response to question
- analogy/comparison
- broader implications of topic
- concrete description/image
- warning
- list
- startling fact

The Writing Process from Prewrite to Final Draft

Effective writing is not an innate ability—it comes from following a step-by-step process, outlined in this section, of identifying and revising ideas and of using strategies for clear communication.

Overview of the writing process

- Prewriting and choosing a topic
- Draft of essay that includes:
 - Introduction with opening sentence and thesis statement
 - Body paragraphs with topic sentences, analysis, evidence with interpretation of evidence and conclusion with transition sentence
 - Conclusion with summary and insight
- Revision(s) of draft(s) to clarify thinking and strengthen writing
- Final draft with self-editing and polishing

Prewriting and Choosing a Topic

Make sure you understand the writing assignment and then begin gathering ideas and information that might be relevant. After you have gathered your ideas, look at the assignment and choose your topic. Next, focus on developing as many ideas as you can about your topic using one of the following prewrite strategies.

Quickwrites

Write nonstop for two-to-five minutes in response to the topic you've selected. Don't let your pen leave the paper, and if you cannot think of anything to write, rewrite the last word or phrase in different ways until a new idea comes to mind.

Clusters

Sometimes called webbing or mind mapping, clustering helps you discover how ideas, facts, quotes—all the elements you'll need in your writing—fit together.

Lists and Outlines

List ideas, examples, topics, characters, or events relevant to the assignment on a piece of paper as rapidly as you can for five minutes. On another piece of paper reorganize your list into several main groups; try to organize each group around a common theme or pattern. Look for the main idea or theme in each group.

Note cards

Write each idea, example, quote or event relevant to your assignment on a separate 4" x 6" index card. Organize your stack of cards into the sequence of ideas and points you want to make in response to your chosen topic.

Drafting

The purpose of most of your writing at Berkeley High is to communicate and to persuade teachers, Writers' Room coaches, and your fellow students that you are knowledgeable about a topic and that your interpretation is well reasoned and convincing. To ensure that

you are communicating your ideas clearly, use the following structure as you write your rough draft.

Introduction

Your purpose in the introduction is to engage the reader and let him or her know what you are setting out to do or prove. Provide basic information that gives the reader a clear idea of what to expect. Introductions include these elements:

- **Opening sentence.** The first sentence of your introduction sets the tone, asks an important question or makes an observation that gives the reader a reason to keep reading. Avoid clichés and generalizations that don't shed light on your topic. Opening sentences sometimes provide background information about the topic so the reader will understand the question you are going to answer or the character or event that you will be discussing.
- **Thesis statement.** The introduction includes a clearly worded position that you will explain, support or prove in your paper. This is your chance to say what your essay is about—it defines the topic of your paper. Writers often put their thesis statements near the end of their introduction.

Body Paragraphs

The introduction is followed by several paragraphs, called body paragraphs, whose purpose is to answer the question or prove the assertion in your thesis statement. The body paragraphs explore different ideas or points relevant to the thesis, and they support these points with relevant examples, concrete evidence or compelling quotes. Body paragraphs include these elements:

- **A topic sentence.** The first sentence of the paragraph relates directly to the thesis and introduces the point the paragraph will discuss, prove or analyze. The topic sentence is like a landmark that helps the reader follow the writer's logic and thinking. It often forecasts an idea to come.
- **Transitions.** Word bridges help the reader follow the writer's points. They include words or phrases such as for example, in addition, then, nevertheless, and as a result.
- **Analysis.** The analysis of the idea or concept set forth in the topic sentence includes:
 - *A lead-in*, which introduces the reader to the specific evidence or details that are the backbone of the body paragraph. This section of your analysis may also include a definition of a key term or a description of a setting or context that will make the main point of the paragraph clear.
 - *A smooth integration* of the evidence (usually a quotation). This integration can be as simple as making the quotation a part of your lead-in sentence(s): *Jay expresses this fear when he says, "Please leave now. You are scaring me" (p.20).*

- *Analysis of evidence*, which is the heart of the body paragraph and your means to persuade the reader that your thesis is logical and well reasoned. Evidence may consist of specific facts, examples, descriptions, quotations, plot or character details, references to works of art, music or writing, or references to culture or politics that are linked to the essay’s thesis and the topic sentence of the body paragraph. It is your responsibility to interpret the evidence so the reader understands why it is significant to your thesis. This is the step that clinches your point.
- **Concluding sentence.** The last sentence in a body paragraph, anchors your evidence and interpretation, or commentary, to the main point of your paper. The concluding sentence sums up the paragraph’s main idea, using key terms or points, and serves as a transition to the next paragraph. The challenge is to summarize the main idea or information without being repetitious.

Conclusion

This, the last paragraph in your paper, summarizes your writing and gives the reader a deeper insight into your position. Depending on the assignment, you may give a personal reaction to the topic or relate your topic to a broader context or event in the world. Your conclusion is all commentary, or interpretation, and does not include concrete details from the body paragraphs. It provides the finishing touch to your essay and pulls your ideas together without simply repeating your thesis.

Revising a Draft

Revising writing is what makes your ideas clear and powerful. It is a very important step in writing well at Berkeley High School. Trained writing coaches from The Writers’ Room are often scheduled to come to your English class to help you revise your rough draft one or more times. Sometimes your teacher will ask you to “peer edit” your fellow student’s paper. Whether you are working by yourself, with another student or with a Writers’ Room coach, here are steps to follow for revising.

Read Out Loud

Reading your paper out loud will help you hear whether you’re making your point clearly. It also helps you begin to notice details such as complete sentences and consistent verb tenses and pronouns.

Ask Reflective Questions

- Does my topic respond to the teacher’s assignment?
- Do I have a clearly stated thesis statement in my introduction?
- Is my paper organized with the minimum number of body paragraphs that relate to the paper’s thesis?
- Do body paragraphs have topic sentences, relevant evidence and a logical interpretation or commentary?
- What about the evidence I use to prove my point? Can I sharpen it with a better quote or a more interesting example?
- Do paragraphs have transitions to help the reader follow my thoughts?

- Are my sentences complete, and are they ordered in a logical sequence?
- What interesting words and phrases could I use to keep the reader engaged?

Final Draft with Self-Editing

Read over your final draft one last time to polish the details. If you read out loud, you'll hear where sentences are incomplete or run together. Check for spelling and punctuation by using your home or school computer's spelling and grammar check program (but remember that spell check/grammar check doesn't catch all types of mistakes, so it is smart to get a reliable—and human—second opinion). Make sure you have the correct format, with double spaced lines, margins, title, name and date that meet Berkeley High School's written assignment requirements.

BERKELEY HIGH SCHOOL
ENGLISH DEPARTMENT
MANUSCRIPT RULES

For all major written assignments, and any others the teacher may indicate, use a computer to prepare your final drafts. The teacher reserves the right to refuse essays that do not conform to these guidelines.

FORMAT: Set the word processor as follows (menu paths are for Microsoft Word; other programs may vary):

1. Font: Regular (no bold or italic), Times or Times New Roman, 12-point (Format → Font)
2. Margins: 1" on all four sides (Mac: Format → Document → Margins; PC: File → Page Setup → Margins)
3. Spacing: double-space (Mac: ⌘ + 2; PC: Control + 2; or both: Format → Paragraph → Spacing)
4. Page numbers: bottom of page; right alignment; no number on first page (Insert → Page Numbers)

TYPING

1. Heading: align on left margin, giving your name, the class and period, the teacher's name, and the date on four separate lines.
2. Skip two spaces (hit enter or return key twice), type your own original title, centered; do not change font or size
3. Skip two spaces and begin your essay (use tab key to indent or set formatting to auto-indent).
4. Do not add extra spacing between paragraphs.
5. Titles
 - a. Italicize titles of novels, full-length plays, movies, operas, magazines, books, etc.
 - b. Put in quotation marks titles of poems, short stories, one-act plays, articles, etc.
6. Quotations
 - a. Include quotations of three or fewer lines in the body of your essay (i.e., do not set off). Provide the page (or act, scene, and line[s]) reference in parentheses within the end punctuation of your sentence. [Ex.: "It was the poetry of the new religion, something felt in the marrow" (p. 147).]
 - b. Present quotations of four or more lines as follows:
 - Do not leave extra spaces before or after the quotation.
 - Set off the quotation ten spaces from the left margin.
 - Do not put quotation marks around the quotation..
 - Provide the page reference in parentheses immediately following the end punctuation of the quotation.

FINAL COPY

1. When finished typing, print your essay on letter-size (8 1/2 X 11) white paper on one side only (do not submit a disk in lieu of a hard copy).
2. Staple multiple pages once in the upper left-hand corner.
3. Do not use a cover sheet or folder.

See the sample essays on the following pages for examples of proper layout.

Essay Examples

The following essays are actual student work from Berkeley High freshmen. The intent of the essays is to give students, teachers, and guardians an idea of the different writing styles. The examples are by no means perfect or exactly what an “A” paper would look like. Teachers will use these essays for class discussions, models for particular standards, or for their own discretion.

All essays follow BHS Manuscript requirements. The sentence structure, wording, and mechanics were left in their original state.

Autobiographical

- Write a first person account of a significant event in your life. Focus on a single incident – a moment, a few hours, no more than a day; also give reader a sense of what this means to you personally.
- Use essay format – beginning, middle, and end. Recreate the experience by using vivid sensory details, dialogue, personal commentary, and explanation.

Short Story

- Incorporate the elements of fiction: plot (conflict, climax), character, setting, third person point of view, and theme, style.
- Use vivid sensory details, names of people and places, action, dialogue, personal observation.

Persuasive/Controversial Issue

- Take a side on an issue. Argue either for or against.
- Present a clear, arguable thesis. Support argument with evidence.
- Organize your argument into logical paragraphs with clear topic sentences.

Literary Analysis

- Create a thesis based on theme in a literary work, or analyze a character’s motives, or the way a character’s interaction affects the plot.
- Give reasons that the support your thesis, supported by analysis of quotations.
- Organize into clear paragraphs with topic sentences.
- Conclude with both summary and extension of your idea.

Autobiographical Incident

Ilove U. English
English 1B, Period 6
Mr. Conjunction
February 1, 1999

A Changing Perspective

Have you ever lost a family member, when in your mind people don't die? When I was in third grade my uncle was diagnosed with a brain tumor and less than a year later, he passed on. During the period between his diagnosis and death, my uncle changed so completely, that he seemed to be a different person. He went from playing with me and taking walks at the fish hatchery near his house to forgetting about what we'd done together. At first I did not realize how greatly I was affected by his death. Gradually, however, the impact on my life has become more apparent. I am now able to see that his death changed my perspective on life for many reasons.

I remember my parents told me about my uncle being very sick and I could not fully grasp what had happened. I did not associate being sick with dying, when you're only fifty years old. Except when my twenty-year-old cat died, I had never before experienced death. This was the beginning of a change in my outlook on life.

A few weeks later, my uncle was in the hospital for exploratory brain surgery, as the doctors needed to discover if it was a benign tumor that could be easily removed. I was sitting in the waiting room with my immediate and extended family, as well as my uncle's family; I remember meeting all of my uncle's relatives, as we're not related by blood. We stayed there, waiting for news, for what seemed like days. Then a surgeon

came out and told us that my uncle's tumor could not be removed and would only worsen. At first I did not understand what the surgeon meant, but then as my relatives began to cry and they explained, it all made sense. My uncle would not recover; he would never be the uncle I knew again. This knowledge of "losing" my uncle before he even died really made me discover that I shouldn't take someone's presence in my life for granted.

Slowly my uncle's condition worsened. He had previously been an athletic man, competing in triathlons, but after his diagnosis, he went through a complete change in his character. He was unable to participate in sporting events and the organizations he normally took part in. He was having trouble thinking the way he used to; he couldn't remember things for long and he became almost child-like. This was also something new to me, as I didn't think his personality could completely change because he was sick.

About ten months later, when everyone thought my uncle was improving he went into a coma and passed away. His death, despite the fact that he wasn't expected to live very long still was extremely difficult for me to deal with. I never really had a chance to say good-bye to him as he visited his parents where he had a brain aneurysm, which led to a coma. I had not seen him for a month before his death. His death greatly changed my ideas about morality.

Even harder for me than his death, was watching the relationship between my aunt and cousin deteriorate. The only way they could get along before, was with my uncle there, almost as a mediator, but after his death, they were unable to agree on anything. Even now almost five years later, while they lead separate lives, they can't

spend a peaceful evening together. Their difficult relationship has made me so thankful for the relationship I have with my family.

As you can see, with the sickness and eventual death of my uncle, I had to cope with concepts I'd never dealt with before. Learning that while people may not seem old enough to die, everyone will, made me more greatly appreciate my family and friends. I had always known that I loved my family, but my uncle's death made me realize how important my family is to me. Seeing the relationship between my aunt and cousin also made me grateful for the relationship I have with my mom. These realizations, besides changing my point of view, have made me become a better person.

Short Story

Ima Student
English 1A, Period 5
Ms. Bell
October 24, 2002

Jack's Descent

Jack sat on top of an old gray rock. The words "rad stool" had been spray painted on to the rock. He pushed his long, dirty, brown, tangled hair out of his eyes and began to think. He remembered very well what had happened.

He had gotten home from hanging out with his friends. He checked the answering machine. The familiar voice came on telling him he had missed one or more classes that day. He walked into his room, threw his light backpack on the ground and turned on the stereo. Loud Death Metal suddenly blasted throughout the house. He hopped onto his bed and opened up a Thrasher.

After the first song was over, he heard a light tapping at his door. His mom's quiet voice called out.

"Jack, dear, could you come into the kitchen for a minute?" With an annoyed sigh, he got up, dropped his magazine on the soft blue carpet and pushed pause on his CD player. He swung open the door and walked into the kitchen.

His mom had cut him some orange slices, but he wasn't hungry. He casually slunk into a yellowish-colored wooden chair. He placed one hand on top of the round white table, and the other dangled off the side of the chair. His mom and dad sat on the opposite side of the table.

His dad had a frown on his face, and his mom looked like she was about to cry.

"We're worried about you son," his dad stated in a deep voice. "You keep cutting..."

"The teachers just forget to mark me on the attendance sheet," Jack yelled in his defense.

"Well, cutting or not, your mom found these in your room." His father pulled out a lighter and a bag of marijuana.

"...Those belong to Rick," he lied after a quick hesitation. Jack's dad studied his face for a few minutes before concluding that his son was lying. His dad got up and walked into the bathroom with the bag of weed. The clock's ticks seemed to get louder and louder until the sound of a toilet flushing broke the awkward silence. His dad walked back in with an empty bag. He dropped it in the trash on his way back to his chair. Like an unclogged sink anger poured into Jack's eyes. He stood up so fast his chair fell over and he bumped the table so hard the orange slices went flying.

"How dare you!" Jack roared. His mom burst into tears and his dad's mouth started moving, but he wasn't listening. He quickly went into his room and grabbed a few important things and threw them into his backpack. His disc-man, a few magazines, a sketchpad and some pencils, some clothes, and a few bucks.

He popped his skateboard up into his hand and headed for the door. His dad followed him yelling orders, but Jack kept on walking without looking back. He went out, jumped on his board and pushed off, and rolled away from his house.

He now sat on a rock, a week later, with all his money spent. His clothes were dirty and smelled like dead rats mixed in a trash can with no bag. The rock was in a small open field. It was hidden from view because a freeway overpass covered half of the field,

and a short but steep hill with large fences at the summit surrounded it. The field's grass was tall, yellow and uncut. Under the freeway the other homeless people lived. They weren't friendly, so Jack stayed his distance, even if he had to endure the elements.

He had discovered this place about a year ago. There was a drained swimming pool a few feet from where he now sat, half covered with dirt. He remembered how back when he and his friends skated all the time he didn't get into trouble, and since they rarely ever skated anymore, and they started smoking and drinking and getting into trouble.

He was hungry and tired, but he couldn't go running home. He had been there a week. At first he could buy food. Once he ran out of money, he had to eat scraps he found in the trash and got sick, so he hadn't eaten in two days. His lips were chapped and his throat parched. He wanted to get water, but he didn't have the energy. He got water from the hose in a backyard whose high fence bordered the field.

The next day he had to eat. He gathered enough energy to leave the field and head over to a nearby gas station. He walked in and went to the back and filled his pockets with chips, sodas, and a sandwich. He glanced over to see if the shop owner was looking. He had his back turned. Jack took another sandwich and left. He headed back to the field and ate his lunch.

He started to wish he hadn't left. He wished he had never smoked pot. He wished he hadn't ever quit skating. That was what had led to this. He looked at his board, he looked at the pool. He picked up a stick and started digging out the dirt.

Two days later the pool was empty. He was exhausted. He had worked the last forty-eight hours, only taking three two-hour breaks. He had borrowed a shovel from a neighbor's house. He had finished off the food.

He picked up his board and hopped into the shallow end of the pool. The walls in the shallow end were really steep and nearly impossible to skate. He set his board on the ground and pushed off into the deep end. He rode up a wall and started to carve. He pumped around the corner, barely getting above the flat bottom. He rode across the bottom, then pumped up and carved the corner. This time he hit tile, he came around the next corner and pumped harder. He felt his back truck scrape across the coping, making a grinding sound like nails pressed against the blackboard. Ah, his skating was coming back. He shot across the flat bottom headed at the right wall. This time he carved frontside and slashed his board at the coping. His truck hit a soft spot and stuck. He was shot violently towards the ground. Bam! His head hit the ground as hard as a nail pounded by an angry construction worker.

He woke up. He was lying in the deep end of a pool. Everything was blurry. His head rolled to the side against his will. He wondered where he was. There was a puddle of blood surrounding his head. His arm was twitching. He couldn't move. He tried to turn his head, but it felt like a lead weight. He finally found the strength to turn his head. He saw a scruffy figure standing above him. The blurry man moved and reached into Jack's pocket. He took Jack's last quarter. He then removed Jack's sweatshirt and climbed out of the pool and walked away. Jack painfully called out, but no one could hear his cries for help.

Persuasive Essay

Burk Lee Kool
English 1B, Period 6
Ms. Fragment
March 12, 2007

To Become a Good Student

Can a bad student become a good student? A student has a choice of being bad or good. He is not born to be bad, he is influenced by his surroundings. If there is somebody entering his life, then he will be influenced by that somebody. So therefore, a bad student can become a good student, but only if somebody or something influences him.

I have a friend that was very lazy and uncooperative. When we were in middle school, he used to hang out with me. Before then, he told me that he came from another school. His parents transferred him from another school because he was not being cooperative and distracting. So when I met him, I felt a negative aura from him. He always tricked me and made fun of me since I looked innocent and gullible. He sometimes called me “goody-two shoes”, and I was. I just ignored what he said and continued with our activity. He has been doing that for a quite a long time. For two years he was doing it. One day, I asked him why he cuts classes and is annoying. He answered that he doesn’t want to go to class because it was a waste of time and he said that it’s no fun being annoying. I disapproved of what he said because that was wrong to do. I explained the benefits he would get from being in class and that it is wrong to be annoying. Now I don’t see him very often in high school, but I found out he is improving. He’s being cooperative and decisive. That is very good news.

Another example is I. I was very destructive when I was a child. I didn't know what I was doing then, but my mother forced me not to be bad. She told me so many times that I got irritated. I wasn't a bright student back then. I did my homework late or not at all. My mother made me who I am today.

It is true that a bad student can be a good student if he is influenced. Examples of my friend and me are evidence. If he doesn't become a good student, he might not succeed in life.

Literary Analysis #1

Ima Yellowjacket
English 1A, 5th Period
Ms. Bell
December 12, 2002

God is No Longer With Us

Among the world's people, the love of God and religion is the strongest love of all. In the book *Night* by Elie Wiesel, the most powerful theme is the loss of that love. The main character, Elie, suffers through the traumatizing realization that, perhaps, the belief in God is not essential to living for him. He does this while simultaneously figuring out that, since so many people gave their life to that belief, for some of those people it represents living, and therefore is essential. As time progressed in the concentration camps, less and less of the devoted Jewish population remained so devoted. Hitler and the Nazis not only annihilated six million Jews, but also an uncountable number of Jewish souls.

Before World War II, the amount of faith in families like Elie's was incredible. When Moshe the Beadle, a mentor to Eli, asks why Eli prays, he was dumbfounded. "Why did I pray? A strange question - why did I breathe?" (9) Eli says in the book. To Eli, religion was a thing as natural as breathing. Going to concentration camps was hard, they broke down the one steadfast pillar in his life day by day: God.

The loss of faith in the camps was a process; a gradual thing. It was not as though one day everybody woke up and decided that they did not believe. The suffering ate at them slowly, and though most of them clung with desperation to the morals and fragments of their lives before, the suffering continuously tore at their body and minds.

At one point, Eli says, “I did not deny God’s existence, but I doubted his absolute justice” (94). So, at that point, he was still making up his mind about what he thought.

Eventually, though, most people gave up hope.

When the masses started to curse God, that is also when they really started to curse life. They were people for whom religion was a huge part of their existence, giving up faith was akin to giving up on living. Faced with death, one inmate says, “It’s the end, God is no longer with us” (111). He connects the disappearance of God with death, which is how everybody eventually started thinking, even Eli, who miraculously survived the whole thing. God was their only hope. And God was no longer with them.

For most of the prisoners, loving God was what kept them alive as long as they were. But, people can only take so much abuse. They became weary, and what was most important to them slipped away. Once that began happening, it was only a matter of time before most of their bodies went along with their spirits. Elie’s survival teaches that it is possible to live through that type of ordeal, that it can be done. But he was one of few, and it still killed a part of him that took years to regain. In the end, the sentiment of those who were in the concentration camps was that God was no longer with them.

Literary Analysis #2

Stu Dentriter
English 1A, Period 2
Ms. Sigh Tashun
August 14, 2002

Victim or Victor?

We still live in a male-dominated society in the United States. Men hold most of the influential, prestigious jobs and often earn a dollar and a half for every dollar garnered by their female counterparts. Accustomed to their time-honored authority over women, many men may feel compelled to escape or rebel when the power scale tips toward women. James Thurber portrays this role reversal in two of his stories, *The Catbird Seat* and *The Secret Life of Walter Mitty*. Mr. Martin and Mr. Mitty both consider themselves victims of dominating women, but only Mr. Martin has the courage to solve his problem.

Mr. Martin temporarily surrenders power at his job whereas Mr. Mitty loses control in his marriage. Because several people usually work in an office, we are not surprised to find out that the threat to Mr. Martin's power involves a third party. Mrs. Ulguine Barrows, who is less organized and experienced than Mr. Martin, cannot simply walk in and take over. She must manipulate someone who already has power over Mr. Martin so she convinces Mr. Fitweiler, the boss, that she deserves authority: "She had led him to a sofa and somehow worked upon him a monstrous magic" (p. 5). Mrs. Barrow's "magic" enables her to disregard Mr. Martin's authority and reorganize the office without his consent. In *The Secret Life of Walter Mitty*, however, Mrs. Mitty does

not need help from a third party to dominate her husband. She simply transforms her already strong bond with her husband into a stronger one: from wife-husband to mother-child. Since Walter is content to behave as a boy instead of as a man, Mrs. Mitty has no problem ordering him around. He is willing to put on his overshoes and go shopping for puppy biscuits. He does not mind waiting for her while she gets her hair done.

Although both men are victims, Mr. Martin faces his problem and consequently overcomes it whereas Mr. Mitty remains a victim because he cannot sustain any rebellion against his wife. Mr. Martin does not for one instant accept Mrs. Barrow's ambition to run the office: "The woman had appalled Mr. Martin instantly..." (p. 3). He creates a courtroom scene in his mind that leads to a forceful conclusion, one that requires action: "Gentlemen of the jury....I demand the death penalty for this horrible person" (p. 5). The fact that Mr. Martin plans his "rubbing-out" so carefully shows that he is serious about eliminating this troublesome person. Even when he can find no murder weapon, his determination forces him to use his rusty imagination to create a new plan that works brilliantly: "The idea began to bloom, strange and wonderful" (p. 8). We know that Mr. Martin's "light" step at the end of the story means that he has re-established control in his life; his determination has paid off. Mr. Mitty is another story. Although in his dreams, he exercises an imagination as powerful as Mr. Martin's, Mr. Mitty does not show the same determination in standing up to his oppressor. For instance, when Mrs. Mitty asks him why he is driving so fast, his only reply is, "Hmmm" (p. 103). Occasionally, he does disagree with her but he always gives into her requests. Rather than pursuing his point that he does not drive too fast, he ends up putting on his gloves when she changes the subject. Even when he voices his strongest rebellion—"Does it ever occur to you that I

am sometimes thinking?” (p. 107)—he does not insist that she listen to him. Instead, after she changes the subject again, he waits for her while she shops. Mr. Mitty does not develop and follow a plan to gain control as Mr. Martin does. He continues to depend on his dreams because his rebellion evaporates almost as quickly as he establishes it.

Thurber does refer to Mr. Mitty as “Walter Mitty the Undefeated” at the end of the story but this is very different than calling him “Walter Mitty the Victor.” He will never be victorious in gaining the equal rights he deserves in his marriage because he is afraid to wage a battle against his wife’s oppression. Mr. Martin, on the other hand, becomes “Mr. Martin the Conquering Hero” because he does develop a plan and even executes a risky new plan when the first one fails. Of the two characters, only Mr. Martin knows how to change “victim” into “victor.”

Strengths of “Victim or Victor?”

Manuscript Requirements Fulfilled

- Word processed in black 12-point Times font on 8 1/2 x 11" white typing paper
- 1 " margins on all four sides of text
- Double-spaced
- Page # on all pages except first page
- The heading in the upper left-hand corner contains the student's name, date, course title, period, and the teacher's name.
- The title is centered with one blank line above and below it.
- The quotations are properly introduced and cited.

Introduction

- The essay opens with a general, relevant statement to get the reader's attention (the **grabber**).
- The discussion proceeds from **general** to **specific**, starting with some general observations about power and ending with a specific thesis statement about two men's reactions to women controlling them.
- The **thesis statement**, the controlling idea of the entire essay, is the last sentence of the introduction. It is a controversial opinion that the writer will attempt to explain and support in the body paragraphs.

Body Paragraphs

- The well-focused **topic sentence**, usually at the beginning of the paragraph, fits under the thesis statement and controls the content of the paragraph.
- Each opinion about Mr. Martin and Mr. Mitty is developed fully and backed up with **evidence: quotations and examples**.
- The second body paragraph starts with a transition from the first one. (Note: the transition can also go at the end of a body paragraph.)

Conclusion

- This paragraph restates the main point of the essay without simple repeating the introduction.
- The writer does not start a new topic, but rather leaves the reader with a unified idea of the thesis.
- The writer analyzes a quotation not used in the body paragraphs to bring the discussion back to the thesis of the essay.

5. Glossaries

Common Language Glossary for Prose

Abstract (ab-STRAKT) – refers to a state of being that cannot be perceived by the five senses.

Analogy (an-AL-uh-gee) – is a comparison between two relationships. Example: An alley is to a street as a stream is to a river. (Also written like this: alley:street::stream:river)

Antagonist (an-TAG-uh-nist) – a person, thing, or force who opposes or competes with the main character (protagonist), hero; often the villain.

Characterization (kar-ik-ter-uh-ZAY-shin) – information an author provides to develop a character in a narrative or drama. Example: what characters say, do, think, how other characters react to them, direct description.

Climax (KLI-max) – most intense point in the plot where the reader is most intrigued and does not yet know the outcome (immediately before the denouement).

Comedy (KOM-uh-dee) – fictional writing that contains humor.

Concrete (kon-KREET) – opposite of abstract; refers to specific people and things that can be perceived with the five senses.

Conflict (KON-flikt) – the problem in a plot.

Denouement (day-new-MAHn) – outcome, resolution, solution of a plot.

Dialect – a distinctive form of a language (not just accent) that reflects social or regional difference.

Dialogue/dialog (DI-uh-log) – conversation between characters in stories, plays, and in person.

Double-entendre (dew-blahn-TAHN-druh) – double meaning of word, phrase, or sentence, often raucous or sexual in implication. Example: All eyes to the rear.

Fable (FAY-buhl) – story with a moral or lesson about life, often with animal characters that have human characteristics.

Flashback – a jumping backward in the chronology of a narrative, often through a dream or musing sequence.

Folklore/folktales – stories and legends transmitted by word of mouth, rather than in writing.

Foreshadowing (FORE-sha-doh-ing) – hint during a narrative about what will happen later; can be literal hints or symbolic hints.

Genre, literary (ZHAWN-ruh, LID-uh-rer-ee) – kind or type of literature, literary classification. Example: novel; science fiction.

Hero – character, usually the protagonist, who rises above problems in the story.

Irony (I-ruh-nee) – use of language to mean the opposite of its literal or usual meaning.

- **Dramatic irony** - when the reader has more information about a character's situation than the character knows him or herself.
- **Situational irony** – when an action has the opposite of its intended result.
- **Verbal irony** (sarcasm) – when the writer or character says one thing and means the opposite.

Jargon (JAHR-guhn) – words peculiar to any particular occupation. Example: Flyboy = pilot.

Mythology (mith-OL-uh-gee) – traditional tales from all cultures about goddesses, gods, heroes, and other characters, often about the creation of the universe, death, or other philosophical problems.

Narration (nar-RAY-shin) – telling a story.

Narrator (NAR-ray-ter) – person telling the story or narrative.

Paradox (PAR-uh-doks) – contradictory statement that makes sense. Example: She loved and hated him at the same time.

Parody, literary (PAR-uh-dee, LID-uh-rer-ee) – satire imitating, but mocking an author or work.

Plot – structure of the literature; the way it is put together; the unfolding or sequence of events.

Point-of-view (POV) – perspective from which the story is written.

- **First person** – told from the narrator's point of view, using "I".
- **Second person** – told from the reader's point of view using "you" (rare).
- **Third person omniscient** (ahm-NISH-ent)– told using 3rd person language (he/she) and author knows what all characters are thinking and feeling.
- **Third person limited** – told using 3rd person language, but author may know only what the main character is thinking and feeling.

Prose – literature written in sentences and paragraphs, as opposed to poetry or verse.

Protagonist (pro-TAG-uh-nist) – main character or hero in a written work.

Realism, literary – literature reflecting real life, rather than imaginary or idealistic life.

Rhetorical question (ruh-TOR-uh-kuhl) - question asked without expecting an answer; used for effect. Example: Oh, what does it matter, anyway?

Satire (SA-tire) – literature that uses irony to make fun of social conditions or conventions, often for the purpose of creating change.

Setting – time and place of a story. Example: The A Building stairwell, after lunch, in the ‘80s.

Style – the way authors characteristically express themselves (short sentences, flowery language, point-of-view, etc.).

Symbol (SIM-buhl) a word or object that stands for something else. Ex: dove: peace.

Theme (THEEM) – a message or main idea in piece of literature; answer to the question, “What is the author saying through this work?”

Tone – an expressive mood brought forth by story or poem. Example: sadness.

Tragedy (TRA-juh-dee) – literature, often drama, ending in catastrophe for the protagonists after they deal with a series of problems.

Understatement – form of irony in which the author intentionally understates the facts (says it is less than it is). Example: We have a little problem here (referring to the AIDS epidemic).

Common Language Glossary for Poetry

Alliteration – repetition of beginning consonant sounds in words or stressed syllables (wiggly worm, big boy, snakes in the circus, varicose veins).

Allusion (uh-LOO-zhun) – reference, without explanation, to previous, well-known literature, character, or common knowledge, assuming reader is familiar with its implications. Example: That man is such a Scrooge.

Assonance (ASS-uh-nuhns) – repetition of vowel sounds without the repetition of consonants. Example: Rising tide of lies, blue moon, tough luck.

Ballad (BAL-luhd) – songlike, narrative poetry; usually simple, rhyming verse using a b c b rhyme scheme.

Blank Verse – unrhymed iambic pentameter. Example: Shakespeare’s tragedies.

Consonance (CON-suh-nuhns) – repetition of consonant sounds at the end of stressed syllables or words without repetition of vowel sounds. Example: same room, pick the lock, I’m taller with my umbrella, laugh it off.

Couplet – two consecutive, rhymed lines of poetry; rhyme scheme a a.

Epic – long narrative poem, usually telling of heroic deeds, historical events, or religious or mythological subjects.

Figures of speech – use or arrangement of words for specific effects.

- **Simile** – comparison between things that are not alike, using the word like or as. Example: lips like cherries.
- **Metaphor** – comparison between things basically not alike, but not using the words like or as. Example: She is a raging bull.
- **Personification** – giving human characteristics to nonhuman things (the branches danced in the breeze).
- **Symbolism** – using situation, action, person, setting, or object to stand for something different or more than it is.

Foot – one to three-syllable groupings within a line of poetry; the smallest unit of poetic meter.

Free Verse – poetry without standard meter or rhyme, but rhythmical arrangement of lines for effect.

Iambic Pentameter (i-AM-bik pen-TAM-uh-ter) – a poetic meter with ten-syllable lines, stressed on every second beat (five consecutive iambs). Example: The University of Michigan, My mistress with a monster is in love, the Afro-Haitian dancers seem to fly.

Imagery – creation of mental pictures by pertinent word choice and heightened description. Example: The damp smell of flood silt came fresh and sharp to their nostrils. Only one-half of the upper window was clear, and through it fell a rectangle of dingy light. The floors swam in ooze (Richard Wright, “The Man Who Saw the Flood”).

Meter – rhythm of poetry; pattern of stressed and unstressed syllables in the lines.

Onomatopoeia (on-uh-mah-tah-PEE-uh) – words that sound like what they represent.
Example: sizzle, buzz, crackle, boom.

Oxymoron (ahks-uh-MORE-on) – use of paradoxical or opposite words for effect.
Example: graceful as an ox, pleasurable pain, jumbo shrimp.

Poem – an imaginative response to experience reflecting a keen awareness of language.

- **Parallel Poem** – poem with each line starting or ending with the same word or phrase.
- **Narrative Poem** – poetry that tells a story. Included in this category are ballads, epic poetry, and metrical romances.
- **Occasional Poem** – poetry written for a particular occasion.

Prosody (PRAH-suh-dee) – the study of versification: meter, rhyme, and stanza form.

Pun – a play on words; words put together in such a way as to be funny. Example: The blue-haired lady was dyeing to be beautiful (A. Peacock).

Refrain – repetition of words or phrases at the end of each stanza in poetry or song.

Repetition – repetition of sounds, rhyme, word, or phrase Example: ...came riding, riding, riding, up to the old inn door (Alfred Noyes).

Rhyme – assonance plus consonance in the last stressed syllable and all following syllables; often used in poetry. Example: make/bake, latitude/attitude.

Rhyme scheme – the pattern of rhyme at the ends of lines; lines that end with rhyming words are assigned the same letter. Example:

| | |
|--------------------------------------|---|
| Full fathom five thy father lies; | a |
| Of his bones are coral made; | b |
| Those are pearls that were his eyes: | a |
| Nothing of him that doth fade | b |
| But doth suffer a sea-change | c |
| Into something rich and strange. | c |

—Shakespeare, *The Tempest*

Shakespearean Sonnet – sonnet with three quatrains (stanzas of four lines each) and ending with a couplet; rhyme scheme: abab cdcd efef gg.

Sonnet – lyric poem expressing one idea, containing fourteen lines of iambic pentameter and set rhyme scheme.

Stanza – a group of lines of poetry, usually with a common form and spaced apart from each other; commonly called a verse.

Common Language Glossary for Writing

Analysis (uh-NAL-uh-sis) – breaking a subject down into parts and explaining the various parts; also, explaining how and why the evidence confirms the topic sentence of a body paragraph (this part of an essay is sometimes called “significance” or “commentary”).

Citation (si-TA-shun) - a page reference for a quotation. (Sometimes the title or author is included.)

Cliché (klee-SHAY) – trite, overused idea or statement. Example: Have a nice day.

Coherence (koh-HEER-uhns) – clear connection of ideas between sentences and paragraphs.

Conciseness (kuhn-SISE-nis) – “tight” writing; use of only the necessary words to express thoughts.

Connotation (kon-uh-TAY-shun) – surrounding feelings and associations added to word meaning (opposed to "denotation"). Example: pity – to look down on someone.

Denotation (dee-noh-TAY-shun) – literal meaning of word. Example: pity – to feel sorry for someone.

e.g. (EE-GEE) – for example (needs a comma: “e.g.,”).

Ellipsis (ee-LIP-sus) – three dots (...) to show words have been left out of a quotation or to indicate the passage of time.

Essay (ES-say) – short prose work expressing author’s view on a subject.

Euphemism (YEW-fuh-miz-uhm) – more palatable word for less pleasant subject. Example: lady of the evening is a euphemism for prostitute.

Evidence (EV-uh-dents) - examples or quotations that back up the reasoning in a body paragraph. Quotations must have quotation marks and citations (page numbers).

Grabber (GRAB-ur) - the opening sentence(s) of an essay that catches the reader's attention.

Homonyms (HOM-uh-nimz) – words that sound alike, are spelled alike, but have different meanings. Ex: trunk (of a tree and a car).

Homophones (HOM-uh-fohnz) – words that sound alike (includes homonyms and also words that have different spellings). Example: two, to, and too.

Hyperbole (hi-PER-buh-lee) – use of extreme exaggeration for effect. Example: Hungry enough to eat an elephant.

i.e., (I-EE) – “that is” translated from Latin “id est” (usually followed by explanatory matter; needs a comma: “i.e.,”).

Lead-in – sentences that come immediately before the quotation and explain the context surrounding the quotation: what is happening in the story, and if dialogue, who is talking.

Literary present – the convention of using the present tense to discuss events that happen in literature. Example: When Stevie goes (not went) to the party, she is (not was) disappointed.

Paraphrase (PEAR-uh-frayz) – restatement of writing, keeping the basic meaning, but telling it in one’s own words.

Plagiarism (PLAY-jer-iz-uhm) – using other people’s work as one’s own without crediting the true author.

Redundancy (ree-DUHN-din-see) – repetition that is unnecessary and awkward, in contrast to a repetition to achieve a particular effect.

Synonym (SIN-uh-nim) – words that have almost the same meaning. Example: eat, consume.

Synopsis (sin-OP-sis) – summary or a condensed statement of a literary work.

Thesis Statement - the sentence containing the controlling idea or argument of an essay, usually at the end of the introductory paragraph; all topic sentences directly support the argument in the thesis statement.

Topic Sentence - the sentence containing the controlling idea of a body paragraph, usually at the beginning of the paragraph; all topic sentences directly support the argument in the thesis statement. The topic sentence must be a statement of opinion, not an event from the story.

Transition (tran-ZISH-un) - A word, phrase or sentence that relates a preceding topic to a succeeding one. Example: Furthermore, on the other hand.

6. Vocabulary and Spelling Words

Autumn Semester Vocabulary

Week #1

| | | | |
|--------------|-------------|--------------|-------------|
| bene | benediction | cred | credible |
| (good, well) | benevolent | (to believe) | credence |
| | benefactor | | credulity |
| | beneficiary | | incredulous |
| | beneficial | | credo |

Week #2

| | | | |
|--------------------|------------|-------------|-------------|
| graph, gram | polygraph | omni | omnipresent |
| (to write) | graphic | (all) | omnipotent |
| | lithograph | | omnivorous |
| | graphology | | omniscient |
| | epigram | | Omnibus |

Week #3

| | | | |
|------------------|-------------|----------------------|-------------|
| theo, the | theologian | scrib, script | scribe |
| (God) | theocracy | (to write) | inscription |
| | polytheist | | scriptorium |
| | atheist | | prescribe |
| | theocentric | | proscribe |

Week #4

| | | | |
|--------------------------|----------------|-------------|-------------|
| clud, clus, claus | occlude | audi | auditory |
| (to close) | preclude | (to hear) | audible |
| | reclusive | | audiovisual |
| | exclusive | | audition |
| | claustrophobia | | audit |

Week #5

| | | | |
|------------------|----------|--------------|-------------|
| duc, duct | induce | mal | malady |
| (to lead, pull) | deduce | (bad, badly) | malevolent |
| | adduce | | malicious |
| | viaduct | | malodorous |
| | aqueduct | | malingering |

Week #6

| | | | |
|---------------|----------------|--------------|--------------|
| hyper | hyperbole | ambul | amble |
| (over, above) | hyperbola | (to walk) | ambulatory |
| | hypersensitive | | somnambulist |
| | hyperventilate | | perambulate |
| | hyperglycemic | | ambulance |

Week #7

| | | | |
|----------------|------------|-------------------------|---------|
| a, an | atheist | ceed, cede, cess | succeed |
| (not, without) | anemia | (to go, to yield) | exceed |
| | atypical | | recess |
| | anarchy | | precede |
| | apolitical | | recede |

Week #8

| | | | |
|------------------------|--------------|---------------|---------------|
| contra, counter | contradict | hetero | heterosexual |
| (against, opposite) | contravene | (other) | heterodyne |
| | counterspy | | heterodox |
| | contrapuntal | | heterogeneous |
| | counteract | | heterocyclic |

Week #9

| | | | |
|-------------|------------|--------------|-------------|
| vita | revitalize | chron | chronic |
| (life) | vital | (time) | anachronism |
| | vitamin | | chronicle |
| | vitality | | chronology |
| | vitalism | | chronometer |

Week #10

| | | | |
|-------------|----------------|--------------|-------------|
| port | porter | spect | inspect |
| (to carry) | deport | (to look) | retrospect |
| | comport | | prospect |
| | portable | | circumspect |
| | transportation | | spectator |

Week #11

| | | | |
|-----------|-------------|---------------|----------------|
| un | unnecessary | circum | circumference |
| (not) | unintended | (around) | circumnavigate |
| | uncooked | | circulatory |
| | unharmful | | circumstance |
| | unnatural | | circumscribe |

Week #12

| | | | |
|-------------|---------------|------------------|------------|
| ecto | ectomorph | mit, miss | transmit |
| (outside) | ectoderm | (to send) | permit |
| | ectoplasm | | missive |
| | ectocommensal | | remit |
| | ectopic | | missionary |

Week #13

| | | | |
|------------------|----------------|------------|-------------|
| meta | metamorphosis | non | nonabrasive |
| (beyond, change) | metaphysics | (not) | nondescript |
| | metaphor | | nonentity |
| | metalinguistic | | nonsense |
| | metabolism | | nonferrous |

Week #14

| | | | |
|-------------|------------|--------------|--------------|
| phon | telephone | trans | transoceanic |
| (sound) | phonics | (across) | transmit |
| | microphone | | transport |
| | phonograph | | transfer |
| | homophone | | transducer |

Week #15

| | | | |
|--------------------|-----------|------------------|------------|
| dia | diameter | flu, flux | influence |
| (through, between) | diagonal | (flow) | effluence |
| | dialogue | | confluence |
| | diagnosis | | reflux |
| | dialect | | effluvium |

Spring Semester Vocabulary

Week #16

| | | | |
|-------------|-------------|--------------|--------------|
| dict | verdict | multi | multitude |
| (speak) | dictate | (many) | multipartite |
| | dictum | | multipurpose |
| | malediction | | multiply |
| | predict | | multilingual |

Week #17

| | | | |
|---------------------|-----------------|------------------|------------|
| exter, extra | external | jac, ject | reject |
| (outside of) | exterior | (to throw) | eject |
| | extrapolate | | dejected |
| | extracurricular | | ejaculate |
| | extraneous | | trajectory |

Week #18

| | | | |
|-------------|-------------|-------------------|-----------|
| homo | homophone | e, ex | emit |
| (same) | homosexual | (out, away from) | exhale |
| | homonym | | express |
| | homogenized | | exceed |
| | homologous | | exclusive |

Week #19

| | | | |
|----------------------|------------|------------------|--------------|
| anti, ant | antisocial | con, com | convene |
| (against, opposite) | antithesis | (with, together) | compress |
| | antiseptic | | confluence |
| | antipathy | | contemporary |
| | antinomies | | concatenate |

Week #20

| | | | |
|------------------|-----------|------------------|----------|
| sect, sec | intersect | tract | attract |
| (cut) | transect | (to drag, draw) | protract |
| | dissect | | detract |
| | secant | | subtract |
| | section | | contract |

Week #21

| | | | |
|------------------|-------------|-------------|-------------|
| cide, cis | fratricide | equi | equidistant |
| (to kill, cut) | suicide | (equal) | equinox |
| | incision | | equitable |
| | excision | | equation |
| | insecticide | | equator |

Week #22

| | | | |
|-------------|------------|-------------|------------------|
| ante | anteroom | para | paraprofessional |
| (before) | antedate | (beside) | paramedic |
| | antecedent | | paraphrase |
| | antebellum | | parachute |
| | anterior | | paralegal |

Week #23

| | | | |
|------------------|------------|--------------|---------------|
| cycl | bicycle | sanct | sanctify |
| (circle, wheel) | cyclical | (holy) | sanctuary |
| | cycle | | sanction |
| | encyclical | | sanctimonious |
| | recycle | | sacrosanct |

Week #24

| | | | |
|--------------|---------------|---------------|-------------|
| retro | retrorocket | in, im | inviolate |
| (backwards) | retrospect | (not) | innocuous |
| | retroactive | | intractable |
| | retrogression | | impossible |
| | retorse | | impregnable |

Week #25

| | | | |
|-------------|-------------|-------------------|------------|
| peri | periscope | tele | television |
| (around) | perimeter | (distance, afar) | telephone |
| | perigee | | telegraph |
| | periodontal | | telemetry |
| | peripheral | | telescope |

Week #26

| | | | |
|--------------------|------------|-----------------|-------------|
| flect, flex | flexible | sub | submerge |
| (to bend) | reflection | (under, below) | submarine |
| | deflect | | substandard |
| | circumflex | | subvert |
| | flexuous | | subnormal |

Week #27

| | | | |
|----------------|---------|---------------------|--------------|
| re | realign | super, supra | superior |
| (back, again) | revise | (above) | suprarenal |
| | regain | | supercede |
| | restate | | supernatural |
| | retract | | supervisor |

Week #28

| | | | |
|-------------|-------------|--------------|--------------|
| syn | synthesis | inter | intercept |
| (together) | synchronous | (between) | intermission |
| | syndicate | | intermittent |
| | synapse | | intermingle |
| | synergy | | interoffice |

Week #29

| | | | |
|-------------|---------------|-------------------|-----------|
| semi | semicircle | vert, vers | convert |
| (half) | semiconscious | (to turn) | revert |
| | semiannual | | inverse |
| | semimonthly | | versatile |
| | semifinal | | extravert |

Week #30

| | | | |
|-------------|---------------|-------------|----------------|
| poly | polytheist | phot | photograph |
| (many) | polygon | (light) | photosynthesis |
| | polygamy | | photon |
| | polymorphous | | phototropism |
| | polychromatic | | photophobic |

Spelling Words

| | | | |
|--------------|--------------|------------|-------------|
| absence | emphasize | occurrence | safety |
| academic | existence | optimistic | salary |
| accidentally | familiar | parallel | satellite |
| accommodate | fascinate | pastime | secretary |
| achieve | February | personnel | seize |
| across | foreign | precede | separate |
| all right | forty | prejudice | sergeant |
| already | friend | prevalent | similar |
| apparent | fulfill | privilege | sincerely |
| appearance | government | probably | sophomore |
| athletic | grammar | procedure | specimen |
| attendance | harass | proceed | strategy |
| believe | height | quantity | subtly |
| benefited | independence | quiet | succeed |
| brilliant | intelligence | quite | succession |
| business | license | quizzes | surprise |
| calendar | luxury | receive | temperament |
| candidate | maneuver | reference | tendency |
| cemetery | marriage | referred | thorough |
| definite | mathematics | referring | tragedy |
| desperate | misspelled | reminisce | usually |
| develop | neither | repetition | vacuum |
| dilemma | ninth | rhythm | vengeance |
| dining | occasion | ridiculous | weird |
| embarrass | occur | sacrifice | writing |














7. Proofreading Marks

Common Proofreading Abbreviations

(The abbreviation would appear in the margin, probably with a line or arrow pointing to the offending element.)

| Abbreviation | Meaning | Example |
|----------------------------|---|---|
| Agr (see also P/A and S/V) | agreement problem: subject/verb or pronoun/antecedent | The piano as well as the guitar need tuning. The student lost their book. |
| Awk | awkward expression or construction | The storm had the effect of causing millions of dollars in damage. |
| Cap | faulty capitalization | We spent the Fall in Southern Spain. |
| Cl | cliche | Life is a bowl of cherries. |
| CS | comma splice | Raoul tried his best, this time that wasn't good enough |
| Def | define | He is not normal. |
| Dgl | dangling modifier | Working harder than ever, this job proved to be too much for him to handle. |
| Dict | faulty diction | Due to the fact that we were wondering as to whether it would rain, we stayed home. |
| Frag | fragment | Depending on the amount of snow we get this winter and whether the towns buy new trucks. |
| | problem in parallel form | My income is bigger than my wife. |
| PV | passive voice | Mistakes were made by the president. |
| Rel | relevance | I had a painful childhood. I used Crest toothpaste. |
| Rep | unnecessary repetition | The car was blue in color. |
| R-O | run-on sentence | Raoul tried his best this time that wasn't good enough. |
| Sp | spelling error | This sentence is flaude with two misspellings. |
| Stet | Let it stand | The proofreader uses this Latin term to indicate that proofreading marks calling for a change should be ignored and the text as originally written should be "let stand." |
| S/V | subject/verb agreement | The problem with these cities are leadership. |
| VT | verb tense problem | He comes into the room, and he pulled his gun. |
| W | wordy | Seldom have we perused a document so verbose, so ostentatious in phrasing, so burdened with too many words. |
| WC | word choice | What affect did the movie have on Sheila? |

Common Proofreading Symbols

| Symbol | Meaning | Example |
|---|-------------------------------------|---|
|  | insert a comma | The mayor's brother, I tell you, is a crook. |
|  | apostrophe or single quotation mark | I wouldn't know where to put this vase. |
|  | insert something | I know it in fact, everyone knows it. ; |
|  | use double quotation marks | My favorite poem is "Design." |
|  | use a period here | This is a declarative sentence . |
|  | delete | The elephant's trunk is is really its nose. |
|  | transpose elements | He only picked the one he likes. |
|  | close up this space | Jordan lost his favorite basket ball. |
|  | a space needed here | You need a space here. |
|  | begin new paragraph | "I knew it," I said. ¶ "I thought so," she replied. |
|  | no paragraph | "I knew it, she said. ¶ "He's no good." |
|  | should be lower case | I asked my Mom for five dollars. |
|  | upper-case | I'm taking an italian class. |

8. MLA Citation Guide

When you are writing a short essay about one piece of literature, it is usually sufficient to introduce the genre, title, and author in your introduction and then cite quotes like this: “quote” (p. 26). However, throughout your career as a student, you will also write research papers using multiple sources. In this type of paper, you need to document the sources of your information in two ways:

- Within the text of your paper you must cite your sources either directly or by using parenthetical references at the end of sentences quoting or paraphrasing other people's ideas.
- At the end of the paper you must include a list of all sources you cited in your paper (often called “Works Cited” since bibliography means book writing and now we use more than books to do research).

This guide includes a few samples of parenthetical references and bibliographic entries using the Modern Language Association (MLA) Handbook for Writers of Research Papers. If you have further questions, go to that book or the website: <http://www.mla.org/> MLA style is usually used for papers in the humanities, and another style, called APA (American Psychological Association), is usually used for papers in the sciences.

In-Text Citations

If you are citing an entire work (book, article, film, performance, website or electronic publication), use the name of the person (e.g., author, editor, director, performer), if available, or the title or name of the work that begins the corresponding entry in the Works Cited page, in the text:

McRae's *The Literature of Science* includes many examples of this trend.

If you are citing from the work of a single author, use the author's last name and the page reference in parentheses:

Loneliness is inversely related to communication competence (Reinking 55).

If you are including a quotation from the text, put the page number(s) after the quote or the author and page number(s) if the author was not mentioned in the sentence:

“A lack of career success may lower men's value in the marketplace of relationships” (Reinking 368).

If you have just stated the author's name, put the page number(s) in parentheses:

Reinking suggests, "A lack of career success may lower men's value in the marketplace of relationships" (368).

If there are more than 3 authors, follow the form for the bibliographic entry (either way):

The misbehaviors of teachers have been investigated (Kearney, Plax, Hays, and Ivey 580).

The misbehaviors of teachers have been investigated (Kearney et al. 580).

If you are citing from a website or electronic source without paging, use paragraph numbers, if available, or omit the numbering.

Toni Morrison taught at Texas Southern University in Houston, where Stokely Carmichael was one of her students. (Bois)

Some handy citation expressions:

| | | | |
|------------------|---------------|----------------|--------------------------------------|
| According to __, | __ contends | __ compares | __ discusses |
| __ states | __ adds | __ anticipates | __ points out |
| __ maintains | __ reports | __ confirms | __ speculates |
| __ suggests | __ concludes | __ emphasizes | __ verifies |
| __ speculates | __ asserts | __ contradicts | __ writes |
| __ claims | __ agrees: | __ explains | __ cites (followed by a noun phrase) |
| __ argues | __ disagrees: | __ explores | |

Formatting Rules for Works Cited Page

- The first line of each entry is at the left margin and following lines are all indented.
- All entries should be listed alphabetically by the first letter of the entry.
- All entries should be double-spaced. Examples are given in single space to save space here.
- Book and periodical titles should be underlined.

Sample References for Print Material, Film and TV

Book, One Author

Buss, A.H. Self-consciousness and Social Anxiety. San Francisco: W. H. Freeman, 1991.

Edited Book, One Author

Chickering, A.W., ed. The Modern American College: Responding to the New Realities of Diverse Students and a Changing Society. San Francisco: Jossey-Bass, 1981.

Article in an Edited Book, Two Authors

Good, T. L., and J. E. Brophy. "School effects." Handbook of Research on Teaching. Ed. M. C. Wittrock. New York: Macmillan, 1986. 570-602.

Encyclopedia Article

Mohanty, Jitendra M. "Indian Philosophy." The New Encyclopedia Britannica: Macropaedia. 15th ed.1987.

Newspaper Article, One Author, Discontinuous pages

Schmidt, W. "Charles and Diana are Separating 'Amicably'." New York Times, 10 Dec. 1993, late ed.: A1+.

Magazine Article, One Author

Lacayo, R. "Global Warming: A New Warning." Time, 137.17 (1991): 32-33.

Journal Article, Two Authors

Stacks, D. W., and M. Hickson. "The Communication Investigator: Teaching Research Methods to Undergraduates." Communication Quarterly 39(1991):351-357.

Review

Kauffmann, Stanley. "A New Spielberg." Rev. of Schindler's List, dir. Steven Spielberg. New Republic,13 Dec. 1993: 30.

Film

Who's Afraid of Virginia Woolf? Dir. M. Nichols. Prod. E. Lehman. Warner Brothers, 1966.

Video/DVD

Rashomon. Dir. Akira Kurosawa. Perf. Toshiro Mifune. 1950. Videocassette. Embassy, 1986.

Telecast

"Yes ... but Is It Art?" Narr. Morley Safer. Sixty Minutes. CBS. WCBS, New York. 19 Sept. 1993.

Interview Conducted by Researcher

Pei, I.M. Personal Interview. 22 July 1993.

Poissant, Alvin F. Telephone Interview. 10 Dec. 1990.

Sample References for Electronic Material

World Wide Web Site or Complete Electronic Work

Basic form (Use the elements that are relevant to your document.)

Author/Editor(if a single work). Title of the Work. Publication information of the print version (if known), date. Title of the Website. Editor(if a complete website). Electronic version (if given). Date(or latest update, if given). Name of organization responsible for website. Date you saw it <Network address (URL)>.

Examples

Portuguese Language Page. U of Chicago. 1 May 1999 <<http://humanities.uchicago.edu/romance/port/>>.

Victorian Women Writers Project. Ed. Perry Willett. Apr. 1997. Indiana U. 26 Apr. 1997 <<http://www.indiana.edu/~letrs/vwwp/>>.

Lancashire, Ian. Home page. 1 May 1997 <<http://www.chass.utoronto.ca:8080/~ian/index.html>>.

Nesbit, Edith. Ballads and Lyrics of Socialism. London, 1908. Victorian Women Writers Project. Ed. Perry Willett. Apr. 1997. Indiana U. 26 Apr. 1997 <<http://www.indiana.edu/~letrs/vwwp/nesbit/ballsoc.html>>.

Part of an Electronic Work, Article in an Online Journal/Newspaper

Basic form

Author/editor. "Part title." Title of Electronic Work. Editor(if given). Version number of the source and Date (or latest update, if given), or, for a journal, the volume number. issue number (date): pages or paragraphs. Name of organization

responsible for website or the Database Service containing the work. If a database service, name of Library providing the service. Access date. <Network address (URL)>.

Examples

"Fresco." Britannica Online. Vers. 97.1.1. Mar. 1997. Encyclopaedia Britannica. 29 Mar. 1997 <<http://www.eb.com:180>>.

Daniel, Ralph Thomas. "The History of Western Music." Britannica Online: Macropaedia. 1995. Encyclopedia Britannica. 14 June 1995 <<http://www.eb.com:180/cgi-bin/g:DocF=macro/5004/45/0.html>>.

"Albatross." The Oxford English Dictionary. 2nd ed. CD-ROM. Oxford: Oxford UP, 1992.

Fox, Justin. "What in the World Happened to Economics?" Fortune 15 Mar. 1999: 90-102 ABI/INFORM Global. Proquest Direct. Rochester Institute of Technology. 19 April, 2000 <<http://wally.rit.edu/electronic/abi/abiweb.html>>.

Mendels, Pamela. "Librarian, Long an Internet Booster, Sees Clouds on Web Horizon." New York Times on the Web 19 April 2000. 21 April 2000 <<http://www.nytimes.com/library/tech/00/04/cyber/education/19education.html>>.

More Helpful Websites

www.fandm.edu/Departments/English/d_steward/tips.html

<http://web.uvic.ca/wguide/>

<http://www.wisc.edu/writing/Handbook/handbook.html>

<http://webster.comnet.edu/mla/index.shtml>

<http://www.englishcompanion.com>