

The Writer's Handbook



Modesto City Schools

Revised 2002

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This handbook was designed as a writing tool for students by the high school English departments of Modesto City Schools. Because the English departments defer to the authority of the Modern Language Association and the American Psychological Association in establishing guidelines, many of the examples contained in this document have been borrowed directly from the MLA and APA handbooks. Others are from works on our library shelves; still others are fictitious examples built on non-existent works provided to clarify the rules of documentation.

MANUSCRIPT FORM
GENERAL GUIDELINES

Follow these guidelines to ensure that your compositions meet the proper standards:

- Type or write neatly in blue or black ink.
- Type or write on only one side of the paper.
- Preserve one-inch margins on all sides (except for pagination).
 When using binder paper, establish the left-hand margin at the printed vertical line and preserve a one-inch margin on the right. If you must split a word at the end of a line, consult a dictionary for proper syllable breaks.
- Double-space the entire manuscript including heading, title, body, works cited, etc.
 Do not increase spacing between heading and title, between paragraphs, or between any other sections unless instructed to do so. When writing on binder paper, double-space by skipping every other line.
- Use a standard, twelve-point font throughout the manuscript.
 When writing on binder paper, concentrate on neatness and legibility.
- Use upper and lowercase letters; do not type or write in all capital letters.
- Use proper heading and pagination.
 Heading: One inch down from the top left-hand margin, write your name, the instructor's name, the course title, and the date (day month year).
 Pagination: On every page, write your last name and the page number one-half inch down from the top right-hand margin.
- Center the title.
- Use proper form when citing quotations. Document all sources properly.
- Proofread and polish rough drafts. Submit a clean final draft, free of cross-outs.
- Unless otherwise instructed, do not place your compositions in a cover or folder.
- Unless otherwise instructed, turn in all elements of the composition process including prewriting activities, rough draft(s), peer response, and final draft. Organize these components in the order specified by your instructor.
- Staple pages together in the upper left-hand corner before coming to class.

The instructions in this handbook are based on the guidelines set by MLA and followed by most colleges and universities. Please keep in mind that some teachers may have additional and/or different requirements depending on the assignment.

TITLE PAGE, MARGINS & PAGINATION

Standard heading and pagination include the components listed below. MLA requires no additional title page, but individual instructors may have other requirements.

		$\frac{1}{2}$ " Student's Last Name + Page #
1"	Student's Name	
1"	Teacher's Name	
	Course Title	
	Date (Day Month Year)	
	Title	
	(Centered)	

The following is an example of the first page of a manuscript.

		$\frac{1}{2}$ " Martinez 1
1"	Juan Martinez	
	Mrs. Carpenter	
	English 7	
	10 September 2002	
	An Analysis of <u>Macbeth</u>	
	The witches' ominous declaration, "Fair is foul, and foul is fair,"	
1"	(I. i. 11) introduces the motif of appearance versus reality in Shakespeare's	1"
	tragedy <u>Macbeth</u> . From the very first scene, it is clear that the nature of	

Pagination refers to the method of numbering pages. Type or write your last name before each page number in the upper right-hand corner one-half inch down from the top margin. Below is an example of page 2 of an essay.

1/2"

Martinez 2

1" when Hecate laughs, "And you all know security/ Is mortals' chiefest 1"
enemy" (III.v.32-33). The weird sisters then raise three "fair" apparitions.

PLAGIARISM

(Improper use of another person's ideas or language.)

Plagiarism is a serious scholarly offense. In the Fifth Edition of *The MLA Handbook for Writers of Research Papers*, Garibaldi notes that the word "plagiarism" is derived from the Latin word for "kidnapper." Plagiarism is "intellectual theft." It is using "another person's ideas or expressions in your writing without acknowledging the source" (30). Plagiarism is cheating, and in the event that plagiarism is discovered, instructors will impose the penalties outlined in the *Modesto City Schools Student Code of Conduct*.

Students are often confused about what constitutes plagiarism. If you use a familiar expression such as "The Golden Rule," or if you refer to facts that are common knowledge such as "The United States is comprised of fifty states," you need not cite a source. This type of information is considered part of the public domain; however, if you report that the population of Modesto is 175,392, you need to cite your source, as most residents are not aware of the exact number, and population is in flux. Some forms of plagiarism are obvious. If you download a paper from the Internet, or if you cut and paste from several sources, you are guilty of plagiarism. If you copy the paper, ideas, or words of a friend, you are guilty of plagiarism. If you submit work that has been written, revised, or edited--in part or in whole--by another person, you are committing plagiarism. You can also plagiarize yourself. If you submit a paper that you wrote for one class for credit in another class, you are guilty of plagiarism. Likewise, if you steal an idea from a book, movie, speech, magazine, lecture, journal, teleplay, or electronic source and represent it as an original thought--even if it is expressed in your own words--then you have committed an act of plagiarism. A reader has a right to know which ideas are yours and which belong to others, and to know where to find the information you have used. Study the examples on the following page to differentiate between proper and improper use of source materials.

AVOIDING PLAGIARISM IN A SUMMARY OR PARAPHRASE

Original Version: Hughes, Robert. The Fatal Shore. New York: Knopf, 1987.

England attempted to solve its crime problem by transporting criminals to Australia; however, transportation did not stop crime in England or even slow it

down. The "criminal class" was not eliminated by transportation, and could not be, because transportation did not deal with the causes of crime. (168)

Version A: Transportation did not stop crime in England or even slow it down. Criminals were not eliminated because transportation did not deal with the causes of crime.

Version A is plagiarized. The writer gives no indication that the words and ideas belong to Hughes. She has attempted to cover her theft by changing or omitting an occasional word.

Version B: Robert Hughes points out that transportation did not stop crime in England or even slow it down. The criminal class was not eliminated by transportation, and could not be, because transportation did not deal with the causes of crime (168).

Version B is also plagiarized. The writer acknowledges his source and documents the passage with a parenthetical reference, but he has misunderstood the difference between quoting and paraphrasing. He has copied the original word-for-word, yet supplied no quotation marks; thus, the passage masquerades as a paraphrase when, in fact, it is a direct quotation.

Version C: Hughes argues that transporting criminals from England to Australia "did not stop crime in England [. . .]. The 'criminal class' was not eliminated by transportation, and could not be, because transportation did not deal with the causes of crime" (168).

Version C is one satisfactory way of handling the source material. The writer has identified her source as Hughes and given the page number in parentheses. She defines the concept of transportation in her own words (transporting criminals from England to Australia), and then borrows only those sections of the original that serve her purpose, using ellipsis points to indicate where she has deleted words.

Version D: Hughes argues that transporting criminals out of England to penal colonies in Australia did not have the intended effect: a reduction in crime. The transported criminals were replaced by new lawbreakers, primarily because the "causes" of crime were not addressed under this system (168).

Version D is a superior way of handling this material by identifying Hughes as the source of the idea and then explaining his argument in different words. This version includes additional information from the same page of the article. Instead of attempting to reword every phrase of the original source, the writer has summarized the main idea of an entire paragraph in his own words, being careful to preserve the original meaning of the passage. This writer knows that it is often best to reserve direct quotes for those phrases that could not be stated more eloquently or more succinctly than the original author has done.

MLA STYLE OF DOCUMENTATION
WORKS CITED/BIBLIOGRAPHY

A **bibliography** is a list of **all** sources consulted for the research assignment and is the last page of the entire paper. The **works cited** page lists only the sources that are **cited** in your paper. It appears after the essay, but before the bibliography. Samples of both are shown below. Notice that the documents are double-spaced throughout, the titles are centered, and one-inch margins are preserved, except for pagination. Each entry begins flush with the left margin, with subsequent lines from the same entry indented five spaces. Be sure your sources are properly formatted before typing the bibliography and/or works cited page (and before inserting in-text citation). Alphabetize the entries by the first word of your citation, which is usually the author's last name; however, when the author is unknown, use whatever appears first in your citation. When alphabetizing by title, ignore the words "A," "An," and "The." Your teacher may require a works cited page, a bibliography, or both.

	½"
1"	Martinez 9
Works Cited	
1" Brontë, Charlotte. <u>Jane Eyre</u> . 1847. London: Penguin, 1998.	1"
Showalter, Elaine. <u>A Literature of Their Own: British Women Novelists</u>	
<u>From Brontë to Lessing</u> . Princeton: Princeton UP, 1977.	

	½"
1"	Martinez 10
Bibliography	
1" Brontë, Charlotte. <u>Jane Eyre</u> . 1847. London: Penguin, 1998.	1"
Rhys, Jean. <u>Wide Sargasso Sea</u> . New York: Norton, 1966.	
Showalter, Elaine. <u>A Literature of Their Own: British Women Novelists</u>	
<u>From Brontë to Lessing</u> . Princeton: Princeton UP, 1977.	

MLA STYLE: SAMPLE BIBLIOGRAPHY/WORKS CITED ENTRIES

A BOOK BY A SINGLE AUTHOR

Author's Last Name, First Name. Title of Book. Place of Publication: Publisher, Year.

- Gorman, Elizabeth. Prairie Women. New Haven: Yale UP, 1986.

TWO OR MORE BOOKS BY THE SAME AUTHOR

- Frye, Northrop. Anatomy of Criticism: Four Essays. Princeton: Princeton, UP, 1957.
- --- . The Double Vision: Language and Meaning in Religion. Toronto: U of Toronto P, 1991.

A BOOK BY TWO OR THREE AUTHORS

Invert the first author's name and list the second and third authors in normal order.

- Bartlett, Donald L., James B. Steele, and Amy Archer. Forevermore: Nuclear Waste in America. New York: Norton, 1985.

A BOOK BY MORE THAN THREE AUTHORS

Invert the first author's name and add *et al.* ("and others").

- Gilman, Sander, et al. Hysteria Beyond Freud. Berkeley: U of California P, 1993.

A BOOK BY A CORPORATE AUTHOR

Author's Name. Title of Book. edition. Place of Publication: Publisher, Year.

- American Red Cross. Standard First Aid. 5th ed. Garden City: Doubleday, 2001.

A REPRINTED BOOK

Author's Last Name, First Name. Title of Book. Original Publication Date.

Current Place of Publication: Publisher, Year.

- Fielding, Henry. Tom Jones. 1749. Baltimore: Penguin, 1990.

A BOOK IN TRANSLATION

Original Author's Last Name, First Name. Title of Book. Trans. Name of Translator. Place of Publication: Publisher, Year.

- Esquivel, Laura. Like Water for Chocolate: A Novel in Monthly Installments, with Recipes, Romances, and Home Remedies. Trans. Carol Christensen and Thomas Christensen. New York: Doubleday, 1992.

SACRED WORKS

Omit underlining and quotation marks. Include the version.

- Genesis. Bible. King James Version.

ENTIRE VOLUMES AND EDITIONS

**Author's Last Name, First Name. (or Editor's Last Name, First Name, ed.) Title.
Volume. Edition. Place of Publication: Publisher, Date.**

- Abrams, M. H., ed. The Norton Anthology of English Literature. Vol. 2. 5th ed. New York: Norton, 1986.
- Witt, Mary Ann Frese, et al. The Humanities: Cultural Roots and Continuities. Vol. 1. 3rd. ed. Lexington: D. C. Heath and Company, 1989.

A PORTION OF A BOOK

**Author's Last Name, First Name. Title. Place of Publication: Publisher, Date.
Pages.**

- Hewitt, Paul G. Conceptual Physics: A High School Physics Program. Menlo Park: Addison-Wesley, 1987. 187-191.

A SHORT WORK IN AN ANTHOLOGY WITH AUTHOR OF SHORT WORK

**Author's Last Name, First Name. "Title of Shorter Work." Title of Larger Work.
Volume. edition. Name of Editor. Place of Publication: Publisher, Date. Pages.**

- Coleridge, Samuel Taylor. "The Rime of the Ancient Mariner." The Norton Anthology of English Literature. Vol. 2. 5th ed. Ed. M. H. Abrams. New York: Norton, 1986. 335-352.
- Preus, Karl. "Nikola Tesla." Notable Twentieth-Century Scientists. Ed. Emily J. McMurray. New York: Gale Research, 1995. 1997-2001.

A SHORT WORK IN AN ANTHOLOGY WITHOUT AUTHOR OF SHORT WORK

**"Title of Shorter Work." Title of Larger Work. Volume. edition. Name of Editor.
Place of Publication: Publisher, Date. Pages.**

- "David Herbert Lawrence." Encyclopedia of World Biography. Vol. 9. 2nd ed. Ed. Paula K. Byers. Detroit: Gale Research, 1998. 247-250.
- "Zapata, Emiliano." Latino Encyclopedia. Vol. 6. Ed. Richard Chabran. New York: Marshall Cavendish, 1996. 1719-1721.

A LONG WORK IN AN ANTHOLOGY (book, play, epic poem, etc.)

Author's Last Name, First Name. Title of Work. Title of Anthology. Volume. edition. Name of Editor. Place of Publication: Publisher, Date. Pages.

- Homer. Odyssey. Classic Verse. Vol. 1. 5th ed. Ed. Richard Lang. New York: Barnes, 2002. 252-501.
- O'Neill, Eugene. The Iceman Cometh. Twentieth Century Drama: England, Ireland, the United States. Ed. Ruby Cohn and Bernard F. Dukore. New York: Random House, 1988. 403-583.

AN ENCYCLOPEDIA ARTICLE

Use this only for comprehensive encyclopedias. Specialized collections are handled as anthologies. Look for the author's name in small print at the end of the article.

Author's Last Name, First Name. "Title of Article." Encyclopedia. Edition.

- Jones, Philip. "South America." Encyclopedia Americana. 2002 ed.

If the article is unsigned, begin with the title (or editor--see note below).

- "World War I." World Book Encyclopedia. 2002 ed.

When no author is available, your teacher may allow you to use the editor as a means of streamlining construction of in-text citation later.

- Smith, Malcolm, ed. "World War I." World Book Encyclopedia. 2002 ed.

A DICTIONARY ENTRY

"Entry." Dictionary. Edition.

- "Poet Laureate." Webster's New Collegiate Dictionary. 1999 ed.

A NEWSPAPER ARTICLE

Author's Last Name, First Name (if available). "Title of Article." Name of Newspaper Date, Edition (if published more than once a day): Section and Pages.

- Green, Alice. "Holiday Decorations." New York Times 15 Dec. 2002, early ed.: D3.

If an article is not printed on consecutive pages, write the first page number and +.

- "Local Soccer Stars Head for Olympics." Modesto Bee 16 June 2000: A14+.

If the city's name does not appear in the title, include it in brackets.

- "Frankenfish Attack." Ledger [Orlando]. 25 July 2002: B12.

A MAGAZINE ARTICLE

Author's Last Name, First Name. "Title of Article." Title of Magazine Publication Date: Pages.

- Lemley, Brad. "Nuclear Planet." Discover Aug. 2002: 37-42.
- Moore, Lynne. "Exploding Myths." Newsweek 28 Oct. 2001: 25-27.

AN EDITORIAL

Author's Last Name, First Name. "Title of Article." Editorial. Appropriate Publication Information.

- Gonzalves, Alma. "Free Speech and Free Air." Editorial. U.S. News and World Report 2 Mar. 1983: 52.
- "Death of an Era." Editorial. New York Times 29 Dec. 1999, late ed.: A18.

A REVIEW

Author's Last Name, First Name. "Title of Article." Rev. of Name of Work Reviewed (underline or use quotation marks as appropriate), by Author/Creator of Work Reviewed. Appropriate Publication Information.

- Coleman, Stanley. "Sleeping Beauty." Rev. of River of Hidden Dreams by Connie May Fowler. New Yorker 13 Dec. 1994: 30.

A JOURNAL ARTICLE

Author's Last Name, First Name. "Title of Article." Title of Journal Volume. Issue (Year): Pages.

- Martin, Bruce. "Psychoanalysis in Today's World." British Scholar 41.2 (1972): 1-21.

A REPRINTED ARTICLE

Give the complete data from the earlier publication, and then add *Rpt. in* (Reprinted in), the title of the collection, and the new publication facts.

- Davis, Herbert. "The Conciseness of Swift," in Essays on the Eighteenth Century: Presented to David Nichol Smith in Honour of His Seventieth Birthday. Oxford: Oxford at the Clarendon Press, 1945. 15-32. Rpt. in Literature Criticism from 1400-1800. Vol. 1. Ed. Dennis Poupard. Detroit: Gale Research, 1984. 471-472.
- Frye, Northrop. "Literary and Linguistic Scholarship in a Postliterate Age." PMLA 99 (1984): 990-95. Rpt. in Myth and Metaphor: Selected Essays, 1974-88. Ed. Robert D. Denham. Charlottesville: UP of Virginia, 1990. 18-27.

CROSS REFERENCES

To avoid unnecessary repetition when citing several articles from the same larger work, employ cross-reference. Give the complete documentation on the larger work, and brief information on the articles. (Smith is the larger work; Atkin's and Baker's articles appear in Smith.)

- Atkin, Charles. "Barbie Goes to Work." Smith 66-70.
- Baker, Jane. "The Myth of Superwoman." Smith 92-110.
- Smith, Pam, ed. Changing Male and Female Roles. New York: Knopf, 2002.

A PAMPHLET

Treat a pamphlet as you would a book. If you can find an author, use his/her name; otherwise, begin with the title and list whatever information is available. Add the state when the city is not universally known. (Note: the city has been eliminated from college entries where it is redundant.)

- Lake, Robert. Careers in Technology. Sunnyvale, CA: Inst. for Research, 2002.
- Matriculation Forms and Information. University of California at Davis, 2001.
- Rights, Rules, Responsibilities. New York: Columbia U., 2002.

A FILM

Title of Film. Name of Director. Studio, Year.

- The Empire Strikes Back. Dir. George Lucas. Twentieth Century Fox, 1980.

To focus on the contribution of a particular person, cite that person's name first.

- Chaplin, Charles, dir. Modern Times. United Artists, 1936.

Additional pertinent information may be added, such as performers, producers, etc.

- It's a Wonderful Life. Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore. RKO, 1946.

This entry includes the original release date and the new format and release date.

- Mifune, Toshiro, perf. Roshomon. Dir. Akira Kurosawa. 1950. Videocassette. Embassy, 1986.

A TV/RADIO PROGRAM

"Title of Episode." Name of Series. Network. Station, City. Broadcast Date.

- "Karma Chameleon." Northern Exposure. CBS. KCRA, Sacramento. 21 July, 1994.

Last Name of producer or director, First Name. Title of Program. Station, City. Broadcast Date.

- Brown, Carol, dir. At Your Service. KRLT, Kings Beach. 22 Jan. 2001.

A PUBLISHED LETTER IN A COLLECTION

**Last Name of Writer, First Name. "To Receiver." Date. Name of Larger Work.
Editor. Volume. Place of Publication: Publisher, Year. Pages.**

- Thackeray, William Makepeace. "To George Henry Lewes." 6 Mar. 1848. Letter 452 in Letters and Private Papers of William Makepeace Thackeray. Ed. Gordon N. Ray. Vol. 2. Cambridge: Harvard UP, 1946. 353-54.

AN UNPUBLISHED LETTER

Last Name of Writer, First Name. Letter to First and Last Names. Date.

- Young, Steve. Letter to Ralph Barbieri. 12 Dec. 1997.

A LETTER RECEIVED BY THE RESEARCHER

Last Name of Writer, First Name. Letter to the author (you). Date.

- Elway, John. Letter to the author. 25 Jan. 1998.

A PUBLISHED INTERVIEW

Subject's Last Name, First Name. Interview. Publication Information.

- Kundera, Milan. Interview. Los Angeles Times 13 Jan. 1992, late ed., sec. 4: 12+.

A PERSONAL OR TELEPHONE INTERVIEW

Subject's Last Name, First Name, Occupation/Area of Expertise. Personal or Telephone Interview (as appropriate). Date.

- Coats, Michael. Principal, Peter Johansen High School. Personal Interview. 10 Sept. 2002.

A PAINTING/STATUE/WORK OF ART

Artist's Last Name, First Name. Title of Work. Location (Museum, Church, Pvt. Collection), City.

- Rembrandt van Rijn. Aristotle Contemplating the Bust of Homer. Metropolitan Museum of Art, New York.

If you use a photograph of the artwork, then you must add slide, illustration, or page number, and proper publication information.

- Michelangelo. Creation of Adam. Sistine Chapel, Rome. p. 146 in Art of the Western World. By Bruce Cole and Adelheid Gealt. New York: Summit, 1989.

A MUSICAL COMPOSITION

Composer's Last Name, First Name. Title. Original Publication Date. Publication Place: Publisher, Year.

- Beethoven, Ludwig van. Symphony No. 8 in F, Op. 93. 1812. New York: Dover, 1989.

A RECORDING

Performer's Last Name, First Name. "Title of Song/Story." Recording Date. Name of Album/CD/Cassette/Disk. Studio, Number, Year.

- Holiday, Billie. "God Bless the Child." Rec. 9 May 1941. Billie Holiday: The Golden Years. Columbia, C3L 21, 1962.

A PERFORMANCE

Title. By Author. Director. Theater, Place. Date. Additional Information.

- Noises Off. By Michael Frayn. Dir. Alan Grunerud. Eleanor McKnight-Haines Theater, Modesto. 13 Nov. 1997.
- Cats. By Andrew Lloyd Webber. Dir. Trevor Nunn. New London Theatre, London. 11 May 1981. Based on T. S. Eliot's Old Possum's Book of Practical Cats.

ODDITIES

When no date is given for publication, write n.d.

When no pagination is used, write N. pag.

Abbreviate all months except May, June and July.

When citing **titles within titles**, keep the original punctuation unless it is redundant.

- article on a play: "Romeo and Juliet and Renaissance Politics."
- article on a poem: "An Interpretation of Coleridge's 'Kubla Khan.'"
- book on a novel: Approaches to Teaching Chopin's The Awakening.

Internet: If a web address (URL) will not fit on a single line, break only after a slash.

ELECTRONIC DATA BASES

When citing most online documents, use the same information you would use for print materials, but end the citation with the DATE OF ACCESS and the <URL>. A few examples follow. If not all of the publication information is available, use what you can find. Be sure that the web address you give is for the specific information accessed and not for the larger data base. It is important that the reader be able to access the exact location. Remember: If a web address exceeds one line, split it only after a slash. Do not add a hyphen to indicate the split (and make sure your computer doesn't either!).

ONLINE BOOK

Author's Last Name, First Name. Title. Editor. Publication Information. Date of Access <URL>.

- Austen, Jane. Pride and Prejudice. Ed. Henry Churchyard. 1996. 10 Sept. 1998
<<http://www.pemberley.cm/janeinfo/pridprej.html>>.
- Douglass, Frederick. Narrative of the Life of Frederick Douglass. Boston, 1845. 30 Jan. 1997 <<gopher://gopher.vt.edu:10010/02/73/1>>.

PART OF AN ONLINE BOOK

Follow the guidelines for print materials adding the Date of Access and the <URL>.

- Hawthorne, Nathaniel. "Dr. Heidegger's Experiment." Twice-Told Tales. Ed. George Parsons Lathrop. Boston: Houghton, 1883. 1 Mar. 1998
<<http://eldred.ne.mediaone.net/nh/dhe.html>>.

MOST OTHER ONLINE SOURCES

Follow the guidelines for print materials adding the Date of Access and the <URL>. Additional examples follow.

ONLINE DATA BASES

**Title of Database. Editor's Name. Version. Date of publication or up-date.
Sponsoring Institution. Date of Access <URL>.**

- Britannica Online. Vers. 98.2. Apr. 1998. Encyclopaedia Britannica. 8 May 1998
<<http://www.eb.com/>>.
- CNN Interactive. 19 June 1998. Cable News Network. 19 June 1998
<<http://www.cnn.com/>>.
- Victorian Women Writers Project. Ed. Perry Willett. June 1998. Indiana U. 26 June 1998 <<http://www.indiana.edu/~letrs/vwwp/>>.

ONLINE DOCUMENTS WITHIN INFORMATION DATA BASES

Author's Last Name, First Name. "Title." Data Base. Editor. Version. Date of publication or up-date. Sponsoring Institution. Date of Access <URL>.

- Dove, Rita. "Lady Freedom among Us." The Electronic Text Center. Ed. David Seaman. 1998. Alderman Lib., U of Virginia. 19 June 1998 <<http://www.eb.com:180>>.
- Allingham, Phillip V. "Oscar Fingal O'Flaherty Wilde (1854-1900)." The Victorian Web. 18 Feb. 2001. 28 May 2002 <<http://www.stg.brown.edu/projects/hypertext/landow/Victorian/victov.html>>.
- Biegman, N.H. "The Situation in the Middle East: Letter Dated 28 February 1997 From the Permanent Representative of the Netherlands to the United Nations Addressed to the Secretary General." United Nations Information System On the Question of Palestine. 28 Feb. 1997. 28 May 2002 <<http://domino.un.org>>.
- "Fresco." Britannica Online. Vers. 98.2. April 1998. Encyclopaedia Britannica. 8 May 1998 <<http://www.eb.com:180>>.

When no URL is given, supply a key word.

- "Greek Architecture." Compton's Encyclopedia Online. Vers. 2.0. 1997. America Online. 4 July 1998. Keyword: Compton's.

ELECTRIC LIBRARY

Author's Last Name, First Name. "Title of Article." Title of Original Publication. Date. Page. Title of Reference Source. Sponsoring Institution. Date of Access <URL>.

- Perkins, Eva. "Johns Hopkins Tragedy: Could Librarians Have Prevented a Death?" Information Today. 1 Sept. 2001. 51. Electric Library. Bigchalk Research Services. Modesto High School Library, Modesto, CA. 28 May 2002 <<http://www.bigchalk.com>>.

GALENET

Author's Last Name, First Name. "Title of Article." Title of Original Publication. Date. Page. Title of Reference Source. Sponsoring Institution. Date of Access <URL>.

- Wood Michael. "Life Studies." The New York Review of Books. Vol. XXXIX. No. 19. 19 November 1992. 7-11. Literature Resource Center. Galenet Databases. Thomas Downey High School Library, Modesto, CA. 28 May 2002 <<http://galenet.gale.com>>.

ONLINE GOVERNMENT PUBLICATION

Government. Agency. Title. Publication information. Date of Access <URL>.

- United States. Dept. of Justice. Natl. Inst. of Justice. Prosecuting Gangs: A National Assessment. By Claire Johnson, Barbara Webster, and Edward Connors. Feb. 1995. 29 June 1998 <<http://www.ncjrs.org/txtfiles/pgang.txt>>.

SIRS (Social Issues Resources Series)

Author's Last Name, First Name. "Title of Article." Title of Original Publication. Date. Page. Title of Reference Source. Sponsoring Institution. Date of Access <URL>.

- Sailhan, Michel. "Bethlehem Seige Ends As Israel Looks to Hit Gaza Strip." Agence France-Presse. May 10, 2002. n.p. SIRS researcher. SIRS Knowledge Source. Peter Johansen High School Library, Modesto, CA. 28 May 2002 <<http://www.sirs.com>>.

CD ROM

Author's Last Name, First Name. Publication information for the printed source. Title of CD ROM. Publication medium (CD-ROM). Location and Name of vendor (if relevant). Electronic publication date.

- Coleridge, Samuel Taylor. "Dejection: An Ode." The Complete Poetical Works of Samuel Taylor Coleridge. Ed. Ernest Hartley Coleridge. Vol. 1. Oxford: Clarendon, 1912. 362-68. English Poetry Full-Text Database. CD-ROM. Cambridge, Eng.: Chadwyck-Healey, 1993.

When no author is given, use the "Title" of the article.

- "Ginsburg, Ruth Bader." UXL Biographies. CD-ROM. 1997.
- "Michelangelo." Multimedia Encyclopedia. Vers. 4.0. CD-ROM. The Software Toolworks Series, 1992.

ADDITIONAL TYPES AND EXAMPLES OF SOURCES

RECORD HERE ANY MODELS PROVIDED BY YOUR TEACHER/LIBRARIAN

PARENTHETICAL DOCUMENTATION

The bibliography is the first step to authenticating the information in your report. The second step is to give credit to your sources within the body of your paper. There are several styles of in-text citation. The MLA format employs the author-page citation technique. For additional information, consult the MLA Handbook for Writers of Research Papers by Joseph Gibaldi.

AUTHOR/PAGE CITATION TECHNIQUE--MLA STYLE

Guidelines: Simply stated, parenthetical documentation MLA style means putting the author's last name and the page number in parentheses within the text of the essay. In practice, there are several options of how you may present this information. Cite all facts not covered under public domain. In other words, if you would not know this information without researching it, cite the source. Direct quotes are always cited. Refer to the section on plagiarism for clarification. Before tackling in-text citation, be sure your bibliographic entries are correctly formatted. If so, you may simply use whatever is listed first in each entry: author, title, etc. Several models follow. **(Punctuation is important.)**

AUTHOR AND PAGE NUMBER IN PARENTHESES-MLA

Single author

- "Washington is like the Winter Palace under Nicholas and Alexandra" (Peters 3).

Two authors

- Bertha may serve not only as Jane's alter ego, but Brontë's as well (Gilbert and Gubar 27).

Multivolume work

- Economic policy should provide for maintenance of full employment (Johnson, 2: 173).

Corporate author

- The report denies any United States activity in Peru (U. S. Department of Defense 31).

AUTHOR IN TEXT, PAGE IN PARENTHESES-MLA

Single author

- Peters compares Washington to the Winter Palace under Nicholas and Alexandra (3).

Two authors

- Gilbert and Gubar suggest that Bertha serves as alter ego for both Jane and Brontë (27).

Multivolume work

- In Volume 2, Johnson asserts that economic policy should provide for full employment (173).

Corporate author

- In 1984 the U. S. Department of Defense issued a report denying activity in Peru (31).

CITING A WORK IN ITS ENTIRETY-MLA

Author 's last name and complete title

- Seller's Ethnic Theater in the United States includes many examples of folk mythology.

AN UNSIGNED WORK-MLA

Title and page (if available) in parentheses

- New York Magazine recommends Mallard's for casual dining ("Country Inns" 213).
- The spectrum is visible when light is sent through a prism ("Color and Light").

TWO OR MORE UNSIGNED ARTICLES WITH THE SAME TITLE-MLA

"Title of article," shortened version of title of larger work page (if available).

- Hawking has penetrated the mystery of black holes ("Hawking," World Book 213).
- The inspirational Stephen Hawking has battled ALS or "Lou Gherig's Disease" for most of his life ("Hawking," Grolier).

TWO WORKS BY THE SAME AUTHOR-MLA

Author, shortened version of title and pages in parentheses

- Surprisingly, most humans experience some depression, often for unknown reasons (Rogers, Psychology 171).
- The use of ritalin in treating A.D.D. is overrated and overused (Rogers, Schools 83).

Title and author in text, pages in parentheses

- In Psychology and Modern Man, Rogers notes that most humans experience some form of depression (171).
- Rogers deplores the overuse of ritalin in his latest book Save Our Schools (83).

A PLAY-MLA

Act, scene, and line(s) separated by periods and enclosed in parentheses. For the first entry of the play, include the title. Classic plays are often cited with Roman numerals.

- Ophelia laments, "Oh, what a noble mind is here o'erthrown" (Hamlet III.ii.158).
- Polonius advises Laertes, "To thine own self be true" (I.iii.78).
- "Anger's my meat. I sup upon myself," shouts Volumnia (Coriolanus 4.3.50).

If the lines are not numbered, give the title and page followed by a semi-colon and the act and scene separated by periods. If scenes are not numbered, identify the act.

- Sparkish asserts, "[L]oving alone is as dull as eating alone" (The Country Wife 41; 3.2)
- Abigail accuses Tituba: "She makes me drink blood!" (The Crucible 43; act 1).

A BIBLICAL REFERENCE-MLA

Book, chapter: verse in parentheses.

- In "The Sermon on the Mount" Jesus states, "Blessed are the meek, for they shall inherit the earth" (Matt. 5: 5).

A POEM-MLA

In the first reference, include the word "lines." In subsequent references, list only line numbers. Line breaks are indicated by using a slash with a space on each side.

- In Tennyson's "Ulysses," the title character's quest is ultimately revealed when he admits, "My purpose holds to sail beyond the sunset" (lines 59-60), and because he is "strong in will / To strive, to seek, to find, and not to yield" (69-70), his triumph is inevitable.

A LONG POEM-MLA

In the case of long poems or classic verse plays, cite by whatever division is appropriate (canto, book or part) and lines, with periods separating the various sections.

The following citation is book 1, lines 61-63 in Milton's Paradise Lost.

- Milton's description of hell in Paradise Lost is a paradoxical "dungeon [. . .] horrible, on all sides round /As one great furnace flamed; yet from those flames, / No light" (1.61-63).

The following citation is canto 3, line 1 of the Inferno from Dante's Divine Comedy.

- Dante sets a doleful atmosphere by posting this sign over the entrance to hell: "Abandon all hope, ye who enter!" (Inferno 3.1).

QUOTATIONS-MLA

The use of quotations from both primary and secondary sources is an effective writing tool when done properly. The primary source is the original work, the document or text being analyzed. A secondary source is a work that comments on the primary source. Be selective. Quote only phrases or lines that are particularly interesting or relevant to your argument. Use quotations to support or emphasize your own ideas; over quoting is boring and can influence your reader to believe that you haven't done your own thinking. Follow the guidelines below to effectively incorporate quotations into your text.

PUNCTUATION/GRAMMAR

A quotation should correspond directly to its source in spelling and punctuation. If a quote must be changed to work grammatically into your sentence, then indicate the change with brackets. Also, use ellipses within brackets to indicate words you've omitted.

Original line from The Good Earth:

- "The woman and the child were as brown as the soil and they sat there like figures made of earth" (Buck 29).

Incorporated into text of essay:

- Buck reinforces O-lan's affinity with the land when she describes the stoic Madonna and child "as brown as the soil [. . .] like figures made of earth" (Buck 29).

Original line from The Crossing.

- "She studied them across the top of the splayed fan" (McCarthy 225).

Incorporated into text of essay:

- She is obviously intrigued by the young Americans as she "studie[s] them across the top of the splayed fan" (McCarthy 225).

COLON, COMMA, NO PUNCTUATION

Use a colon before a quotation you formally introduce (including quotations longer than four lines in your text). The colon adds emphasis. Use a comma or no punctuation before a quotation you integrate into the sentence.

- Mark Antony eulogizes Brutus with the highest form of praise: "This was the noblest Roman of them all" (5.5.74).
- It is apparent in the first scene of Macbeth that evil is lurking in Scotland when the witches proclaim, "Fair is foul, and foul is fair" (1.1.10-11).
- Shelly thought poets "the unacknowledged legislators of the world" (794).

QUOTES UNDER FOUR LINES

If the quote is shorter than four lines in the text of the essay, put it in quotation marks and incorporate it into the sentence/text. Depending on the sentence construction, a comma or colon is sometimes required to introduce the quote. Notice also the various uses of punctuation at the end of the quote and the final use of a period **after** the citation.

- "It was the best of times, it was the worst of times [. . .]," wrote Charles Dickens (35).
- For Charles Dickens the eighteenth century was both "the best of times" and "the worst of times" (35).
- Charles Dickens begins his novel A Tale of Two Cities with this memorable paradox: "It was the best of times, it was the worst of times [. . .]" (35).

QUOTATIONS OVER FOUR LINES

Quotes longer than four lines are introduced by a colon and separated from the text by indenting them ten spaces from the left only.

- Orwell laments the laziness of his contemporaries when he writes:
[M]odern writing at its worst does not consist in picking out words for the sake of their meaning and inventing images in order to make the meaning clearer. It consists in gumming together long strips of words which have already been set in order by someone else, and making the results presentable by sheer humbug. The attraction of this kind of writing is that it is easy. (Orwell 247)

The inherent danger in this kind of writing is that it is also boring, as Orwell so artfully demonstrates.

Notice that, since the quote is distinguished by indentation, there are no quotation marks. Internal punctuation matches the original source. In this case, the period goes before the citation. Do not end a paragraph with a quotation. End with commentary as this writer has done with her "boring" remark! It is important that quotations be used sparingly and only to amplify or emphasize your analysis.

PRIMARY SOURCES

This quote is fully incorporated into the sentence. No comma or colon is necessary.

- In Nineteen Eighty-Four, Orwell defines "doublethink" as "the power of holding two contradictory beliefs in one's mind simultaneously and accepting both of them" (215).

This quote is introduced with the word "proclaim." Either a comma or a colon is correct; the colon is a stronger form of punctuation that adds emphasis to your example.

- It is apparent in the first scene of Macbeth that evil is lurking in Scotland when the witches proclaim, "Fair is foul, and foul is fair" (I. i. 10-11).

This quote is incorporated into the sentence. Notice the double punctuation required when quoting narration and dialogue in the same sentence. Notice also the brackets around words that have been changed or added to the quotation to preserve grammatical correctness.

- O-lan's practical nature is sometimes too harsh for Western sensibilities. When her children cry out for food, she looks first at her own belly swollen with yet another child and then at her husband, "beseeking him for the children" until he sees "at last the thing that [is] to be done. So he [says] roughly, 'Let it be killed then. But I cannot do it'" (51).

SECONDARY SOURCES

When incorporating secondary sources into the text of your paper, introduce them with commas, colons, or no punctuation as needed. Include author and page. Two options are shown below.

Colon (Author in text, Page in parentheses)

- When he returns from killing Duncan, Macbeth is distraught. The fact that he neglects to smear blood on the guards clearly indicates that he is plagued with guilt. Hondimann writes: "I see Macbeth, when he reappears after the murder, not as a devil, a fiend, but as a man who has done himself a terrible injury--so terrible that he cannot even locate his pain" (128).

No punctuation (Author in text, Page in parentheses)

- Hondimann identifies Macbeth's bumbling behavior--bringing the daggers from the bedchamber and failing to smear the guards' faces with blood--as an indication of his overwhelming guilt. He sees Macbeth "not as a devil, a fiend, but as a man who has done himself a terrible injury—so terrible that he cannot even locate his pain" (128).

THE RESEARCH PROCESS

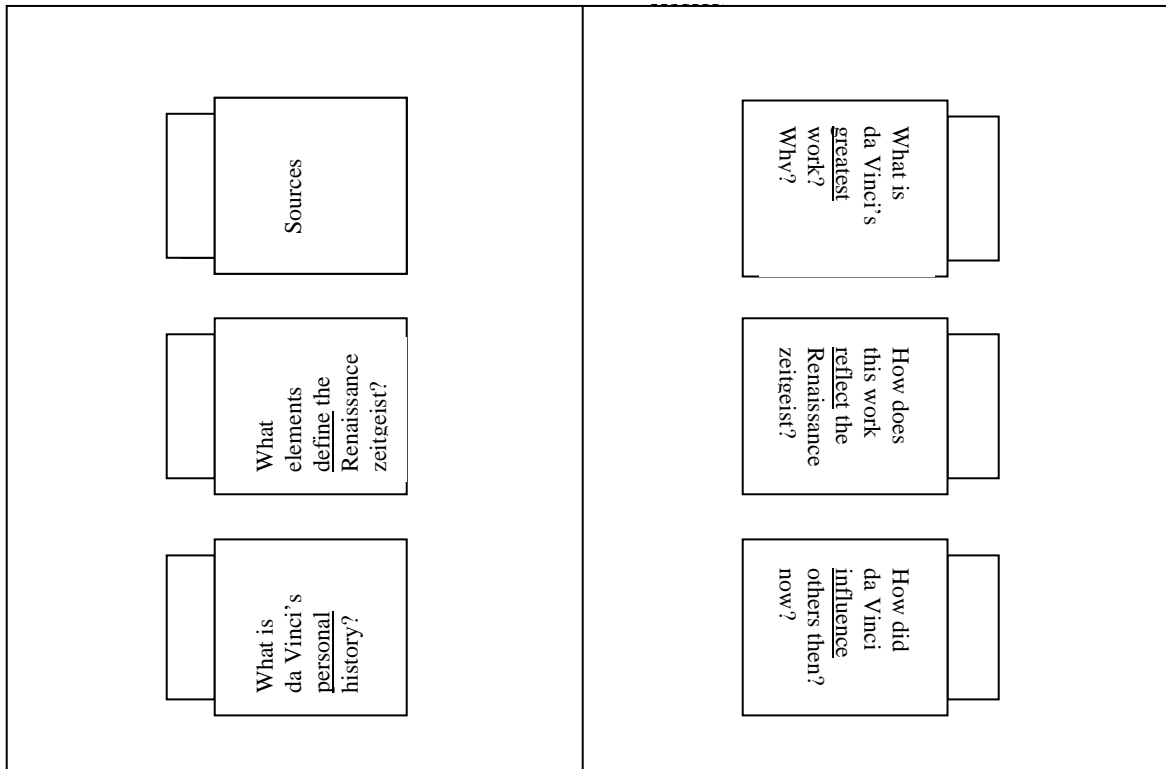
HOW TO BE AN "A" STUDENT

ASK
ACCESS
ANALYZE
ARRANGE
APPLY
ASSESS
APPRECIATE

LIBRARY RESEARCH FOLDER

The Library Research Folder is a good vehicle for organizing information. It is comprised of two kinds of cards: **source cards**, which act as your working bibliography, and **note cards** on which you write the actual information you glean from your sources. These cards are grouped by topic and stored in pockets inside a folder. One pocket is always reserved for your source cards. The headings for others are determined by your research questions. For example, if you were researching a Renaissance figure, your cards might be filed according to the topics in the example below. If you imagine that the center line is the crease of your folder, you can picture how your card pockets would look inside. When the folder is closed, all pockets are right side up.

SAMPLE RESEARCH FOLDER



SOURCE CARDS

First create a source card for each source that you consult. Use the handbook to determine what information is required and record it in the proper format NOW. This will make constructing your works cited and/or bibliography pages much easier, as you will only need to alphabetize your source cards and type! Assign an identifying number to each source card. The first source you consult is "1." Number your sources consecutively (1, 2, 3, etc.). Place this number in the upper left-hand corner of the card.

SAMPLE SOURCE CARDS-MLA

1

Schoenbaum, S. Shakespeare: His Life, His Language, His Theater. New York: Signet, 1990.

2

Frye, Northrop. "The Motive for Metaphor." The Norton Reader. Ed. Arthur M. Eastman et al. 7th ed. New York: Norton, 1988. 616-624.

3

Gardner, John. "What Writers Do." The Norton Reader. Ed. Arthur M. Eastman et al. 7th ed. New York: Norton, 1988. 606-615.

This numbering system is a shorthand method for tracking your sources while doing research. When citing sources on your works cited/bibliography pages, omit the source number and arrange according to handbook directions. (MLA-style is alphabetical.) Likewise, when citing sources within the body of your report, omit the source number and record author/page (MLA style) following the examples in the handbook.

NOTE CARDS

Note cards are tied to the appropriate source cards through a simple numbering system for source and page. Create a note card for each piece of information you will use. Follow these three important steps:

- 1) **READ** (or scan the article in its entirety to get a sense of the author's position)
- 2) **THINK** (about what is important and what is implied in the article)
- 3) **RECORD** (accurately and thoughtfully in your own words)

There are three types of note cards: fact, paraphrase, and quote. Each note card should contain the following:

- a specific topic heading (taken from your research questions)
- only one idea
- your note (fact, paraphrase, or quote)
- the source number (which ties it to the source card)
- the page number where the information is found
- if no page number is available, write "N. pag." for "No Page"

The type of information which should be placed on the note cards is the following:

- information that gives support to your thesis
- facts, statistics, definitions, dates
- opinions from authorities on your subject
- information that relates to each of your topic headings
- quotations that state something important about your subject/thesis

SAMPLE NOTE CARDS-MLA

Facts and Statistics Note Card

These notes are single facts or closely related data written in very abbreviated form. They may be statistics, dates, definitions, or other facts. Notes of this type should not be written in complete sentences. All unimportant words are left out as well as all connecting words. These notes add strength and accuracy to your report.

Sample facts/statistics note card:

1	<u>Shakespeare's Personal Life</u>	13
	christened April 26, 1564 traditional birth date April 23, 1564	
	died April 23, 1616 = full circle	

Paraphrase Note Card

Paraphrase note cards are used when translating someone else's words into words of your own; consequently, they are often called **summary** notes. This is the most useful type of note card.

When writing paraphrase or summary notes, **follow these directions:**

- ask yourself the author's main idea or purpose
- restate the idea **in your own words**
- leave out all insignificant and/or joining words
- read what you wrote to be sure it has the same meaning as what the author wrote

Consider the following excerpt from John Gardner's article (source 3). This is the passage as it appears in the original:

At the end of a mystery, we want all the questions answered, red herrings explained away, false clues justified, and so on. In a more serious kind of novel, we want all important issues dealt with, no character left hiding forever behind the tree where the author put him and forgot him. It may be that, finishing the novel, we at first imagine that some thread was left untied--for instance, some symbolic idea. Two different characters may have been subtly identified as Eden serpents, and as we finish the novel we at first can't see how the double identification was resolved. Carefully rereading, we discover the seeming contradiction was indeed resolved, and the belated satisfaction of our expectation gives pleasure. But whether the satisfaction is immediate or purposely delayed, it must sooner or later come.

Sample paraphrase note card based on Gardner's comments:

3	<u>Reader Response Theory</u>	614
good authors set up reader expectation and then fulfill that expectation sometimes it is immediate: usually plot related sometimes it is delayed on purpose: usually symbol related		

Sample paraphrase card for information on one topic summarized from several pages of a single source: (Notice that the page breaks are recorded.)

1	<u>Social Issues in Merchant of Venice</u>	129-131
P-129	conflict between Antonio (Christian) & Shylock (Jew) is really <u>not</u> religious but economic Antonio (merchant) vs. Shylock (money-lender)	
P-130	Christians forbidden to lend money; Jews were <u>not</u>	
P-131	however, Christians <u>did</u> lend money proof: Shakespeare's own father convicted of usury!	

Direct Quotation Note Card

A direct quotation is a sentence or phrase taken word for word from a source. When writing a direct quotation note, place quotation marks around the phrase or passage you are quoting. Also, include the name of the person who said it (in parentheses) at the end of the quote. Use a direct quotation when:

- a thought has been phrased particularly well
- the words express a meaning as no other words could
- an author has concisely stated an opinion about your thesis
- the effect of the quote is startling, thought provoking, or shocking--an attention-getter!

Use direct quotations judiciously. Overuse of quotations diminishes your authority and weakens the effectiveness and quality of your paper.

Sample quotation card where the author of the source is the author of the quote:

2	<u>Language Development</u>	620
<p>"As soon as you plant a garden or a crop, you develop the conception of a 'weed,' the plant you don't want in there. But you can't say that 'weed' is either an intellectual or an emotional conception, because it's both at once."</p> <p style="text-align: right;">(Frye)</p>		

Since Frye is also the author of the source, you would cite it as usual in the text of your report. MLA style (author/page) would become (Frye 620).

Sample quotation card where the author of the source is NOT the author of the quote:

2	<u>Poets</u>	621
<p>"A poet in our times is a semi-barbarian in a civilized community. He lives in the days that are past. [. . .] The march of his intellect is like that of a crab, backwards."</p> <p style="text-align: right;">(Thomas Love Peacock)</p>		

Peacock is quoted in Frye's article, so your citation (MLA style) would reflect your use of an indirect source, as follows: (Peacock, qtd. in Frye 621). Another option (MLA style) would be to name the author of the phrase within your text, as follows: According to Thomas Love Peacock, the "march of his [the poet's] intellect is like that of a crab, backwards" (qtd. in Frye 621).

California Content Standards

(from *Reading/Language Arts Framework for California Public Schools*)

GRADE 7 WRITING GENRES

7.2.1 Write fictional or autobiographical narratives:

- Develop a standard plot line (having a beginning, conflict, rising action, climax, and dénouement) and point of view.
- Develop complex major and minor characters and a definite setting.
- Use a range of appropriate strategies (e.g., dialogue; suspense; naming of specific narrative action, including movement, gestures, and expressions).

7.2.2 Write responses to literature:

- Develop interpretations exhibiting careful reading, understanding, and insight.
- Organize interpretations around several clear ideas, premises, or images from a literary work.
- Justify interpretations through sustained use of examples and textual evidence.

7.2.3 Write research reports:

- Pose relevant and tightly drawn questions about the topic.
- Convey clear and accurate perspectives on the subject.
- Include evidence compiled through the formal research process (e.g., use of a card catalog, *Reader's Guide to Periodical Literature*, a computer catalog, magazines, newspapers, dictionaries).
- Document reference sources by means of footnotes and a bibliography.

7.2.4 Write persuasive compositions:

- State a clear position or perspective in support of a proposition or proposal.
- Describe the points in support of the proposition, employing well-articulated evidence.
- Anticipate and address reader concerns and counterarguments.

7.2.5 Write summaries of reading materials:

- Include the main ideas and most significant details.
- Use the student's own words, except for quotations.
- Reflect underlying meaning, not just the superficial details.

GRADE 8 WRITING GENRES

8.2.1 Write biographies, autobiographies, short stories or narratives:

- Relate a clear coherent incident, event, or situation by using well-chosen details.
- Reveal the significance of, or the writer's attitude about, the subject.
- Employ narrative and descriptive strategies (e.g., relevant dialogue, specific action, physical description, background description, comparison or contrast of characters).

8.2.2 Write responses to literature:

- Exhibit careful reading and insight in interpretations.
- Connect the student's own responses to the writer's techniques and to specific textual references.
- Draw supported inferences about the effects of a literary work on its audience.
- Support judgments through references to the text, other works, other authors, or to personal knowledge.

8.2.3 Write research reports:

- Define a thesis.
- Record important ideas, concepts, and direct quotations from significant information sources and paraphrase and summarize all perspectives on the topic, as appropriate.
- Use a variety of primary and secondary sources and distinguish the nature and value of each.
- Organize and display information on charts, maps, and graphs.

8.2.4 Write persuasive compositions:

- Include a well-defined thesis (i.e., one that makes a clear and knowledgeable judgment).
- Present detailed evidence, examples, and reasoning to support arguments, differentiating between facts and opinion.
- Provide details, reasons, and examples, arranging them effectively by anticipating and answering reader concerns and counterarguments.

8.2.5 Write documents related to career development, including simple business letters and job applications:

- Present information purposefully and succinctly and meet the needs of the intended audience.
- Follow the conventional format for the type of document (e.g., letter of inquiry, memorandum).

8.2.6 Write technical documents:

- Identify the sequence of activities needed to design a system, operate a tool, or explain the bylaws of an organization.
- Include all the factors and variables that need to be considered.
- Use formatting techniques (e.g., headings, differing fonts) to aid comprehension.

GRADES 9 and 10 WRITING GENRES

9/10.2.1 Write biographical or autobiographical narratives or short stories:

- Relate a sequence of events and communicate the significance of the events to the audience.
- Locate scenes and incidents in specific places.
- Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.
- Pace the presentation of action to accommodate changes in time and mood.
- Make effective use of descriptions of appearance, images, shifting perspective, and sensory details.

9/10.2.2 Write responses to literature:

- Demonstrate a comprehensive grasp of the significant ideas of literary works.
- Support important ideas and viewpoints through accurate and detailed references to the text or to other works.
- Demonstrate awareness of the author's use of stylistic devices and an appreciation of the effects created.
- Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.

9/10.2.3 Write expository compositions, including analytical essays and research reports.

- Marshal evidence in support of a thesis and related claims, including information on all relevant perspectives.
- Convey information and ideas from primary and secondary sources accurately and coherently.
- Make distinctions between the relative value and significance of specific data, facts, and ideas.
- Include visual aids by employing appropriate technology to organize and record information on charts, maps, and graphs.
- Anticipate and address readers' potential misunderstandings, biases, and expectations.
- Use technical terms and notations accurately.

9/10.2.4 Write persuasive compositions:

- Structure ideas and arguments in a sustained and logical fashion.
- Use specific rhetorical devices to support assertions (e.g., appeal to logic through reasoning; appeal to emotion or ethical belief; relate a personal anecdote, case study, or analogy).
- Clarify and defend positions with precise and relevant evidence, including facts, expert opinions, quotations, and expressions of commonly accepted beliefs and logical reasoning.
- Address readers' concerns, counterarguments, biases, and expectations.

GRADES 9 and 10 WRITING GENRES

(continued)

9/10.2.5 Write business letters:

- Provide clear and purposeful information and address the intended audience appropriately.
- Use appropriate vocabulary, tone, and style to take into account the nature of the relationship with, and the knowledge and interests of, the recipients.
- Highlight central ideas or images.
- Follow a conventional style with page formats, fonts, and spacing that contribute to the documents' readability and impact.

9/10.2.6 Write technical documents (e.g., a manual on rules of behavior for conflict resolution, procedures for conducting a meeting, minutes of a meeting).

- Report information and convey ideas logically and correctly.
- Offer detailed and accurate specifications.
- Include scenarios, definitions, and examples to aid comprehension (e.g., troubleshooting guide).
- Anticipate readers' problems, mistakes, and misunderstandings.

GRADES 11 and 12 WRITING GENRES

11/12.2.1 Write fictional, autobiographical, or biographical narratives:

- Narrate a sequence of events and communicate their significance to the audience.
- Locate scenes and incidents in specific places.
- Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.
- Pace the presentation of action to accommodate temporal, spatial, and dramatic mood changes.
- Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.

11/12.2.2 Write responses to literature:

- Demonstrate a comprehensive understanding of the significant ideas in works or passages.
- Analyze the use of imagery, language, universal themes, and unique aspects of the text.
- Support important ideas and viewpoints through accurate and detailed references to the text and to other works.
- Demonstrate an understanding of the author's use of stylistic devices and an appreciation of the effects created.
- Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.

GRADES 11 and 12 WRITING GENRES

(continued)

11/12.2.3 Write reflective compositions:

- Explore the significance of personal experiences, events, conditions, or concerns by using rhetorical strategies (e.g., narration, description, exposition, persuasion).
- Draw comparisons between specific incidents and broader themes that illustrate the writer's important beliefs or generalizations about life.
- Maintain a balance in describing individual incidents and relate those incidents to more general and abstract ideas.

11/12.2.4 Write historical investigation reports:

- Use exposition, narration, description, argumentation, or some combination of rhetorical strategies to support the main proposition.
- Analyze several historical records of a single event, examining critical relationships among elements of the research topic.
- Explain the perceived reason or reasons for the similarities and differences in historical records with information derived from primary and secondary sources to support or enhance the presentation.
- Include information from all relevant perspectives and take into consideration the validity and reliability of sources.
- Include a formal bibliography.

11/12.2.5 Write job applications and résumés:

- Provide clear and purposeful information and address the intended audience appropriately.
- Use varied levels, patterns, and types of language to achieve intended effects and aid comprehension.
- Modify the tone to fit the purpose and the audience.
- Follow the conventional style for that type of document (e.g., résumé, memorandum) and use page formats, fonts, and spacing that contribute to the readability and impact of the document.

WRITING TIPS AND TERMINOLOGY

1. When composing, good writers consider four critical elements:
Voice: establishes the **tone** of communication between writer and audience and reflects the writer's attitude or stance toward the subject. It involves thoughtful word choice (**diction**) and sentence structure (**syntax**).
Audience: specific reader(s) targeted by the writer.
Purpose: the writer's motive. Examples include writing to inform, to explain, to comfort, to record, to persuade, to complain, or to entertain.
Form: the structure and format of the writing.

2. The following chart compares the components of the two major types of writing:

	Personal Writing	Analytical Writing
Focuses on	personal experience	information/literature
Is composed in	first person	third person
Employs	sensory detail	objective data
	narration	interpretation
	description	analysis
	reflection	examination of topic
Results in	self-discovery	deeper understanding of topic

3. **Pre-writing:** getting your ideas and support down on paper before you organize your essay into paragraphs. You can use any or all of the following: webs/clusters, outlines, flow charts, drawings, or free writing.
4. **Shaping:** establishing a pattern of development for your essay.
5. **Rough draft:** the first complete version of your essay. It is often necessary to revise a rough draft more than once.
6. **Revise:** does not mean recopy. Revise literally means to "see again." Revision involves changing and improving content and style.
7. **Edit:** proofreading and correcting mechanical errors such as spelling and grammar.
8. **Final draft:** a revised, edited, and polished version that is clean and professional in appearance.
9. **Peer response:** another's oral or written reaction to your paper.
10. **Thesis:** a sentence that states both your topic and your point of view toward it. It may also suggest a pattern of development for the essay. Every essay you write must contain a thesis in the introductory paragraph.

11. **Introduction:** an opening paragraph. It has three major purposes: to catch the reader's attention, to provide some general remarks that establish the topic, and to include your thesis.
12. **Body:** the paragraphs of your essay in which you develop your thesis through the use of concrete detail and commentary.
13. **Topic sentence:** frequently the first sentence in the paragraph, it expresses the controlling idea. While the thesis controls the entire essay, the topic sentence guides the individual paragraph by stating both your topic and your point of view toward it.
14. **Transition:** a statement that links two paragraphs together.
15. **Concrete detail:** varies according to the type of writing. In personal writing, concrete detail is usually specific sensory details and facts. In analytical writing, concrete detail means examples and quotations from the text or critical/reference works. Concrete detail is synonymous with evidence and support.
16. **Commentary:** what you have to say about the concrete details or evidence/support in your essay. Synonyms for commentary include: opinion, interpretation, analysis, explanation, insight, and speculation.
17. **Conclusion:** the last paragraph of the essay that may do one or more of the following: sum up your ideas, reflect on what you've said in your essay, provide additional insight, draw conclusions, make predictions, or call to action. The conclusion does not introduce new material; the conclusion should provide closure for the entire essay.

CHART OF COMPOSITION TERMS

A THESIS STATEMENT IS	the controlling idea behind your essay, which establishes the direction your thoughts will take.
A THESIS STATEMENT SHOULD	appear in the introduction of your essay.
A THESIS STATEMENT CONTAINS	1) a topic/subject 2) an opinion/position/attitude. 3) a preview of the direction your essay will take
A TOPIC SENTENCE IS	the controlling idea behind a paragraph. often the most general statement in the paragraph.
A TOPIC SENTENCE CONTAINS	1) a topic/subject and 2) an opinion/position/attitude.
A CONCRETE DETAIL IS	a specific fact or a quotation.
COMMENTARY	“comments” on the concrete detail of the essay.
COMMENTARY IS	your analysis, interpretation, insight, evaluation, explication, discussion, speculation, opinion, reflection, response, or reaction.
THE INTRODUCTION IS	the first paragraph of an essay.
THE INTRODUCTION SHOULD	1) catch the reader’s attention. 2) include the thesis statement.
STRATEGIES INCLUDE	anecdotes, dialogues, startling statements, quotes
A TRANSITION SENTENCE	1) provides a finished feeling to the paragraph. 2) links the paragraph to the one that follows.
THE CONCLUSION IS	the last paragraph of the essay.
THE CONCLUSION PROVIDES	closure and a finished feeling for the entire essay.
THE CONCLUSION MAY	1) sum up your ideas 2) reflect on what you’ve said 3) culminate in new insights 4) offer solutions or make predictions 5) reshape or restate your thesis 6) resonate in style or substance with the intro.
THE CONCLUSION DOES NOT	introduce new or distracting information.

IN-CLASS TIMED WRITING

Learning to write under the constraints of time is a special skill needed in college and in the workplace. It is also important for success on the CAHSEE (California High School Exit Exam).

When writing any timed essay, consider these CAHSEE guidelines:

- Read the description of the task carefully.
- Use specific details and examples to fully support your ideas.
- Organize your writing with a strong introduction, body, and conclusion.
- Choose specific words that are appropriate for your audience and purpose.
- Vary your sentences to make your writing interesting to read.
- Check for mistakes in grammar, spelling, punctuation, and sentence formation.

If the essay calls for a response to literature, follow these CAHSEE guidelines:

- Carefully read the reading passage and the description of the task.
- Organize your writing with a strong introduction, body, and conclusion.
- Use specific details and examples from the passage to demonstrate your understanding of the main ideas and the author's purpose.
- Use precise language that is appropriate for your audience and purpose.
- Vary your sentences to make your writing interesting to read.
- Check for mistakes in grammar, spelling, punctuation, capitalization, and sentence formation.

KEY WORDS IN ESSAY QUESTIONS

Analyze: Break into separate parts and discuss, examine, or interpret each part.

Compare: Examine two or more things. Identify similarities and differences.

Contrast: Show differences. Set in opposition.

Criticize: Make judgments. Evaluate comparative worth. Criticism often involves analysis.

Define: Give the meaning--usually a meaning specific to the course or subject. Consider the context. Determine the precise limits of the term to be defined. Give the exact meaning. Definitions are usually short.

Describe: Give a detailed account. Make a picture with words. List characteristics, qualities, and parts.

Discuss: Consider and debate or argue the pros and cons of an issue. Write about any conflict. Compare and contrast.

Enumerate: List several ideas, aspects, events, things, qualities, reasons, etc.

Evaluate: Give your opinion or cite the opinion of an expert. Include evidence to support the evaluation.

Illustrate: Give concrete examples. Explain clearly by using comparisons or examples.

Interpret: Comment upon, give examples, describe relationships. Explain the meaning. Describe first; then evaluate.

Outline: Describe main ideas, characteristics or events.
(Unless the prompt requires a "formal outline," do not organize with Roman numerals, etc. Write in sentences and paragraphs.)

Prove: Support with facts (especially facts presented in class or in the text).

State: Explain precisely.

Summarize: Give a brief, condensed account in your own words. Include conclusions. Avoid unnecessary details.

Trace: Show the order of events or progress of a subject or event.

A GUIDE TO TRANSITIONS

Experienced writers use "trail markers," transitional words that guide their readers along the pathways of their arguments. Transitions link one idea to the next and facilitate the flow of communication. The following are some of the more common transitional words and phrases, classified according to their function:

- **Addition and sequence:** again, also, besides, even more important, finally, first, further, furthermore, in addition, in the first place, last, likewise, moreover, next, next in importance, second, then, third, too.
- **Cause and effect:** accordingly, as a result, because, consequently, for, for this reason, hence, if . . . then, so, then, therefore, thus.
- **Comparison:** also, comparably, in the same way, likewise, similarly.
- **Contrast:** although, at the same time, but, conversely, despite, even so, except, however, in another sense, in contrast, nevertheless, nonetheless, notwithstanding, on the contrary, otherwise, still, though, yet.
- **Emphasis:** above all, besides, even more, in addition to this, more important, to repeat.
- **Example:** for example, for instance, in fact, indeed, of course, specifically, that is, to illustrate.
- **Purpose:** because, for this purpose, for this reason, to this end, with this object.
- **Place:** above, adjacent to, below, beyond, farther on, here, nearby, on the other side, opposite to, there, to the south.
- **Summary or conclusion:** as I have said, consequently, for these reasons, in any event, in brief, in conclusion, in other words, in short, in summary, to sum up, on the whole, that is, therefore.
- **Time:** after, after this, afterward, at last, at length, before, formerly, from now on, immediately, in the meantime, in the past, later, meanwhile, now, presently, previously, since, since then, soon, subsequently, then, thereafter, ultimately, while.

From Sally Barr Ebest, et al. Writing from A to Z: The Easy-to-Use Reference Handbook. 2nd ed. Mountain View, CA: Mayfield Publishing Co., 1997, and Walter Pauk, How to Study in College, 5th ed. Boston: Houghton Mifflin Co., 1993.

A WRITER'S CHECKLIST FOR SUCCESS

Before submitting your essay, you should be able to answer "yes" to all of the following questions:

- _____ Did you write your name and other identifying material on the work?
 - _____ Are all pages numbered and in order?
 - _____ Have you correctly spelled the name of the person who is receiving your work?
 - _____ If you typed, did you choose a font that is appropriate to the task and easy to read?
 - _____ If handwritten, is your work neat, legible, and written in black or blue ink?
 - _____ Is your paper double-spaced and written on only one side of the page?
 - _____ Have you left sufficient margins on all edges of your paper?
 - _____ Have you read your work aloud at least once to "hear" your writing?
 - _____ Having read the assignment carefully, did you respond to the task appropriately?
 - _____ Did you use specific details and examples to fully support your ideas?
 - _____ Did you organize your writing with a strong introduction, body, and conclusion?
 - _____ Did you choose specific words that are appropriate for your audience and purpose?
 - _____ Did you vary your sentences to make your writing interesting to read?
 - _____ Does your writing end with an effective closing statement that reinforces your thesis?
 - _____ Have you carefully re-read your work at least once (preferably after setting it aside) to check for spelling, punctuation, and grammar errors?
- Note: It is often helpful to have your essay proofread by another reader.
- _____ If you've made any last-minute corrections, are they neatly done?
 - _____ If you consulted any outside sources, did you use proper citation and attach a works cited page and/or bibliography page?

If you can answer "yes" to all of the above questions, you can turn in your work with confidence!

CORRECTION CODES

These symbols correspond to areas where your essay can be improved.

TH	Thesis is unclear or incomplete.		
TS	Topic sentence is weak or unclear.		
CD	This paragraph lacks sufficient concrete detail/evidence to prove your point.		
CM	This paragraph lacks sufficient commentary. Elaborate.		
TR	Transition(s) between paragraphs or ideas is missing or weak.		
PR	Pronoun reference is unclear (no antecedent); use a specific noun. Pronouns should agree with their antecedents in number.		
K	Sentence is awkward or unclear. Avoid ambiguous language and awkward phrasing.		
W	Sentence is too wordy; be concise.		
Y	Do not write in second person (you); use first or third person as appropriate.		
SV	Faulty agreement. Subject and verb should agree in number.		
OT	Off-topic. Focus on topic; eliminate extraneous information.		
CS	Combine sentences; form compound and complex sentences.		
HP	Write in the historical present; use present tense when referring to literature.		
H	Homophone error (its/it's; there/their/they're; right/write).		
WW	Wrong word; word choice in this context is questionable or improper.		
Sl	Slang, which is inappropriate in a formal composition.		
Dg	Dangling modifier.	MM	Misplaced modifier.
//	Write in parallel structure.	^	Insert missing elements.
C	Capitalization error.	T	Tense shift.
U	Usage error.	FR	Sentence fragment.
P	Punctuation error.	RO	Run-on sentence.
S	Spelling error.	V	Incorrect verb form.
Abb	Avoid the use of abbreviations.	AC	Add a comma.
Pl	Pluralization error.	DC	Delete a comma.
¶	Create new paragraph.	R	Redundant.

ESSAY CORRECTION PROCEDURES

1. The errors in your essay are marked with letter codes.
2. Consult The Writer's Handbook to decipher the codes.
3. For each sentence in which errors are marked, follow these steps:
 - Write the sentence as it appears in the essay, complete with errors and codes or comments.
 - Write the codes and corresponding rules or explanations.
 - Write a corrected version of the sentence.
4. Proceed through your essay in systematic order. If questions are raised about the content of the essay, address those concerns as well.
5. Group all spelling errors together at the end of your essay corrections.
Write each misspelled word correctly five times.
6. Attach completed corrections to the **back** of the essay and return for final scoring.

EXAMPLES

FR

When I went to the circus.

FR = Sentence fragment.

My childhood dream of riding on an elephant finally came true when I went to the circus.

P

HP S

P

R

Darcys proposal to Elizabeth was totally disrespectful. And the sad thing is, he's totally

S

RO

V

oblivious to the dammage he is causing, sometimes the truth were better left unsaid!

P = Punctuation

HP = Historical Present

P = Punctuation

R = Redundant

V= Incorrect verb form.

RO = Run On Sentence

Darcy's proposal to Elizabeth is totally disrespectful, and the sad thing is, he's completely oblivious to the damage he is causing. Sometimes the truth is better left unsaid!

Spelling Errors:

totally = totally, totally, totally, totally, totally

dammage = damage, damage, damage, damage, damage.

STUDY SKILLS

HOW TO READ A TEXTBOOK

Reading a textbook is different from reading a book for pleasure. Textbooks are heavy on facts and concepts. Our first task is to understand these facts and concepts; our second task is to figure out how they relate to what we already know. The only way to accomplish this is to become active readers.

Have you ever read three or four pages and then sat back and asked yourself, "What did I just read?" If your answer is, "Yes," then you are probably not an active reader. SQP2RS is the answer to your problem! What is SQP2RS? It means Survey, Question, Predict, Read, Respond, and Summarize. Using this method developed by Dr. MaryEllen Vogt, you will not only read faster, but you'll remember what you've read.

SURVEY: Before you actually begin, leaf through the section you are about to read. Scan the headings. Glance at the pictures and charts. Read the captions underneath. What is the author writing about? Notice **boldface** and *italicized* words, and "phrases in quotation marks." Glance at the notes at the bottom of the page to bolster your vocabulary. Look over the review questions. These give a very good hint about what is important in the chapter. Chapter summaries also provide an important overview and prepare you to understand what you are about to read.

Benefits of Surveying:

- creates a background so words, ideas, and concepts are not completely new
- provides advance organizers so you can relate items to each other
- limbers your mind; gets you ready to be an active reader

QUESTION: Based on your survey, write several questions you think you'll be able to answer *after* reading the text. (Don't bother writing questions you can already answer.)

PREDICT one to three things you will learn.

READ the section to answer the questions you have posed. Stop at the end of the section. Write down important words. (This is called a VSS sheet = Vocabulary Self-Selection sheet).

RESPOND to questions and determine which were answered in the text. If you are reading at home, ask yourself each question out loud and respond out loud. Check the book to see if your answer is correct. If your answer is incorrect, pose the question to yourself once more out loud and respond with the correct answer. Write each answer below the appropriate question. Pose additional questions that arose as you read. Eliminate questions that did not prove useful. If you are working in class, follow your teacher's lead. (See the charts on the next two pages.)

SUMMARIZE: State the main ideas of the section. Consider how the points made in this section relate to other points you have read in the preceding sections.

OTHER HINTS: Always read your assignment as soon as you can after it has been made so that remarks made in class are fresh in your mind and can be related to the reading material. Just before class begins, review your preceding lecture notes and the questions and answers from your SQP2RS notes. While the SQP2RS method sounds time-consuming, it will actually save you time because you will learn more along the way and retain information longer. You will only have to read a chapter once, and your study sessions will consist of simple review instead of hectic cramming!

SQP2RS

- **SURVEY** the text (one minute).
- **QUESTIONS** we think we can answer after reading the text that we cannot answer now.
- **PREDICT** one to three things we will learn.
- **READ** the text:
 - alone
 - as the teacher reads aloud
 - in a small group
 - with a partnerWrite a VSS sheet
(Vocabulary Self-Selection)
- **RESPOND** to questions and determine which were answered in the text.
As a whole class, review questions yet to be answered or eliminated.
- **SUMMARIZE** what has been read, using responses to previous questions.



(from Dr. MaryEllenVogt)



Reading Process for Expository Text

S Q P 2 R S

Survey
Allow 1 minute

Predictions
I will learn...

Read
Use a VSS sheet

Respond
to your questions

Summarize
Paragraph,
outline,
graphic organizer

Questions
From beginning,
middle, end of
material

Record class questions
Answer after reading text

From: Read-2-Succeed
Reading Intervention
Dr. MaryEllen Vogt

NOTE TAKING STRATEGIES
HOW TO LISTEN DURING A LECTURE

LISTENING is the first step to good note taking. In order to take effective notes, you have to know what you are listening for. Hearing is not listening. Hearing is something you do without thinking. Listening is making meaning out of what you hear.

ESTABLISH BACKGROUND INFORMATION on which you can build meaning. Before class, look over your notes from the last lecture and review what you learned. Be sure you have read the assignment using the SQP2RS method. Review your SQP2RS questions and answers, and your VSS sheet. This will make it easier for you to connect what the instructor says today with past lectures using ideas and terms that are already familiar to you.

FOCUS YOUR ATTENTION on the lecture. If your mind wanders, you will slip into hearing rather than listening mode, and information will literally go in one ear and out the other. Listening allows the words your instructor is speaking to enter into your short-term memory where they are turned into ideas, which can then be processed and filed by association in your long-term memory.

LISTENING FOR KEY WORDS

EXAMPLES: to illustrate, for example, for instance, here's an analogy

SEQUENCE: first, second, third, finally, before, after, formerly, subsequently, prior, meanwhile

CHARACTERISTICS: descriptive words (especially superlatives) greatest, longest, highest, most enduring, most effective, important, definitive, quintessential, etc.

DEFINITIONS: which means, is a synonym for, which includes the following elements, which is the opposite of, which is another word for, which can also mean

CAUSE AND EFFECT: cause, reason, factor, source, influence, impact, effect, result, consequence, therefore, as a result of, if . . . then, accordingly, thus, so

CONTRAST: on the other hand, in contrast, conversely, pros and cons

EMPHASIS: more importantly, above all, remember this, please note

REPETITION: in other words, which simply means, that is, briefly, basically, in essence

SWIVEL WORDS: however, nevertheless, yet, but, still, although, otherwise

SUMMARY WORDS: in a nutshell, to sum up, in conclusion

TEST CLUES: This is important. Remember this. You'll see this again. Here's a pitfall.

INSTANT REPLAY: As soon as possible after the lecture, mentally replay the hour. Ask yourself: "What was the lecturer's main point? What was the central theme? What did I learn? How does this relate to what I already know?" Review your notes within twenty-four hours. Fill in the blanks (anything you abbreviated).

NOTE TAKING STRATEGIES
HOW & WHAT TO WRITE

1. Use standard 8 1/2" x 11" lined binder paper.
2. Use a loose-leaf binder rather than bound notebooks. This permits the shifting of notes and the insertion of handouts and/or missed lecture notes.
3. Label all notes with date and topic. Be specific. Write "Imagery in Macbeth." Do not write simply "English Notes."
4. Start the notes for each day on a separate page. This leaves room for review notes.
5. Keep all of your notes in chronological order. Do not separate your notebook into sections for notes, handouts, exams, etc. unless otherwise instructed.
6. If possible, keep a separate binder for each course you are taking. If you use one binder for all of your classes, then use dividers to create a separate section for each course.
7. Take brief notes; use key words. An exact stenographic record of the lecture/presentation is neither required nor desired. If you try to record information word-for-word, you will be unable to focus your full attention on the broader scope of the lesson.
8. Translate the lecture into your own words. When directed, record definitions verbatim.
9. Develop a set of abbreviations and symbols and use them consistently.
10. The most important element of successful note taking is organization. Use a formal or informal outline and/or diagram system that is meaningful to you and that distinguishes between major and minor points. If your notes will be collected by the teacher, ask for clarification regarding which formats are acceptable to him/her.
11. Look for structure in the presentation. Concentrate on the topic of the discussion. If a presentation or film lacks clear organization, take notes as best you can and reorganize the information later. Don't give up because the organization is not what it should be.
12. If you miss a point during a lecture, leave a blank space in your notes and fill it in later.
13. Use various cues to spot important points: i.e., title and introduction, repetition of key points, summaries, key words, voice inflections, pauses, etc. (See LISTENING FOR KEY WORDS on the previous page.)
14. Review and revise your notes as soon as possible after taking them. If you let them sit for a few days, they will get "cold" and lose meaning.
15. If you miss a lecture, film, or presentation, borrow and copy the notes of a fellow student who you know takes good notes. Return them promptly. Request handouts from the teacher. File this information in the appropriate chronological order within your notes.
16. Review your notes carefully and frequently. Several short reviews spaced over time are much more effective than one long study session the night before the exam.

OUTLINING

Outlining is a flexible tool for organizing information. Its uses include prewriting for essays, recording data during lectures and discussions, and summarizing main points in your readings.

The two most popular outline formats are demonstrated below. Note: in most outlines, key words and fragments are the preferred forms of encapsulating information. If your instructor prefers sentence outlines, follow punctuation rules.

FORMAL OUTLINE

- TITLE
- I. Major Point
 - A. Major Sub-Point
 - 1. Detail
 - 2. Detail
 - a. Detail
 - b. Detail
 - 1) Detail
 - 2) Detail
 - B. Major Sub-Point
 - 1. Detail
 - 2. Detail
 - II. Major Point.
(Continue in this fashion)

INFORMAL OUTLINE

- TITLE
- MAJOR POINT
 - Major Sub-Point
 - Detail
 - Detail
 - detail
 - detail
 - detail
 - detail
 - Major Sub-Point
 - Detail
 - Detail
 - MAJOR POINT
(Continue in this fashion.)

The Formal Outline is the more rigidly structured of the two. If you wish to elaborate on any main point, you must list at least two sub points beneath it. In other words, every "I" must have a "II" and every "A" must have a "B," etc. If you cannot separate the additional information into two distinct ideas, include the information within the preceding level. See the sample outline below.

William Shakespeare

- I. William Shakespeare's private life is somewhat of a mystery.
 - A. Spent early life in Stratford-on-Avon
 - 1. Born April 23, 1564
 - a. Father, John, was a prosperous glover and alderman
 - b. Attended local grammar school
 - 1) Read Virgil in Latin original, Homer in Latin translation
 - 2) Study of history influenced his success as playwright
 - a) Many plots based on Holinshed's Chronicles ****
 - 2. At age 18, married "in haste" to Anne Hathaway, 8 yrs. his senior
 - B. "Lost years" from 1585-1592 (Obviously, this section is too brief.)
- II. Shakespeare rises to fame in London (etc.)

**** Every "a" must have a "b," so this line cannot stand on its own;** it must be included in the line directly above, becoming instead:

- 2) Study of history = success as playwright; plots based on Holinshed's Chronicles.**

The Informal Outline relies on the use of capital letters, underlining, and proximity to the left-hand margin to signify the relative importance of information. When using this format, you are encouraged to develop your own additional signals and abbreviations; use arrows, equal signs, diagrams, etc. Also, you do not need to be concerned with how many details you list under each heading.