

English Language Arts Writing Rubric

SKILL AREA	LEVEL 6 RESPONSES	LEVEL 5 RESPONSES	LEVEL 4 RESPONSES	LEVEL 3 RESPONSES	LEVEL 2 RESPONSES	LEVEL 1 RESPONSES
Meaning: the extent to which the writing exhibits sound understanding, interpretation, and/or analysis of the writing task and topic	<ul style="list-style-type: none"> • reveal an accurate and in-depth understanding of the writing task and topic • make insightful interpretations, observations, and/or analyses of key ideas and concepts 	<ul style="list-style-type: none"> • convey an accurate and complete understanding of the writing task and topic • make clear and explicit interpretations, observations, and/or analyses of key ideas and concepts 	<ul style="list-style-type: none"> • convey an accurate understanding of the writing task and topic • make partially explained interpretations, observations, and/or analyses of key ideas and concepts 	<ul style="list-style-type: none"> • convey a mostly accurate understanding of the writing task and topic • make few or superficial interpretations, observations, and/or analyses of key ideas and concepts 	<ul style="list-style-type: none"> • convey a confused or largely inaccurate understanding of the writing task and topic • make unclear or unwarranted interpretations, observations, and/or analyses of key ideas and concepts 	<ul style="list-style-type: none"> • provide no evidence of understanding the writing task or topic • make no interpretations, observations, and/or analyses of key ideas and concepts
Development: the extent to which ideas are elaborated using specific and relevant details and/or evidence to support the writing topic	<ul style="list-style-type: none"> • develop ideas clearly and fully, effectively integrating a wide range of relevant and specific details and/or evidence 	<ul style="list-style-type: none"> • develop ideas clearly and consistently, using relevant and specific details and/or evidence 	<ul style="list-style-type: none"> • develop some ideas more fully than others, using relevant details and/or evidence 	<ul style="list-style-type: none"> • develop ideas briefly or partially, using some details and/or evidence 	<ul style="list-style-type: none"> • are incomplete or largely undeveloped; and details and/or evidence are vague, irrelevant, repetitive, or unjustified 	<ul style="list-style-type: none"> • are minimal, with no evidence of development
Organization: the extent to which the writing exhibits direction, shape, and coherence	<ul style="list-style-type: none"> • convincingly establish and effectively maintain a clear and appropriate focus • exhibit logical and coherent structure through skillful use of appropriate devices and transitions 	<ul style="list-style-type: none"> • establish and maintain clear and appropriate focus • exhibit a logical sequence of ideas through use of appropriate devices and transitions 	<ul style="list-style-type: none"> • establish and maintain a clear and appropriate focus • exhibit a logical sequence of ideas but may lack internal consistency 	<ul style="list-style-type: none"> • establish, but fail to maintain, an appropriate focus • exhibit a basic structure but may include some inconsistencies or irrelevancies 	<ul style="list-style-type: none"> • lack an appropriate focus but suggest some organization, or suggest a focus but lack organization 	<ul style="list-style-type: none"> • show no focus or organization
Language: the extent to which the writing reveals an awareness of audience and purpose through use of words, sentence structure, and sentence variety	<ul style="list-style-type: none"> • are stylistically sophisticated, using language that is precise and engaging, with notable sense of voice and awareness of audience and purpose • vary structure and length of sentences to enhance meaning 	<ul style="list-style-type: none"> • use language that is fluent and original, with evident awareness of audience and purpose • vary structure and length of sentences to control rhythm and pacing 	<ul style="list-style-type: none"> • use appropriate language, with some awareness of audience and purpose • occasionally make effective use of sentence structure or length 	<ul style="list-style-type: none"> • rely on basic vocabulary, with little awareness of audience or purpose • exhibit some attempt to vary sentence structure or length for effect, but with uneven success 	<ul style="list-style-type: none"> • use language that is imprecise or unsuitable for the audience or purpose • reveal little awareness of how to use sentences to achieve an effect 	<ul style="list-style-type: none"> • are minimal • use language that is incoherent or inappropriate
Conventions: the extent to which the writing exhibits conventional spelling, punctuation, paragraphing, capitalization, grammar, and usage	<ul style="list-style-type: none"> • demonstrate control of the conventions with essentially no errors, even with sophisticated language 	<ul style="list-style-type: none"> • demonstrate control of the conventions, exhibiting occasional errors only when using sophisticated language 	<ul style="list-style-type: none"> • demonstrate partial control, exhibiting occasional errors that do not hinder comprehension 	<ul style="list-style-type: none"> • demonstrate emerging control, exhibiting frequent errors that hinder comprehension 	<ul style="list-style-type: none"> • demonstrate lack of control, exhibiting frequent errors that make comprehension difficult 	<ul style="list-style-type: none"> • illegible or unrecognizable as literate English

Standards-Based Writing Outcomes

GENRE: Expository

STANDARD #1:

Information & Understanding

STANDARD #3:

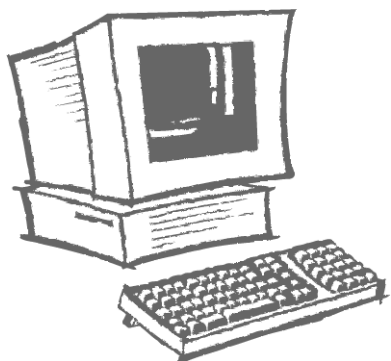
Critical Analysis & Evaluation

ESSENTIAL SKILLS & CONCEPTS:

- Establish topic, audience, and purpose by conducting research and accessing technological resources; by responding to an article, graph, or prompt; and/or by drawing from personal experience
- Discriminate between relevant and irrelevant details & facts and opinions, as well as discern the quality and reliability of information sources
- Engage the reader by establishing a context and using an appropriate tone based on an awareness of the audience and the purpose
- Formulate and maintain a controlling idea or thesis, making the topic and purpose clear to the reader and conveying an individual perspective or insight into the topic
- Choose an appropriate organizational structure given the topic, audience, and purpose (e.g., thesis/support, compare/contrast, cause/effect, parts/whole, deductive/inductive) & organize ideas into well-developed paragraphs (e.g., claim, evidence, interpretation)
- Analyze, interpret, synthesize, and incorporate carefully chosen examples, facts, reasons, descriptions, definitions, and/or anecdotes in support of the controlling idea
- Distinguish between, and effectively employ, paraphrasing and the use of direct quotations from various sources
- Employ correct bibliographic format to cite sources of information
- Utilize vivid and precise language with an awareness of the denotative, connotative, figurative, and symbolic meaning of words
- Utilize sentence structures and transitional devices that are suited to the writer's topic, audience, and purpose
- Include an appropriate conclusion (e.g., summary/synthesis, implication/consequence, projection/prediction)
- Evaluate the clarity and cohesiveness of the written piece using models and agreed upon criteria & use those judgments to further revise and improve the piece
- Demonstrate control over the conventions of standard English

WRITING TASKS

- Research report
- Classification essay
- Contrast description
- Memoir
- Autobiographical Phase
- Personal credo
- Newspaper article
- Cause/effect essay
- Reflective essay
- Biographical report
- Definition essay
- Deposition
- Explanation of process essay



KNOW?

DID YOU

'Stewardesses' is the longest English word that is typed with only the left hand.

Standards-Based Writing Outcomes

GENRE: Literary Analysis

STANDARD #2:

Literary Response & Expression

STANDARD #3:

Critical Analysis & Evaluation

ESSENTIAL SKILLS & CONCEPTS:

- Establish topic, audience, and purpose in response to one or more literary texts of various genres using prompts provided by the teacher and prompts that students generate
- Engage the reader by establishing a context and using an appropriate tone based on an awareness of the audience and the purpose
- Extrapolate, generalize, and transfer concepts and themes from literature to observations about culture, society, and humanity
- Formulate and maintain a controlling idea or thesis that establishes a critical stance and/or offers an interpretation of the text(s) based on the principal features of the genre(s)
- Analyze, interpret, and synthesize carefully chosen textual evidence beyond a literal level and in support of the controlling idea
- Incorporate explications of the literary elements and techniques employed by the author(s) and explain their effect on the work(s) as a whole
- Choose an appropriate organizational structure given the topic, audience, and purpose
- Organize ideas into well-developed paragraphs (e.g., claim, evidence, interpretation)
- Employ transitional devices within and among paragraphs that are suited to the writer's topic, audience, and purpose
- Include an appropriate conclusion that extends the insights offered in the controlling idea
- Utilize vivid and precise language with an awareness of the denotative, connotative, figurative, and symbolic meaning of words to control tone and reveal the writer's voice
- Vary sentence patterns to establish emphasis, to control pacing, and to reveal the writer's voice
- Evaluate the insight, evidence, and fluency of the literary analysis using models and agreed upon criteria & use those judgments to further revise and improve the piece
- Demonstrate control over the conventions of standard English

WRITING TASKS

- Analysis of multiple works or genres from one or more time periods (e.g., poetry & prose, fiction & nonfiction, print & non-print media)
- Analysis of literary elements & devices in one or more literary works (e.g., setting, characterization, conflict, diction/tone, symbolism, structure/form, imagery, symbolism, theme)
- Response to literary criticism or a critical review of a work
- Critical lens essay
- Critical stance essay (e.g., gender, historical, sociological, mythical, psychological)
- Critical review of a literary text/performance (e.g., book review, movie review, theater review)
- Personal response to literary text



Standards-Based Writing Outcomes

GENRE: Persuasion

STANDARD #3:

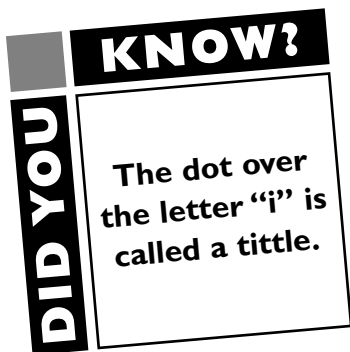
Critical Analysis & Evaluation

ESSENTIAL SKILLS & CONCEPTS:

- Establish topic, audience, and purpose by analyzing an issue or subject from various perspectives
- Discriminate between facts and opinions related to the topic and evaluate their respective relevance given the audience and purpose
- Engage the reader by establishing a context and using an appropriate tone based on an awareness of the audience and the purpose
- Develop a controlling idea that takes a clear and knowledgeable position on the topic
- Choose an appropriate organizational structure given the topic, audience, and purpose (e.g., thesis/support, compare/contrast, cause/effect, problem/solution, deductive/inductive) & organize ideas into well-developed paragraphs (e.g., claim, evidence, interpretation)
- Synthesize and incorporate carefully chosen evidence, facts, reasons, examples, and/or definitions from one or more sources in support of the controlling idea
- Recognize and refute standard propagandistic devices
- Choose and employ specific rhetorical devices to support assertions and strengthen persuasiveness of the argument (e.g., appeal to logic, emotion, or commonly held beliefs; expert opinions; anecdotes) based on the topic, audience, and purpose
- Anticipate and address reader concerns and/or refute counter arguments
- Utilize vivid and precise language with an awareness of the denotative, connotative, figurative, and symbolic meaning of words
- Utilize sentence structures and transitional devices that are suited to the writer's topic, audience, and purpose
- Include an appropriate conclusion (e.g., summary, appeal, call for action)
- Evaluate the persuasiveness of the argument using models and agreed upon criteria & use those judgments to further revise and improve the argument
- Demonstrate control over the conventions of standard English

WRITING TASKS

- | | |
|---------------------------|--------------------------------------|
| • Position paper | • Proposal |
| • Editorial | • Letter of complaint |
| • Problem/solution essay | • Recommendation/review |
| • Evaluate product/policy | • Award nomination |
| • Argumentative essay | • Charity essay |
| • Social issue essay | • Advertisement (critique/construct) |



Standards-Based Writing Outcomes

GENRE: Creative & Expression

STANDARD #2:

Literary Response & Expression

STANDARD #4:

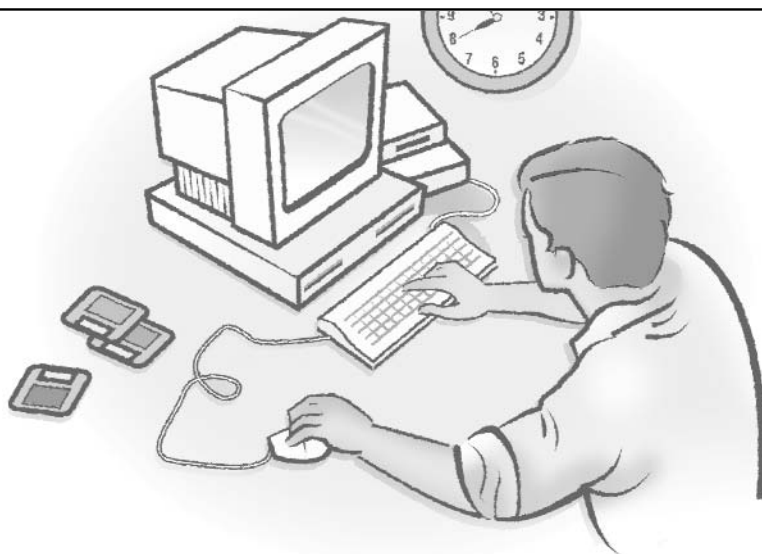
Social Interaction

ESSENTIAL SKILLS & CONCEPTS:

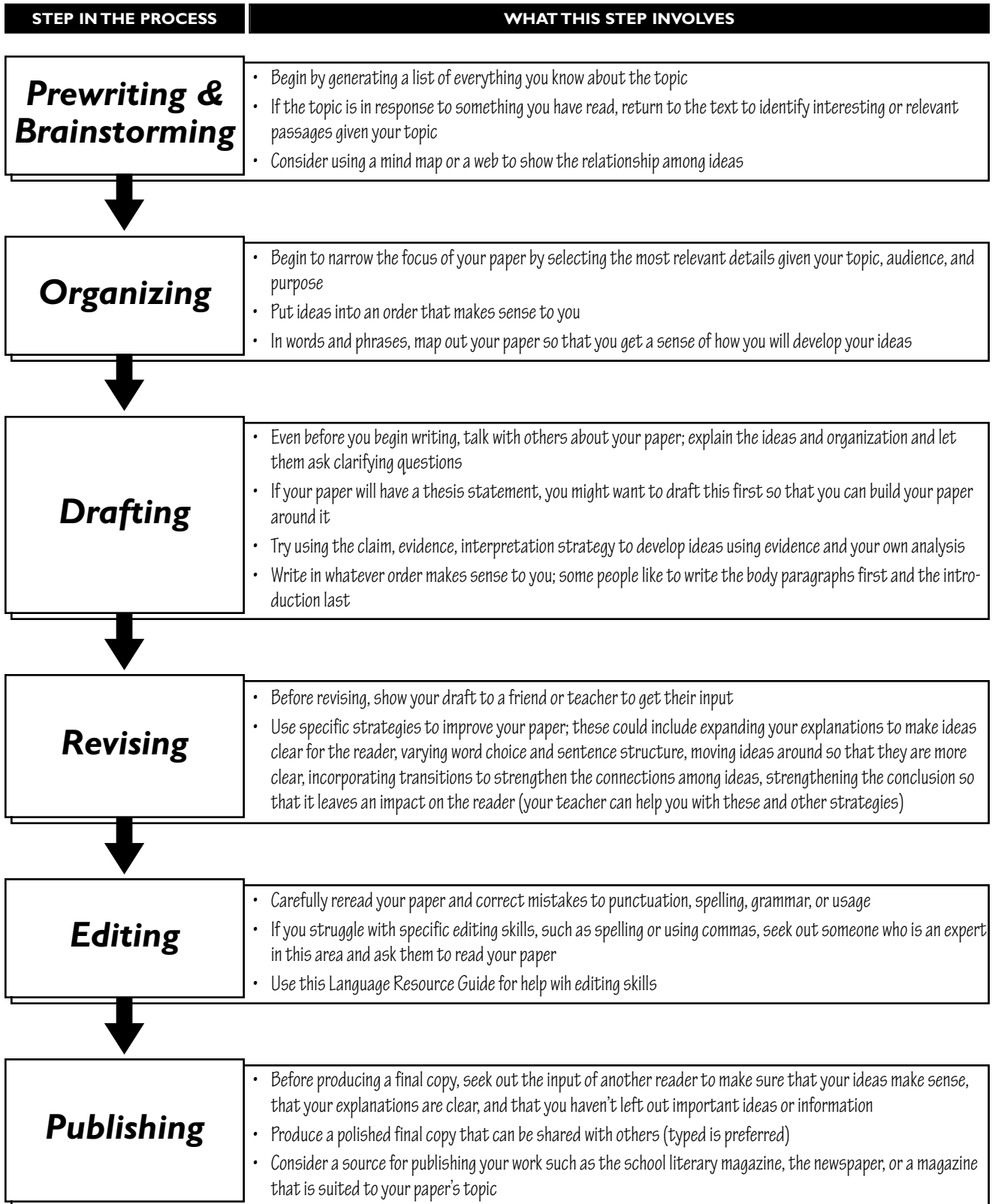
- Choose a creative or expressive form suited to the topic, audience, or purpose:
 - Narrative form: short story, fable, myth, script
 - Poetic form: free verse, sonnet, lyric, narrative, ode, sestina
 - Letter form: personal letter, thank you letter, email, recommendation
 - Speech form: commemoration, dedication, encomium, eulogy
- Engage the reader by establishing a context, using an appropriate tone, conveying a mood, and revealing the author's distinct voice based on an awareness of audience, topic, and purpose
- Choose an appropriate organizational structure or format based on the principal literary elements of the genre
- Employ literary techniques suited to the genre and to the writer's purpose (e.g., diction, figurative language, symbolism, irony, etc.)
- Utilize vivid and precise language with an awareness of the denotative, connotative, figurative, and symbolic meaning of words
- Vary sentence structures for deliberate stylistic effects
- Employ transitional devices that are suited to the writer's topic, audience, and purpose
- Evaluate the creativity and/or expressiveness of the product using models and agreed upon criteria & use those judgments to further revise and improve the piece
- Demonstrate control over the conventions of standard English

WRITING TASKS

- Poetry (free verse, sonnet, lyric, narrative, ode, sestina)
- Narrative (1st person, 3rd person, interior monologue)
- Dramatic script
- Fable, myth, and folk tale
- Satire & parody
- Advertisement (critique/construct)
- Persona writing (eulogies, diary entries, letters, narratives)
- Speeches (commemoration, dedication, encomium, eulogy)
- Personal letters & correspondence
- Character sketch
- Historical persona
- Personal statement (college essay)



Writing Process Graphic Organizer



Outlining

An outline can be an effective prewriting strategy. As you can see in the following model, the main ideas of a subject take Roman numerals. Sub-points under each main idea take capital letters and are indented. Sub-points under the capital letters, if any, take numbers and are further indented.

Based on MLA style, here is a tentative outline for a paper on the effects of El Niño:

I. MAIN IDEA	I. Disastrous Weather Effects
A. Supporting idea to I 1. sub-point to A 2. sub-point to A	A. December Ice Storm in Maine 1. huge power outage 2. schools out 2 wks
B. Supporting idea to I 1. sub-point to B 2. sub-point to B	B. Rains in CA 1. mudslides 2. highways ripped apart
C. Supporting idea to I 1. sub-point to C 2. sub-point to C a. sub-point to 2 b. sub-point to 2	C. Weather in FL 1. Killer tornadoes 2. freeze in March a. dead oranges b. costs of other fruits
II. MAIN IDEA	II. Not so bad effects
A. Supporting idea to II	A. Mild winter in New England
B. Supporting idea to II	B. Flowers in Death Valley Desert
C. Supporting idea to II	C. Skiing conditions in CO
III. MAIN IDEA	III. Long-term effects
A. Supporting idea to III	A. Power lines go underground
B. Supporting idea to III 1. sub-point to B 2. sub-point to B	B. Landscape 1. trees 2. ????
IV. MAIN IDEA	IV. Really important effects
A. Supporting idea to IV	A. Sense of powerlessness
B. Supporting idea to IV	B. Fear of next winter

Developing a Paragraph: CEI

A simple strategy that can help you to develop a paragraph is called CEI (Claim, Evidence, Interpretation). This basic structure can be used for many different types of writing, including paragraphs about literature, paragraphs in DBQs, or, as in the example below, paragraphs in a reflective essay.

CLAIM: A specific statement that will be the focus of the paragraph

EVIDENCE: Specific examples that support the claim, often including specific quotations or details

INTERPRETATION: Explanation of what the claim and evidence reveal, often including analysis by the writer to reveal his/her thinking; the “so what” of the paragraph

Sample CEI Paragraph

CLAIM → My use of prewriting strategies has been a particular strength for me this year. For example, before writing my short story, I took the time to complete a storyboard with specific details in chronological order. As I completed the storyboard in note form, I was able to move ideas around and see how my narrative could be developed so that I could include interesting twists and turns. In an essay I wrote on The Diary of Anne Frank, I created a web of ideas to explore what lessons today’s teenagers could learn from Anne. From the web I created, I was able to choose the strongest reasons to develop my ideas and support

EVIDENCE }

INTERPRETATION { my opinion. As a result of using these prewriting strategies, I found that the actual writing of two pieces was easier. I was able to concentrate on the wording of my ideas as I drafted because I had taken the time to put ideas on paper and plan the development and organization before I started writing. Looking back at my prewriting during the revising stage also helped me see where I had gaps in my ideas that needed to be further explained.

Sentence Sense

So what are the basic building blocks of a sentence? Think 1, 2, 3!

WHAT'S IT CALLED?	WHAT IS IT? WHAT DOES IT DO?	WHAT DOES IT LOOK LIKE?
1. Subject	A subject tells who or what the sentence is about. It names the person or thing being talked about. It answers the question who or what?	Nancy walked to the store. She bought a candy bar.
2. Predicate	A predicate tells what is being said about the subject (what the subject does or did or what the subject is or was).	Nancy walked to the store. She bought a candy bar.
3. A Complete Thought	In order for a sentence to be complete, it must have a subject, a predicate, and <i>express a complete thought</i> .	Nancy walked to the store. <i>We know who the sentence is about and what she did: a complete thought</i>

Run-Ons and Fragments and How to Fix Them

RUN-ON	HOW TO FIX IT
<p>A run-on sentence is really two or more sentences (or independent clauses) that run together without the proper punctuation to join them.</p> <p><i>It may rain today take your umbrella.</i></p> <p>At first, that may look like one sentence, but it's really two independent clauses with no punctuation to join them together.</p>	<p>First, decide what the separate sentences are. Where does the first sentence end, and where does the second sentence begin?</p> <p><i>It may rain today/take your umbrella</i></p> <p>Then fix the run-on sentence in one of three ways:</p> <ol style="list-style-type: none"> 1) Join the two sentences with a comma and a conjunction. <i>It may rain today, so take your umbrella.</i> (A comma by itself is not strong enough to join the two parts together. You must use both a comma and a conjunction.) 2) Join the two sentences with a semicolon. <i>It may rain today; take your umbrella.</i> 3) Make two separate sentences. <i>It may rain today. Take your umbrella.</i>

TIP TO TAKE

Try reading essays out loud to catch run-ons. When your voice stops, it is probably the end of a complete thought.

FRAGMENT	HOW TO FIX IT
<p>A fragment is not quite a whole sentence because it is missing either the subject or the main verb. Even if the group of words begins with a capital letter and has a punctuation mark at the end, it is still a fragment if either the subject or the main verb is missing.</p> <p><i>Slipping down the muddy bank and plopping into the river.</i> Who is slipping and plopping? The subject is missing.</p> <p><i>Belinda, who came all the way from South Africa by plane.</i> What about her? What did she do? The predicate is missing.</p>	<p>Add the missing subject or predicate so that the sentence makes complete sense, or take out a word that is keeping it from being a complete sentence.</p> <p>A hippo in a tutu was slipping on the muddy bank and plopping into the river.</p> <p>Belinda came all the way from South Africa by plane.</p> <p>Belinda, who came all the way from South Africa by plane, had never seen snow before.</p>

TIP TO TAKE

Try reading essays out loud to catch fragments. It sometimes helps to use the phrase "It is true that..." (insert the sentence that could be a fragment).

DID YOU KNOW?

The longest one-syllable word in the English Language is "screeched."

Sentence Patterns

On the following pages, you will see several different sentence patterns that effective writers learn to manipulate to create writing that is rich in content and style. The idea here is to use these patterns to revise your writing so that your sentences are more varied and expressive. You may already use some or many of these effective patterns, so choose ones that are new or provide a challenge for you. Rather than studying the descriptions of each sentence pattern, start simply by imitating the examples in the right-hand column. Once you are comfortable creating your own sample sentences, you can refer to the explanations of each sentence pattern as needed.

#	WHAT IS IT?	WHAT DOES IT LOOK LIKE?
1	<p>Compound Sentence Joined by a Semicolon: Use this pattern when you have two complete sentences that are so closely related in content that they should not be separated; they “belong” together. A semicolon is like a “half-period” — a cross between a strong period and a weak comma. Use it when you could use a period, but you feel the two ideas deserve to be together.</p>	<p>The scarlet and gold leaves of the maples and oaks are a work of art; they paint their hues on a canvas of clear blue sky.</p> <p>The waves crashed on the rocks below; the noise deafened all but the most vocal seagulls.</p>
2	<p>Compound Sentence Joined by Colon: Use a colon between independent clauses if the second one summarizes or explains the first. This pattern is very similar to pattern 1. Again, you have two complete sentences, each containing its own subject and verb and each expressing a complete thought. This time, however, the first sentence introduces the second. It signals the reader to expect an explanation or illustration of the first. The colon is a very formal type of punctuation, so use it sparingly and only when a period could be used.</p>	<p>September 11th, 2001 was a tragic day for all Americans: it shook our sense of safety and security and left us vulnerable.</p> <p>Your answer leaves me encouraged: I now have a reason to hope where I had not hoped before.</p>
3	<p>Compound Sentence with Elliptical Construction: Don’t let the word “elliptical” throw you. It simply means that something has been omitted. That’s the best part of this construction because when you leave a word or words out, you add power to your sentence. The regular rhythm of reading is interrupted; therefore, your reader perks up and pays attention.</p>	<p>A soccer team has a coach; a baseball team, a manager.</p> <p>I was eight; my brother, almost a head taller than me, only six.</p>
4	<p>A Series Without a Conjunction: Use this pattern when you have three or more words or phrases that you want to connect in a way other than the typical construction using a conjunction. This pattern can add drama and power to a simple series by creating a staccato rhythm, which will make your reader give equal thought to all parts of the series.</p>	<p>Joking, laughing, crying, the cousins shared their memories at the reunion.</p> <p>The small groups worked carefully, diligently, sensitively.</p>
5	<p>An Internal Series of Appositives or Modifiers: Do you find yourself beginning every sentence with the subject followed by the verb? Granted, this is the most common sentence pattern in the English language, but it can get pretty boring after the first few sentences. Don’t let the term “appositive” throw you; it is simply a word or phrase that explains or identifies another noun. It gives us more information about the noun.</p>	<p>The basketball superstar, Michael Jordan, has such passion for his sport.</p> <p>The steps in building a house—finding a piece of land, deciding on a builder, getting the financing—can turn a dream into a nightmare.</p>

#	WHAT IS IT?	WHAT DOES IT LOOK LIKE?																																												
6	<p>Introductory Subordinate Clause:</p> <p>Use this pattern when you want to build to a dramatic conclusion. You make the readers anticipate the ending because it creates wonder. Just for your reference, these are the words that usually begin a subordinate clause:</p> <table> <tr> <td>after</td> <td>since</td> <td>where</td> <td>when</td> </tr> <tr> <td>although</td> <td>that</td> <td>whether</td> <td>before</td> </tr> <tr> <td>as</td> <td>though</td> <td>which</td> <td>until</td> </tr> <tr> <td>unless</td> <td>if</td> <td>because</td> <td>while</td> </tr> </table>	after	since	where	when	although	that	whether	before	as	though	which	until	unless	if	because	while	<p>As the bus careened around the bend near the cliff's edge, I slid across the seat and slammed into the emergency exit door.</p> <p>Although she worked throughout the night, she did not complete the assignment due that day.</p>																												
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although	that	whether	before																																											
as	though	which	until																																											
unless	if	because	while																																											
7	<p>Introductory Participles, Singly or in a Series:</p> <p>People like action. Verbs are action words; therefore, readers love sentences beginning with verbals. A "participle" is a word that looks like a verb (e.g., singing, raced, eaten, dealt, seen). Because the phrase begins with a word that looks like a verb, the participial phrase adds life, activity, and energy to the sentence.</p>	<p>Excited by the thoughts of the upcoming concert, the kids could barely concentrate on their reading.</p> <p>Fumbling with the year old magazine, looking for something to occupy his mind, the expectant father passed the longest hours of his life in the waiting room.</p>																																												
8	<p>Introductory Prepositional Phrase:</p> <p>We are still rearranging sentences to add variety to the beginnings. This one is fairly easy: just put a prepositional phrase at the beginning. Before you say you don't know what a prepositional phrase is . . . It is a group of words that begins with one of the following words and ends with a noun.</p> <table> <tr> <td>about</td> <td>between</td> <td>on</td> <td>above</td> </tr> <tr> <td>beyond</td> <td>over</td> <td>across</td> <td>by</td> </tr> <tr> <td>since</td> <td>after</td> <td>as</td> <td>concerning</td> </tr> <tr> <td>through</td> <td>against</td> <td>down</td> <td>throughout</td> </tr> <tr> <td>along</td> <td>during</td> <td>toward</td> <td>among</td> </tr> <tr> <td>except</td> <td>under</td> <td>around</td> <td>for</td> </tr> <tr> <td>underneath</td> <td>at</td> <td>from</td> <td>until</td> </tr> <tr> <td>before</td> <td>in</td> <td>up</td> <td>behind</td> </tr> <tr> <td>into</td> <td>upon</td> <td>below</td> <td>like</td> </tr> <tr> <td>with</td> <td>beneath</td> <td>of</td> <td>within</td> </tr> <tr> <td>beside</td> <td>off</td> <td>without</td> <td>to</td> </tr> </table>	about	between	on	above	beyond	over	across	by	since	after	as	concerning	through	against	down	throughout	along	during	toward	among	except	under	around	for	underneath	at	from	until	before	in	up	behind	into	upon	below	like	with	beneath	of	within	beside	off	without	to	<p>Underneath the tough exterior, Justin was a thoughtful, sensitive guy.</p> <p>About to start the climb, the hikers looked up longingly at the summit.</p> <p>In the dark and dingy basement, below a stack of wet newspapers, the detective found the murder weapon.</p> <p>On a dreary winter night, with the wind howling outside my window, I dreamt about warm sand, crystal blue waters, and swaying palm trees.</p>
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9	<p>Object or Complement Before the Subject and Verb:</p> <p>Well, this pattern sounds far more complicated than it really is; don't even worry about the terms. It simply reverses the normal English sentence structure; therefore, if you use it sparingly, you will achieve maximum effect. Because it sounds so unusual, readers will sit up and take notice. This pattern creates formality and power so don't use it for trivial ideas. For instance, "The car I washed." (Pretty ridiculous, eh?) Use this pattern carefully to get the full effect.</p>	<p>Normal structure: I have reached my dreams.</p> <p>Inverted structure: My dreams I have reached.</p> <p>Normal structure: I am not fearless.</p> <p>Inverted structure: Fearless I am not.</p>																																												
10	<p>A Series of Balanced Pairs:</p> <p>Sentences gain power and rhythm if their elements are uniform or parallel. Take a sentence with its subject in the normal position at the beginning of the sentence, but then multiply that noun by six. That's right, six subjects in balanced pairs. Talk about dramatic.</p>	<p>His <u>youth</u> and <u>experience</u>, his <u>intelligence</u> and <u>creativity</u>, his <u>desire</u> for revenge and <u>need</u> to be justified brought about Hamlet's downfall.</p> <p><u>Patience</u> and <u>perseverance</u>, <u>effort</u> and <u>energy</u>, <u>innocence</u> and <u>experience</u> are all ingredients for an inquiring mind.</p>																																												

#	WHAT IS IT?	WHAT DOES IT LOOK LIKE?
11	<p>Parallel Construction: Put simply, this type of construction is the ultimate in balancing the grammatical components of a sentence so that “they all match.” The parts of speech must be the same, whether it’s two nouns, two participles, three prepositional phrases, three clauses, or whatever; they need to look alike.</p>	<p>Running, yelling and laughing, the children tumbled out the door, headed for the playground.</p> <p>Down the road, up the hill and through the gate galloped the run-away horse.</p> <p>A kiss can be a comma, a question mark or an exclamation point.</p>
12	<p>Displacement of a Single Modifier: In your continued efforts to vary your sentence structure, you might want to try placing words in unusual positions. Once again, this will catch a reader’s attention. Don’t always “bury” adverbs (words that describe verbs) in the middle of the sentence. If you put the adverb first, for instance, it calls attention to that word.</p>	<p>Savagely, the mountain lion tore at the remains of the deer.</p> <p>Quietly and cautiously, I pulled the door closed and crept down the stairs.</p>
13	<p>Interrupting Between Subject and Verb: Use this pattern to create an interruption between the subject and the verb to draw attention to the words that create the interruption. You can interrupt with adjectives, participles, or questions.</p>	<p>John—thoughtful, kind, generous—never said a mean word about anyone.</p> <p>A red rose petal, lying still on the damp ground, made her think of her lost love.</p>
14	<p>Repetition of a Key Word: Sometimes when you repeat a word over and over, it indicates a weak vocabulary; however, repetition of a significant word drives home the meaning to the reader; it grants power and emphasis to the word.</p>	<p>Nature provides us with food—food for the body, food for the heart, food for the soul.</p> <p>He possessed courage—the courage to risk, the courage to love, the courage to cry.</p>
15	<p>Short, Simple Sentences for Dramatic Effect: The trick to effective writing is the selection of the structure which best conveys your meaning. You have explored several complex, sophisticated structures and they all are important tools for your repertoire. However, don’t underestimate the power of the simplest sentence you can craft.</p>	<p>All is not lost.</p> <p>You lied.</p> <p>It’s over.</p>
16	<p>The Deliberate Fragment: Yes, you can use a fragment—only if it conveys dramatic effect—and if it is rare. Overuse may just indicate that you don’t know the difference between a fragment and a complete sentence. So, use judiciously. Notice that even though these are fragments, a period is still used at the end. Keep in mind that your grammar check on the computer will not like this stylistic choice—not to mention that some English teachers may object to it. That’s why it has to be used only in instances where it is clear that it is a conscious choice made for dramatic effect.</p>	<p>Wrong.</p> <p>Imprisoned forever.</p> <p>A broken heart.</p> <p>Not true.</p>

A Baker's Dozen of Revision Tips

- 1) Omit all contractions — spell out words for essays (instead of “they’re” use “they are”)
- 2) Omit dead words and phrases such as “nice” and “a lot of.” Find a substitute. **See the list on page 41 and 42 for some suggestions.** Use active verbs whenever possible.
Ex. He sliced the ball down the fairway.
- 3) Use the active voice.
The difference between the active and passive voice is the difference between “Karen read the report” and “The report was read by Karen.”
The passive voice tends to use more words and often lacks the vigor of the active voice. Changing a sentence from passive to active usually improves it.
Passive:
Hazardous chemicals should never be poured into the sink.
Active:
Never pour hazardous chemicals into the sink.

Passive:
The collision was witnessed by a pedestrian.
Active:
A pedestrian witnessed the collision.
- 4) Stay in one tense — use present tense when writing about literature. Instead of “Anne tried . . .” use “Anne tries . . .”
- 5) Omit “I” unless you are writing about a personal experience.
- 6) Omit using “you” and avoid directly addressing your reader.
- 7) In essays, write numbers below one hundred as words. For example, instead of “2” use “two.”
- 8) Use “who” instead of “that” when referring to people.
Ex. John was the player who scored one hundred points in our last game.
- 9) Use “occurs” instead of “is when.”
Ex. The first hint of rebellion occurs when John and Laura have a disagreement.
- 10) Do not use “so” to begin a sentence.
- 11) Use “like” correctly in formal writing. Use “like” for comparisons. Instead of:
Incorrect:
I feel like I have the flu.
Correct:
I feel as if I have the flu.
- 12) Underline titles of books and plays. Use quotation marks for poems, short stories, and movies.
- 13) Add transition words or phrases to make the writing flow smoothly from idea to idea.



TIP TO TAKE

You can decide if a group of words is a sentence by putting them into the following statement:
It is a fact that —

It is a fact that *I like pizza.*
(“I like pizza” could stand alone as its own sentence because it expresses a complete idea.)

It is a fact that *in the middle of the room.*
(“In the middle of the room” cannot stand alone as a complete sentence because it does not express a complete idea.)

Latin and Greek Prefixes, Roots and Suffixes

Just as buildings are built out of cement, bricks, and steel, words are built of prefixes, roots and suffixes. By learning these roots, prefixes, and suffixes, you will be able to figure out the meaning of thousands of new vocabulary words.

PREFIX / ROOT / SUFFIX	MEANING	VOCABULARY WORDS THAT USE THESE PREFIXES, ROOTS, AND SUFFIXES
a-, an-	not; without	apathy, amoral, anonymous, anarchy
acr-, acro /alt, alti	high; height	acrobat, acrophobia, altitude, altimeter
ambi	both	ambidextrous, ambiguous, ambivalent
ami, amo	love; like	amiable, amity, amicable,
ant-, anti- /contra, contro	against, opposite	antibiotic, antisocial, contradict, controversy
anthrop	human being	anthropology, philanthropist, anthropomorphic
aqu, aqua, aque / hydro	water	aquarium, aquatic, hydroplane, dehydrate
-arium, -ary, -ery, -orium, -ory	place of or for	terrarium, library, auditorium, factory
aster, astr, astro	star	astronaut, astronomy, asterisk, asteroid
aud, audio, audit	to hear	auditorium, audition, audio-visual, audible
aut, auth, auto	self; oneself	autism, author, automatic, autobiography
bene / eu	good; well	beneficial, benevolent, eulogy, euphoria
bi-, bin-,	two; twice; double	bigamy, bilingual, binary, bisect, biweekly
bio, bious	life; living	biology, biography, biopsy, amphibious
biblio	book	bibliography, bibliophile, Bible
cent, centu	hundred, hundredth	percent, centimeter, centigrade, centennial
chron, chrono	time	chronic, synchronize, chronological,
circum / peri	around	circumference, circumvent, perimeter, peripheral
co-, col-, com-, con-	with; together	cooperate, collaborate, compassion, convert
corp, corpor	body	corpse, corps, corporation, corpuscle
cosmo	world; universe	cosmopolitan, microcosm, cosmic, macrocosm
cracy, crat, cratic	rule; government	democracy, aristocratic, theocracy, autocratic
cred, credit	belief; trust; faith	credible, credit, credence, incredible
de	to remove; undo	dehydrate, destruction, deduct, dejected
dec, deca, decem, deci	ten; a tenth part	decade, decagon, December, decimal
dem	people	democratic, epidemic, demographics
di-, dia-	across; through	diagonal, diameter, dialogue, diagnosis
dict	say; tell; words	verdict, contradict, dictator, benediction
dis	apart; different	dissect, distance, disintegrate, dissent
e-, ex-	out; out of; former	erupt, eject, exterminate, export, exonerate
extra-, extro-	outside	extraordinary, extracurricular, extrovert, extradite
fac, fact, fect, fic	make; do	facsimile, factory, effect, affect, fiction
fin	end	finish, final, finite, infinite, finale
flect, flex	bend	reflection, flexible, reflex, inflection

PREFIX / ROOT / SUFFIX	MEANING	VOCABULARY WORDS THAT USE THESE PREFIXES, ROOTS, AND SUFFIXES
fore-	before - time/place	forecast, foretell, forehead, forehand, foresight
gee, geo / terr	earth	geology, geography, terrarium, terrain, territory
grad, gress	to step; go; degree	graduate, progress, regress, centigrade
Graph / scribe, script	write	autograph, biography, prescribe, inscription
hem, hemo, emia	blood	hemorrhage, hemophilia, leukemia, anemia
hom, homo	one; same; like	homogeneous, homogenize, homologous
homi, homo	man; human	homo sapiens, homicide,
hyper	over; above	hyperactive, hyperventilate, hyperbole
hypo	less; below; under	hypothermia, hypodermic, hypoglycemia
il-, im-, in-, ir-	in; into; within	illuminate, import, induction, irrigate
il-, im-, in-, ir-, neg-, non-, un-	not; without	illegal, impossible, inflexible, irrational, negative
inter	between; among	intersect, interstate, intervene, international
intra, intro	inside; within	intramurals, intravenous, introspective, introvert
ject	throw; cast	eject, inject, reject, interject, subjected, dejected
kilo / mill, milli, mile	one thousand	kilometer, kilogram, millennium, milliliter
liber	free	liberate, liberty, liberal, liberation, libertine
logical, logist, logue, logy, loquy	science; study of; speech; collection	biological, ecologist, monologue, psychology, soliloquy, chronological
magna, magni	great; large	magnify, magnificent, magnitude, Magna Carta
mal-, male-	bad; evil; ill; harm	malicious, malignant, malpractice, malnutrition
mater, matri	mother	maternal, maternity, matrimony, matriarchy
medi	in the middle	mediator, median, medieval, mediocre, medium
meter, metry	measure	perimeter, thermometer, trigonometry, symmetry
micro	small	microscope, microbiology, microcosm
mis-	wrong; bad; not	mistake, mischief, misdemeanor, misinform
miss, mit(t)	send	missionary, missile, transmit, emit
mono / uni	one	monologue, monogamy, monopoly, universe, unit
mort	die; death	mortal, immortal, mortuary, post-mortem
mult, multi	many; much	multitude, multilingual, multilateral, multimedia
naut	sailor	nautical, astronaut, aeronautics, cosmonaut
nomin / nym	name; word	nominate, nomenclature, synonym, homonym
non	not	non-allergenic, non-applicable, nondescript,
nov	new	novelty, renovation, innovation, novice
ob-	in the way	obstacle, obstruction, object, obnoxious,
omni / pan	all	omniscient, omnipotent, panorama, panacea
pater, patri	father	paternal, patriot, patriarchy,
pathy / sens, sent	feeling	sympathy, apathy, empathy, sensitive, consent
ped, pod, pus	foot; feet	pedestrian, podiatrist, tripod, octopus
pel, puls	drive	expel, repulse, compel, impulsive

PREFIX / ROOT / SUFFIX	MEANING	VOCABULARY WORDS THAT USE THESE PREFIXES, ROOTS, AND SUFFIXES
pend, pens	hang	pendant, suspense, pending, pensive
phil	love	philanthropist, philosophy, philharmonic,
phobia	fear	claustrophobia, acrophobia, hydrophobia
phon	sound	phonics, microphone, symphony, telephone
poly	many	polygon, monopoly, polytheism, polysaccharide
pon, posit	put, place	postpone, deposit, composite, depot, imposition
port	carry	portable, export, import, deport, report
post	after	posterior, post-graduate, post script, post mortem
pre-	before	predict, prefix, premonition, prescription
pseudo	false	pseudonym, pseudo-science, pseudopod
psyche	mind; soul; spirit	psychology, psychiatrist, psyche,
re	back; again	repetitive, recapitulate, redundant, regressive
rupt	break	interrupt, erupt, corrupt, abrupt
sect	cut; divide	bisect, dissect, intersection, section
semi	half	semimonthly, semiconscious, semicolon,
soror	sister	sorority, sororal
spect	look	introspection, spectacle, spectator, inspect
spir, spire, pire	breathe; breath	respiration, inspiration, expire, perspiration
sub	under	suburban, submerge, subsidiary, subordinate
super / ultra	above, beyond	supernatural, superior, superfluous, ultraviolet
syn, sym	same, together	synonym, symphony, symmetrical, symposium
tele	afar	telephone, telescope, telecommunications
termin	end	terminate, terminal, exterminate,
theo	god (religion)	theology, monotheism, atheist, polytheism
therm, thermy	warm; hot; heat	thermometer, thermostat, hypothermia
trans	across	transformation, transcend, transfer
urb	city	urban, urbanologist, urbane, urbanize
ven, vent, vene	come	intervention, convene, convention, intervene
ver	truth	verdict, verity, verify, veracity
vers, vert	turn	aversion, extrovert, reverse, introvert
vid, vis	see	video, visual, invisible, television

KNOW?

DID YOU

“Underground” is the only word in the English language that begins and ends with the letters “und.”

Dead Words

DEAD WORDS	SYNONYMS (LIVELY WORDS)
also	too, moreover, besides, as well as, in addition to
awesome, cool	fine, wonderful, marvelous, fantastic
awful, bad	dreadful, alarming, frightful, terrible, horrid, shocking
but	however, yet, still, nevertheless, though, although, on the other hand
fun	pleasant, pleasurable, amusing, entertaining, funny, amusing, comical, laughable, jovial
good	excellent, exceptional, fine, marvelous, splendid, superb, wonderful
got, get	received, obtained, attained, succeed in
great	wonderful, marvelous, fantastic
guy	man, person, fellow, boy
have to	need to, must
kid	child, boy, girl, youngster, youth
like	such as, similar to, similarly
lots	numerous, heaps, many, scores, innumerable
mad	angry, frustrated, furious, incensed, enraged
nice	pleasant, charming, fascinating, captivating, delightful, pleasurable, pleasing
said	added, admitted, agreed, answered, argued, began, called, claimed, cried, decided, denied, exclaimed, explained, expressed, faltered, fumed, giggled, grunted, implied, indicated, lied, mentioned, moaned, mumbled, nagged, noted, objected, observed, ordered, pleaded, proclaimed, professed, repeated, replied, responded, roared, scoffed, scolded, screamed, spoke, stated, told, urged, vowed, wailed, warned, whimpered, whined, whispered, wondered, yawned, yelled
scared	afraid, fearful, terrified, frightened
so	thus, accordingly, therefore
then	first, second, next, later, finally, afterward, meanwhile, soon
very	extremely, exceedingly, incredibly, intensely, truly, infinitely, surely, especially, shockingly, immeasurably, severely, powerfully, chiefly, bitterly, mightily

Instead of writing “The author means” or “The character says”...

abandons	classifies	dissects	fancies	laments	presumes	simplifies
admonishes	complicates	distinguishes	fantasizes	liberates	probes	subscribes to
advocates	concludes	elicits	finalizes	maintains	promotes	subsumes
affirms	condemns	empathizes	finds	measures	proposes	suggests
agonizes	confirms	emulates	fortifies	mesmerizes	purports	supports
alienates	considers	encourages	glorifies	moralizes	questions	supposes
allows	contemplates	endears	hints	muses	rebukes	sustains
analyzes	contradicts	enlightens	hopes	observes	recalls	sympathizes
anguishes	criticizes	entices	hypothesizes	offers	refines	synthesizes
antagonizes	crystallizes	envisions	identifies	oversimplifies	refutes	tantalizes
assumes	decries	establishes	illuminates	pacifies	regrets	theorizes
belittles	defies	estimates	imparts	permeates	reminds	underscores
bemoans	defines	eulogizes	implies	personifies	renders	urges
berates	dehumanizes	evaluates	imposes	persuades	replicates	vilifies
calculates	deifies	evokes	impresses	ponders	reports	vindicates
calls for	deliberates	examines	infers	pontificates	resumes	warns
cautions	delineates	excites	informs	poses	rhapsodizes	wonders
challenges	demands	explores	insists	posits	satanizes	
characterizes	demonizes	exposes	inspires	postulates	satisfies	
chastises	demonstrates	expounds	instills	predicates	scorns	
chides	denies	extemporizes	investigates	prefaces	seeks	
clarifies	discourages	fabricates	juxtaposes	presents	shapes	

List of Words to Describe Tone

Tone refers to a writer's ability to express an attitude toward the subject matter of a text. It is often implied and requires the reader to make inferences in order to identify the overall tone. The following list of "50 words" can be used to identify the tone of a passage.

accusatory	calm	dejected	excited	humorous	paranoid	sinister
acrimonious	catty	demanding	facetious	hurt	passive	somber
aggravated	caustic	depressed	fearful	indignant	pedantic	soothing
agitated	cheerful	desperate	feckless	inquisitive	persuasive	stern
ambivalent	circumspect	despondent	flirtatious	intriguing	pessimistic	superficial
angry	coarse	didactic	forceful	invidious	pleading	surprised
annoyed	comforting	disappointed	forgiving	ironic	pleasant	sweet
anxious	conciliatory	disgusted	friendly	irritated	proud	sympathetic
apathetic	condescending	dismissive	frustrated	judgmental	resigned	tired
apologetic	confused	doleful	furious	livid	reverent	titillating
appreciative	consoling	doubtful	grieving	longing	rhetorical	vibrant
arrogant	contemptuous	dreamy	guilty	loving	sarcastic	vitriolic
artificial	content	dubious	harsh	manipulative	saturnine	wary
attacking	coy	ecstatic	haughty	melancholic	scrupulous	whimsical
authoritative	curt	elegiac	hesitant	mocking	seductive	wistful
bitter	cynical	encouraging	hollow	morose	sentimental	
bored	defeated	euphoric	hopeful	omnipotent	sharp	
brash	defensive	exasperated	humble	optimistic	sinful	

Homonyms and Easily Confused Words

In English, some words sound and look very much like other words. They can be easily confused and misused. Here are some of the trickiest of these words.

allowed, adj. permitted

aloud, adv. out loud; with noise

accept, v. to take what is offered or given

except, prep. leaving out; other than

They will **accept** everyone into the club **except** him.

affect, v. to influence, to change

effect, n. a result, a consequence

The student government hopes this meeting will **affect** (change) school rules. We think our suggestions will have a positive **effect** (result) on student life.

all ready, everyone or everything is prepared

already, adv. previously; before this time; by this time

We were **all ready** for the class trip, but the bus has **already** left.

altogether, adv. completely; in all

all together, at the same time; in the same place

The conductor was **altogether** disgusted when the orchestra couldn't play the notes **all together**.

anecdote, n. a short account of an incident or event

antidote, n. a remedy that counteracts the effects of poison

She told me an **anecdote** about the time she used her grandmother's **antidote** when she was bitten by a poisonous snake.

are, v. state of being

our, pron. belongs to us

hour, n. sixty minutes

Noisy kids: **Our** mother told us to be quiet for an **hour**, and since we **are** generally well behaved, we followed her direction.

break, v. to make come apart

brake, n. a device for stopping a vehicle

Driving Teacher: Don't press too hard or you'll **break** the **brake**.

breath, n. air that is taken into the lungs and let out again

breathe, v. to take air into the lungs and let it out again

With each **breath** you take in the country, you **breathe** fresh air.

capital, adj. main, principal, chief

capitol, n. the building in which legislature meets

Tour guide: In the **capital** city, you'll visit the **Capitol** building.

close, v. to shut; to block an entrance or opening

clothes, n. articles of clothing

Mother: **Close** the door to the **clothes** closet.

course, n. a subject in school

coarse, adj. rough to the touch

In our physics **course**, we learned **coarse** materials cause more friction.

conscience, n. the awareness of right and wrong

conscious, adj. awake and able to feel and think

Listen to your **conscience**, and you'll be more **conscious** of right and wrong.

costume, n. clothing worn in a play, circus, etc.

custom, n. a habit; usual practice

Wearing this colorful **costume** on holidays is a **custom** in his country.

desert, n. a hot, dry, sandy region with little plant or animal life.

dessert, n. the last course, usually a sweet food

In the **desert**, you can't get frozen **dessert** or it will melt immediately.

heard, v. past tense of the verb "to hear"

herd, n. a group of large animals like cattle or sheep

Angry cowboy: I **heard** what you said about my **herd**.

here, adv. at or in this place

hear, v. to receive sounds in the ear

Telephone repairer: **Here**, see if you can **hear** with this phone.

its, pron. belongs to it

it's, pron. contraction for "it is"

It's fun to watch a dog chase **its** tail.

latter, adj. being the second of two things referred to

later, adj. coming after the expected time

I won't say who was **later** to school but, of Eric and Adam, the **latter** didn't even make lunch time!

lay, v. to put something down (always followed by a direct object)

lie, v. to place oneself in a resting position (never followed by a direct object)

Do not **lay** your head on the ground when you **lie** on the grass.

lose, v. to misplace; to fail to win

loose, adj. not firmly attached

You will probably **lose** your **loose** tooth any minute.

moral, adj. good in behavior or character

morale, n. the attitude or spirit of a person or group

It is **moral** to keep the **morale** of your employees high.

no, adv. certainly not; not so

know, v. to be certain of the facts; to understand clearly

Student who didn't study: **No**, I don't **know** the answer.

passed, v. went by

past, adj. or n. a time gone by

In the museum, time **passed** quickly since we were fascinated with the objects from the **past**.

piece, n. a part of something

peace, n. freedom from war or fighting; calmness

History museum guide: This **piece** of **paper** is the peace treaty.

principal, n. head of a school

principle, n. rule of personal behavior

Proud pupil: Our **principal** is a person of very high **principles**.

quite, adv. completely; entirely

quiet, adj. making no sound; with little noise; peaceful; still

quit, v. to stop; to leave one's job

It has become **quite** noisy at work, and if things don't **quiet**, I'll **quit**.

roll, n. a list of names

role, n. a part in a play or movie

Movie director: Call the **roll** of people who want to play this **role**.

seen, v. past participle of "to see"

scene, n. an episode, especially in a play, movie, or television show

One movie fan to another: You should have **seen** that **scene**.

stationary, adj. not moving

stationery, n. writing paper, envelopes, etc.

Mother to restless child: Stay **stationary** in the **stationery** store.

then, adv. at that time

than, conj. in comparison with

She stuck her tongue out at him, and **then** he said that he was smarter **than** she was. What a fight!

there, adv. at or in that place

their, pron. belonging to them

they're, contraction for "they are"

Eyewitness to police: **They're** over **there** in **their** secret hideout.

threw, v. past tense of "throw"

through, prep. in one side of something and out the other

Sportscaster: He **threw** the ball **through** the scoreboard.

thorough, adj. all that is needed; complete; perfect

through, prep. from one end to the other

Sherlock Homes conducted a **thorough** investigation of the crime by searching **through** every desk in the place.

to, prep. toward

two, n. and adj. the number between one and three

too, adv. also; in addition, more than enough

One movie fan to another: I went **to** the movies and saw **two** films, **too**.

were, v. state of being

where, adv. in that place

wear, v. to have clothes on the body

Shopper: **Where** would I ever **wear** a dress like that?

whether, conj. if; either

weather, n. the condition of the atmosphere

Meteorologist: I don't know **whether** tomorrow's **weather** will be good or bad.

which, pron. a word that asks questions about people and things

witch, n. a woman with supernatural powers

Halloween judge: **Which** of the **witch** costumes is the ugliest?

whole, adj. complete, entire

hole, n. an opening in the ground

Boss to ditchdigger: Dig this **hole** for the **whole** day.

whose, pron. belongs to whom

who's, pron. contraction for "who is"

Who's going to figure out **whose** jacket was left behind?

won, v. past tense of "to win"

one, n. and adj. the first and lowest whole number

Sportscaster: The team **won** only **one** game the whole season.

your, pron. belongs to you

you're, pron. contraction for "you are"

You're the next one to get a chance to tell **your** story.

Transition or Linking Words

WHEN TO USE DIFFERENT TRANSITION WORDS AND PHRASES	EXAMPLES			
<i>show location</i>	above behind by into outside across	below down near over against beneath	in back of off throughout along beside in front of	onto among between inside on top of under
<i>show time</i>	about first meanwhile soon then after	second today later next at third	tomorrow afterward as soon as before till next week	immediately when during until yesterday finally
<i>compare two things</i>	likewise	as	similarly	like
<i>contrast things</i>	but otherwise	on the other hand although	however yet	still even though
<i>conclude or summarize</i>	as a result finally	in conclusion to sum up	therefore lastly	in summary all in all
<i>add information</i>	again another for instance finally	also and moreover as well	additionally besides next along with	in addition for example

Rules for Writing Dialogue

- 1) Use **no quotation marks with an indirect quotation.**

Dan said that Bob had gone home.

Sometimes the sense of the sentence requires some other mark.

"May I borrow a pencil?" asked Fred.

"What a pretty color!" remarked Alice.

- 2) Place quotation marks **before and after the direct quotation.**

Dan observed, "I think he went home."

"I think that he went home," observed Dan.

Joe asked, "Are you coming with me?"

"Come with me!" exclaimed Joe.

- 5) When the explanatory words come in the middle, put the quotation marks **around each part of the speaker's words.**

"I think," said Dan, "that he went home."

- 3) Capitalize **the first word of a quotation**

Don complained, "No one asked me to go."

"No one," complained Don, "asked me to go."

- 6) In writing conversation, begin a **new paragraph for each change of speaker.**

Ben and Bud ran into each other after the game.

"Bud, who played tonight?" yelled Ben, as he walked across the gym toward the bleachers.

"The sophomores played the freshmen," answered Bud. "It was a good game because Slim Haas scored twenty points," he explained further.

"Who won?" asked Ben.

"The freshmen won, 60-56!" shouted Bud. "Yippee!"

- 4) Use a comma or commas **to separate the exact words of a speaker** from the rest of the sentence.

Jack said, "You may use this pencil."

"I already have one," replied Bill.

"Yes," insisted Jack, "but you need a spare."

Rules for Using Capital Letters

- 1) Capitalize common nouns such as street, lake, river, mountain, school when used as part of a proper noun to **name a particular place or thing**.

I swam in the lake. (The name of the lake is not given.)

I swam in Lake Michigan. (The name of the lake is given.)

<u>Common</u>	<u>Proper</u>
river	Missouri River
city	Sioux City

- 2) Capitalize the word **I** and contractions formed with it.

Yes, I plan to go, but I'll have to walk.

- 3) Capitalize such words as **Mother, Father, Grandmother, and Grandfather** when used instead of that person's name. Do **not** capitalize them when a word such as **my, your, his, her, our, or their** is used before them.

I think that Mother can come.

I think that my mother can come.

- 4) Capitalize the first word and all important words in the **titles of books, articles, themes, musical works, poems, and plays**.

On to Oregon "The Flag Goes By" The Prince and the Pauper

- 5) Capitalize the name of a school subject when it comes from the name of a country, as English, French, Spanish, Latin. (Latin comes from Latium, a region of central Italy; therefore it needs a capital.) Do not capitalize names of such subjects as geography, science, history except when used as headings or titles for papers that you hand in.

My brother studies history, science, English, and industrial arts.

- 6) Capitalize **East, West, North, South** and such words as Northwest when they indicate a section of the country. Do not capitalize words when they **simply indicate a direction**.

Henry spent last summer in the West and in the Southwest.

Don lives south of school, but we live northeast of it.

- 7) Do not capitalize seasons of the year.

In the fall we start school for a new year.

Rules for Using Apostrophes

- 1) Form the possessive of any singular noun in this way:

a) Write the noun. Do not change any letters; do not drop any.

b) Add 's to the word. Notice these examples:

Singular nouns:	Lois	son-in-law
Possessive nouns:	Lois's dress	my son-in-law's job

*Remember that a possessive form shows **ownership of something**. Do not make the mistake of using it as a plural.*

Correct: I saw the boy's father.

(The possessive tells whose father.)

Incorrect: Both boy's helped me.

("Boys" does not show ownership.)

- 2) To form a possessive of a plural noun, follow this plan:

a) Write the plural noun. Do not change any letters; do not drop any.

b) If the **plural does not end in s**, add 's, just as you would in forming singular possessives.

Plural nouns:	children	women
Possessive nouns:	children's voices	women's travels

c) If the plural does end in s, add only an apostrophe.

Plural nouns:	boys	uncles
Possessive nouns:	both boys' bicycles	my uncles' noses

- 3) Use an **apostrophe** in writing a **contraction**.

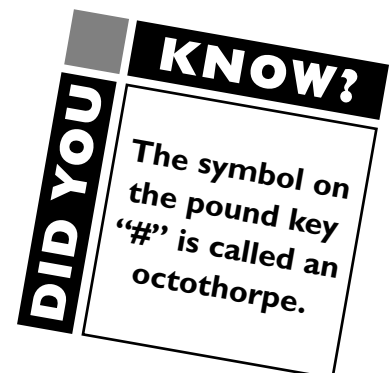
a) Definition: A **contraction** is a shortened form in which two or more words are combined by dropping some letters and inserting an apostrophe to take their place.
e.g. "I will" becomes "I'll"

- 4) Use an apostrophe when you refer to the plural of letters and words

e.g. There are four **s's**, four **i's**, and two **p's** in Mississippi.

e.g. You have too many **very's** in your essay.

- 5) Should have, could have, and would have are contracted as should've, could've, and would've – **not** as should of, etc. There is no such expression as "should of."



Rules for Using Commas

- 1) Use commas after various **parts of an address**. (House number and street form one part, as do state and ZIP code number.)

John moved to 115 Oak Street, Dayton, Ohio 45426, last year.

Use no comma after a part that ends a sentence.

Were you born in Tampa, Florida? I was born in Resada, California.

- 2) Use commas after the **parts of a date**. (Month and day form a single part.) Use no comma after a part that ends a sentence.

That game was played on October 12, 1956.

That game was played on October 12, 1956, in a heavy rain.

- 3) Use a comma or commas to set off a noun in a direct address.

- a) Definition: A noun used in **speaking to a person** is called a noun in direct address. Use two commas when other orders come both before and after it.

John, where did you put that ball of twine?

Where did you put that ball of twine, John?

Where, John, did you put that ball of twine?

- 4) Use a comma or commas to set off words used as appositives.

- a) Definition: An appositive is a **noun or pronoun that stands next to another noun and means the same person or thing**.

Have you met our principal, Mr. James?

Our principal, Mr. James, spoke.

- If an appositive is one of a group of words, set off the entire group.

The Husky, an Eskimo dog to pull sleds, looks much like a wolf.

- 5) Use commas to **separate three or more items in a series**.

Joan, Mary, Lou, and Hazel went to the movies.

Dick plays football, runs the quarter mile, and is captain of the basketball team.

Note the comma before the “and” that joins the last two items.

Use **no commas when all items in a series are joined by and or or**.

We shall move to Georgia or Maryland or Texas.

- 6) Use a comma after an **introductory yes, no, well, oh**.

Yes, I plan to go.

Well, I'll think about it.

- 7) Use a comma to separate two adjectives that modify the same noun

The huge, furry dog chased him over the fence and into the pool.

Note: If you are not sure whether or not to put a comma between two adjectives in a row, check to see if it is possible to substitute “and” for the comma.

The huge (and) furry dog.

The huge, furry dog.

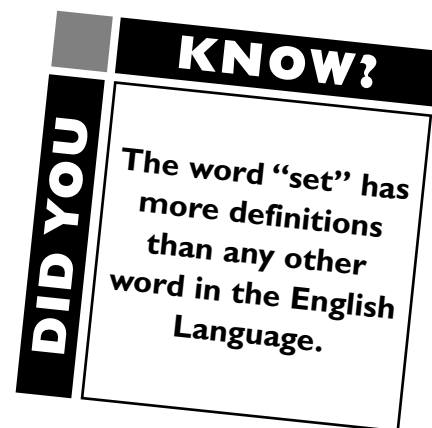
- 8) Put a comma:

Before a conjunction that joins the independent clauses in a compound sentence (but, yet, still, so, and, for, or, nor)

My uncle loves to dance, and my aunt plays the piano.

After a dependent clause that comes at the beginning of a complex sentence

Because I studied, I did well on the test.



Rules for Using Colons and Semicolons

Use a Colon:

- 1) after the greeting in a business letter
Dear Sirs: Dear Ms. Freedman: Dear Chairperson:
- 2) to introduce a list
You will need the following clothes for a camping trip:
boots, gloves, a heavy jacket, scarf, and a hat.
- 3) between the hour and the minutes when you use numbers to express time
4:34 p.m. 12:52 a.m.
- 4) to introduce a long direct quotation
At the press conference, the President declared:
Times are getting better. The economy is starting to improve, more people are working, crime is down, reading scores are up, the air is getting cleaner, people are buying more homes, factories are humming, and my pet cat just had six adorable kittens.

Notice that you don't use quotation marks with a long direct quotation. Instead, you indent on both sides from the main text.

Use a Semicolon:

- 1) to join the independent clauses of a compound sentence together when you don't use a comma and a conjunction
Chorus meets every Tuesday; band rehearsal is on Wednesday.
- 2) in front of some conjunctions that join together two simple sentences into one compound sentence. In these cases, put a semicolon in front of the conjunction and a comma after it.
I usually like pecan pie; however, today I don't want any.
She's been absent this week; therefore, she hasn't read the book.
Other conjunctions and phrases punctuated this way:
accordingly in addition for instance
also indeed otherwise
as a result in fact for this reason
besides moreover that is
consequently on the contrary furthermore
for example on the other hand thus
hence yet
- 3) in a series of three or more items when commas are used within the items
Appearing on tonight's show are Brenda, the wonder frog; Tulip, the talking toucan; and Henrietta, the hip hippo.

KNOW?

DID YOU

The only 15 letter word that can be spelled without repeating a letter is uncopyrightable.

TIP TO TAKE

Don't always rely on the spell check on your computer. Consider this sentence:
"I was hopping that we would see the movie."

Spell check would not pick up "hopping" as a misspelled word, even though it is not used correctly in this sentence. Always double check your spelling using a dictionary.

Spelling Rules

Very few spelling rules, or generalizations, are productive to teach. For a rule to be valid, it must apply to a large number of words and have few exceptions. The following rules meet this criteria.

Suffixes

Double the Final Consonant

- Double the final consonant before adding a suffix that begins with a vowel to a word that ends with a single vowel-consonant.
Example: get/getting
- Double the final consonant before adding a suffix that begins with a vowel to a word that is accented on the final syllable and ends with a single vowel-consonant.
Example: permit/permitted

Words Ending in Silent e

- Drop the final e before adding a suffix that begins with a vowel.
Example: have/having
- Keep the final e when adding a suffix that begins with a consonant.
Example: late/lately

Words Ending in y

- Change the y to i when adding a suffix to words that end in consonant y unless the suffix begins with i.
Example: try/tried/trying
- Do not change the y to i when adding a suffix to words that end in a vowel y.
Example: play/played

IS IT i before e OR e before i???

- When spelling words with a long e sound, you often use i before e.
brief piece
thief pierce
relieve
- **exceptions:** either leisure
 neither weird
 seize
- When spelling words with a long e sound after the letter c, you use e before i.
ceiling conceited deceit
- When spelling words with a long a sound, or long i sound, you often use e before i.
freight
reindeer
veil
height
- **more exceptions to learn:**
view mischief
friend handkerchief

Plurals

- Add s to most nouns to form plurals.
Example: friend/friends
- Add es to nouns ending with s, ss, sh, ch, or x.
Example: box/boxes, class/classes
- Change the y to i and add es to nouns ending in consonant y.
Example: country/countries
- Add s to nouns ending with vowel y.
Example: key/keys
- Change the f or fe to v and add es to some nouns ending in f or fe.
Example: half/halves, knife/knives
- Some nouns change their spelling to make the plural.
Example: foot/feet
- Some nouns are spelled the same for both singular and plural.
Example: sheep, deer

Frequently Misspelled Words

across	finally	repetition
achieve	forty, fourteen	rhyme
against	hoping, hopping	rhythm
all right	immediately	sentence
a lot	important	separate
always	knowledge	several
among	license	similar
answer	library	since
argument	literature	sure
beginning	lose, loose	surprise
believe	meant	than, then
benefit	minute	therefore
between	misspell	thought
business	necessary	together
choose, chose, chosen	ninth, ninety	tomorrow
coming	occasion	toward
committee	occur, occurred	tragedy
controlling	peculiar	truly
definite	picture	until
description	pleasant	upon
disappear	privilege	usually
disappoint	quite, quiet, quit	weather, whether
doesn't, does	realize	where
enough	really	which
existence	receive	woman, women
different	recur, recurred	writing, written
familiar	referring	

Editing Skills Symbols & What They Mean

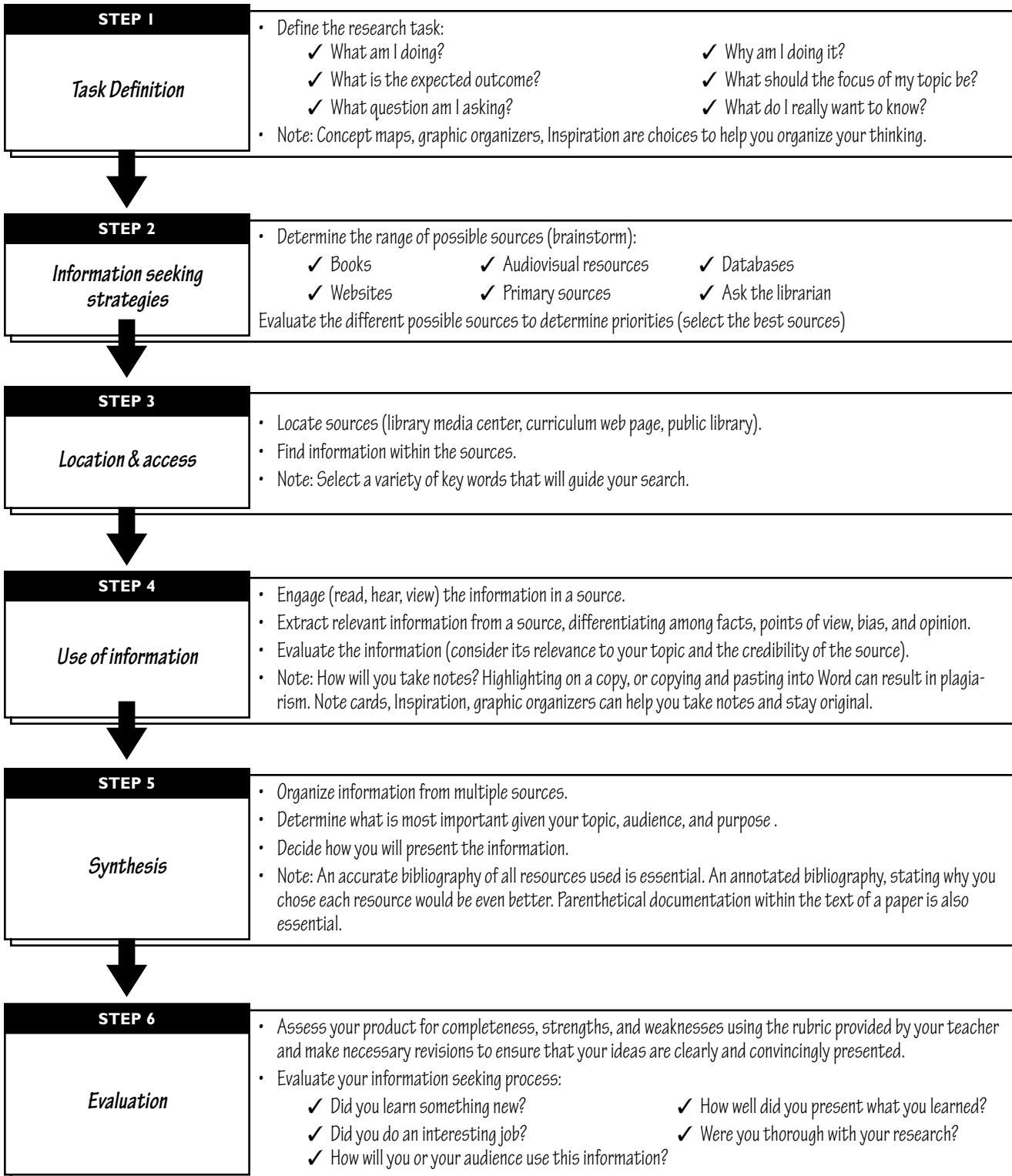
SYMBOL	MEANING	WHAT THE WRITER SHOULD DO
Q	quotation mark error	Correct use of quotation marks to indicate a person speaking or an excerpt from a written source.
SP	spelling mistake	Correct spelling mistake; use a dictionary if necessary.
AWK	awkward sentence	Clarify words and ideas so that they make more sense to the reader.
R/O	run-on sentence	Either break the run-on into two separate, complete sentences; or create one sentence using a sentence combining strategy.
Frag.	sentence fragment	Create a complete thought and a sentence by adding more information.
P	punctuation error	Correct use of apostrophes, commas, semicolons, title indicators, and/or end marks.
CAP	capital letter error	Capitalize first letter of sentences, first letters of proper nouns, and place names.
SV	subject/verb agreement	Make subjects and verbs agree; e.g., "They was happy" should be "They were happy."
T	tense shift	Correct use of verb tense; e.g., "When I went to the store I buy groceries" should be "When I went to the store, I bought groceries."
W/W	wrong word	Correct mistakes with homonyms or misused words; e.g., their, there, and they're.
W/C	word choice	Avoid dead words and phrases such as good, nice, very, a lot. Replace with stronger vocabulary.
W/O	word left out	Add necessary word(s).
VAR	sentence variety needed	Refer to the sentence patterns in this guide to add variety and interest.

Note: Your teacher may ask you to add editing symbols in the spaces provided above.

Writing A Research Paper

So you have to do a research paper or project. How do you go about it? What can you do to be successful with locating, gathering, understanding, and presenting information . . . and by the way, learning something interesting?

Here are six steps to help you through the research process.



Formatting Essays and Research Papers

*All essays and research papers should be formatted according to MLA style.**

Title Page:

A research paper does not need a title page. Instead, beginning one inch from the top of the first page and flush with the left margin, type your name, your teacher's name, the course number, and the date on separate lines, double-spacing between the lines. Double-space again and center the title. Double-space between the title and the first line of the text. Do not underline your title or put it in quotation marks or type it in all capital letters (but you should capitalize the first letter of each word in the title).

Spacing:

A research paper must be double-spaced throughout, including quotations, notes, and the list of works cited.

Pagination:

Number all pages consecutively throughout the manuscript in the upper right-hand corner, one-half inch from the top and flush with the right margin. Type your last name before the page number, as a precaution in case of misplaced pages. Your name and page number will be 1/2" from the top of your paper.

Margins:

Except for page numbers, leave margins of one inch at the top and bottom and on both sides of the text. Indent the first word of a paragraph one-half inch from the left margin. Indent set-off quotations one inch (or ten spaces) from the left margin".

Citations:

A citation is a brief reference to the source of information within your paper. The parenthetical expression should easily lead the reader to a specific source on the Works Cited page.

Author's name in text:

The mention of Hobbits in conversation usually conjures up images of homely, friendly creatures devoted to food. Ebert has stressed this point (1 - 2).

Author's name in reference:

The mention of Hobbits in conversation usually conjures up images of homely, friendly creatures devoted to food. This point has already been stressed (Ebert 1 - 2).

Direct quote from reviewer:

Ebert has strong feelings about the position of Hobbits in this particular movie: ". . . the Hobbits themselves have been pushed off center stage" (1).

Quotes that are more than four lines:

Start a new line, being sure to indent each line. Notice we do not have to put the author's name at the end of the passage because his name is mentioned in the preceding sentence.

Ebert has strong feelings about the position of Hobbits in this particular movie:

. . . the Hobbits themselves have been pushed off center stage. If the books are about brave little creatures who enlist powerful men and wizards to help them in a dangerous crusade, the movie is about powerful men and wizards who embark on a dangerous crusade, and take along the Hobbits. (1)

Note: The parenthetical expression is not before the punctuation in this case. Also, quotation marks are not required because the positioning of this quote (inset) lets the reader know it is a direct quote.

Punctuation of parenthetical documentation:

By convention, commas and periods that directly follow quotations go inside the closing quotation marks, but a parenthetical reference should intervene between the quotation and the required punctuation.

However, if you are **directly quoting a question**, insert the question mark within the quotes and then punctuate the sentence.

Ebert asks his readers, "How is it that the protagonist in this movie is always walking behind his burly companions?" (3).

* Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 4th ed. New York: The Modern Language Association of America, 1995.

Bibliographic Citations (MLA Format)

When citing a source for an essay or research paper, use the MLA format. Be sure to alphabetize and double space the entries on your work cited page.

Encyclopedia: (General)

Author of article Last Name, First Name. (if an author is listed) "Title of article." Name of Encyclopedia. Date. Inclusive page numbers.

Examples:

"Dinosaur." World Book Encyclopedia. 1999. 26-41.

Chiappini, Luciano. "Liberty, Statue of." World Book Encyclopedia. 1999. 203-238.

Books with one author:

Author's Last Name, First Name. Title of Book. City of Publication: Name of Publisher, Date.

Example:

Freedman, Richard. What Unions Do. Boston: Little, Brown & Co., 1998.

Books with two authors:

Author's Last Name, First Name, and First Name Last Name of other Author. Title of Book. City of Publication: Name of Publisher, Date.

Example:

Hyde, Margaret, and Elizabeth Held Forsyth. Suicide: The Hidden Epidemic. Philadelphia: Lippincott, 1997.

Books with more than two authors:

First Author's Last Name, First name, et al. Title of Book. City of Publication: Name of Publisher, Date.

Example:

Edens, Walter, et al. Teaching Shakespeare. Princeton, New Jersey: Princeton Press, 1977.

Book with no authors:

Title of Book. City of Publication: Name of Publisher, Date.

Example:

World Almanac and Book of Facts 1999. Mahwah, New Jersey: World Almanac, 1998.

Multivolume Work:

Author of article Last Name, First Name. "Article Title." Title of the work. General editor (Gen. Ed.) of the work. Vol. Number. City of Publication: Name of Publisher, Publication year. Inclusive page numbers.

Example:

Hornberger, Theodore. "Benjamin Franklin." American Writers: A Collection Of Literary Biographies. Gen. Ed. Leonard Unger. Vol. II. New York: Charles Scribner's Sons, 1974. 101-25.

**if no author is given for the article, start the citation with the Article Title.*

Magazine:

Author of article Last Name, First Name. "Article Title." Name of the Magazine Day Month Year: page numbers.

Example:

Thompson, Mark. "Up From the Depths." Time 28 Feb. 1994: 43-46.

**if no author is given for the article, start the citation with the Article Title.*

CD-ROM:

Author of article Last Name, First Name. "Article Title." Name of the CD-ROM. CD-ROM. City of Publication: Name of Publisher, Publication year.

Example:

Jones, Sara. "Renaissance." Microsoft Encarta. CD-ROM. Burbank: Warner New Media, 1997.

**if no author is given for the article, start the citation with the Article Title.*

Internet:

"Title of the work." Site name. Date Information Accessed <Internet address, or URL >.

Examples:

"Elephant." Worldbook Online. 30 Mar. 1999 <http://www.worldbookonline.com>.

Schaller, George. "On the Trail of New Species." Scientific American 1 May 1999: 44. Newsbank Infoweb. 18 Oct. 1999 <<http://infoweb.newsbank.com>>.

(date used is when information is accessed)

Interview:

Last Name of person interviewed, First Name. Kind of Interview. Date.

Example:

Flutie, Doug. Personal interview. 21 Dec. 1998.

Video or Film:

Title. Medium, Distributor's Name, Date.

Example:

The Bear. Videocassette. Tri-Star, 1996.

**if Director and Original release date are available, insert this information after Title.*

Music:

Last Name of Artist, First Name. Title of Recording. Recording Company, Year.

Example:

Simon, Paul. The Rhythm of the Saints. Warner Bros., 1990.

Pamphlet:

Author's Last Name, First Name. "Title of Pamphlet." City of Publication: Name of Publisher, Publication year.

Example:

Smith, John. "Erie Canal." Albany: New York Historical Society, 1997.

Grammar Chart

PART OF SPEECH	DEFINITION	QUESTIONS TO ASK	EXAMPLES
Subject (Noun)	person, place, thing or idea tells whom or what the sentence is about (nouns name and label)	Who? What?	Mary went to the store. (Who) The football was kicked out of bounds. (What)
Predicate (Verb)	the action of a scene (can be a helping or linking verb)	What did the subject do? What happened to the subject?	Mary went to the store. The football was kicked 40 yards.
Adjective	describes (modifies) a noun or pronoun	What kind? Which one? How much? How many?	This student brought a new book to class. Six old men were break dancing.
Adverb	modifies verbs, adjectives, or other adverbs to make the meaning clearer. (Usually end in LY)	How? When? Where? How Often? To What Extent?	I spoke slowly and loudly . (How) Later that day , I called the police. (When) Bring the book here! (Where) She frequently attends concerts. (How often) I study often for exams. (To what extent)
Prepositional Phrase	begins with a preposition and ends with a noun or pronoun (object)	Most prepositions tell where or time	I lost the money (in the parking lot). Hide the letter (under the bed). (Before the movie), let's go out for pizza.
Preposition	used with a noun or pronoun (called its object) to show the relationship between the noun or pronoun and some other word in the sentence	Study this list of frequently used prepositions: about at but (except) in onto toward above before by inside out under across behind concerning into outside until after below down like over up again beneath during near past upon along beside except of since with among between for off through within around beyond from on to without	
Pronoun	takes the place of a noun	What words replace the nouns?	This is mine , but I will give it to you .
Interjection	shows strong feeling	What types of words express emotion?	Ouch! Help! Hurray! Wow! Oops!
Conjunction	joins words or groups of words	What types of words connect ideas?	and, but, or, not, for, however, therefore, consequently