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*To students:*

Do you have problems with punctuation? Would you like to write a résumé or research paper that helps you get a job or a scholarship or a good grade? If so, then this handbook is for you. It is a guide for answers and a means of encouragement for you in your writing here at school. It is our hope for you to learn to think clearly and communicate easily. It is our wish, in short, for you to write well.

This handbook does not replace the requirements of your teachers; rather, we hope it enhances their advice and your ability to work with language at school and, we hope, in your future.

*To staff:*

This handbook is a product of our collaboration among the three high schools and the desire of the Communication Arts Departments to provide continuity and consistency in the writing expectations that we have for our students. We have tried to make it user friendly and school specific. We hope that you will refer to this handbook and incorporate it into your lessons as you guide your students through a variety of writing assignments this year.

Handbook Collaboration Team

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Special thanks to the following:

- Christy Barger
- LSNHS Handbook Team
- Janette Cooley
- John Faulkenberry
- Bonnie Knipmeyer
- Robin Moeller

*If we had to say what writing is, we would define it essentially as an act of courage.*

*--CYNTHIA OZICK*



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# SECTION 1: BUSINESS ENGLISH

Judy Smith  
123 Tiger Blvd.  
Lee's Summit, MO 22222  
(816) 524-2345 judysmith@yahoo.com

**OBJECTIVE** Acceptance to a Midwest liberal arts college with a superior program in foreign languages

**EDUCATION** Lee's Summit High School (Graduating in May 20\_\_)  
400 SE Blue Parkway, Lee's Summit, MO 64063  
Honors courses in English and French  
GPA 3.65/4.0 Class rank 61/585

**ACTIVITIES** National Honor Society (12)  
Yearbook staff (11) Editor (12)  
DECA (10-11)  
Swim team (9-11)

**HONORS & AWARDS** Foreign language contest, #1 rating in French conversation (11)  
Principal's Honor Roll (9-11)  
Lettered in swimming (9-10)

**COMMUNITY SERVICE** Raised \$100 in pledges for the March of Dimes (200\_\_)  
Tutored an elementary student in English, one hour per week (200\_\_)  
Trained volunteers for Vacation Bible School (199\_\_)

**EXPERIENCE** Time-Out Graphics, Lee's Summit, MO (summer 200\_\_ to present)  
▪ Proofread and edited newsletters  
▪ Composed and designed promotional mailings  
Hy-Vee, Lee's Summit, MO (2004-2006)  
▪ Cashier  
▪ Stock

**REFERENCES** Available upon request

# PERSONAL RÉSUMÉ DRAFT

Use this space to update your résumé each year. Writing in pencil may be a good idea.

- \*Centered
- \*Single-spaced
- \*Bold type

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- Type your full name
- Give a permanent address (i.e. parents)
- List area code & phone number
- Include e-mail address if you have one

## OBJECTIVE

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- Avoid listing a specific school to attend

## EDUCATION

- \*Text aligned
- \*Single-spaced
- \*No end mark

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- List most recently attended school first
- List subject matter of weighted courses, not specific courses
- Include GPA if 3.0 or higher

## ACTIVITIES

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- Include most current activity first
- School activities
- Community activities
- Church involvement
- Hobbies

## HONORS & AWARDS

- \*Bold & capitalize the heading of each category

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- List most recent honors or awards first
- Omit category if no honors or awards
- List any community or church awards, too

## COMMUNITY SERVICE

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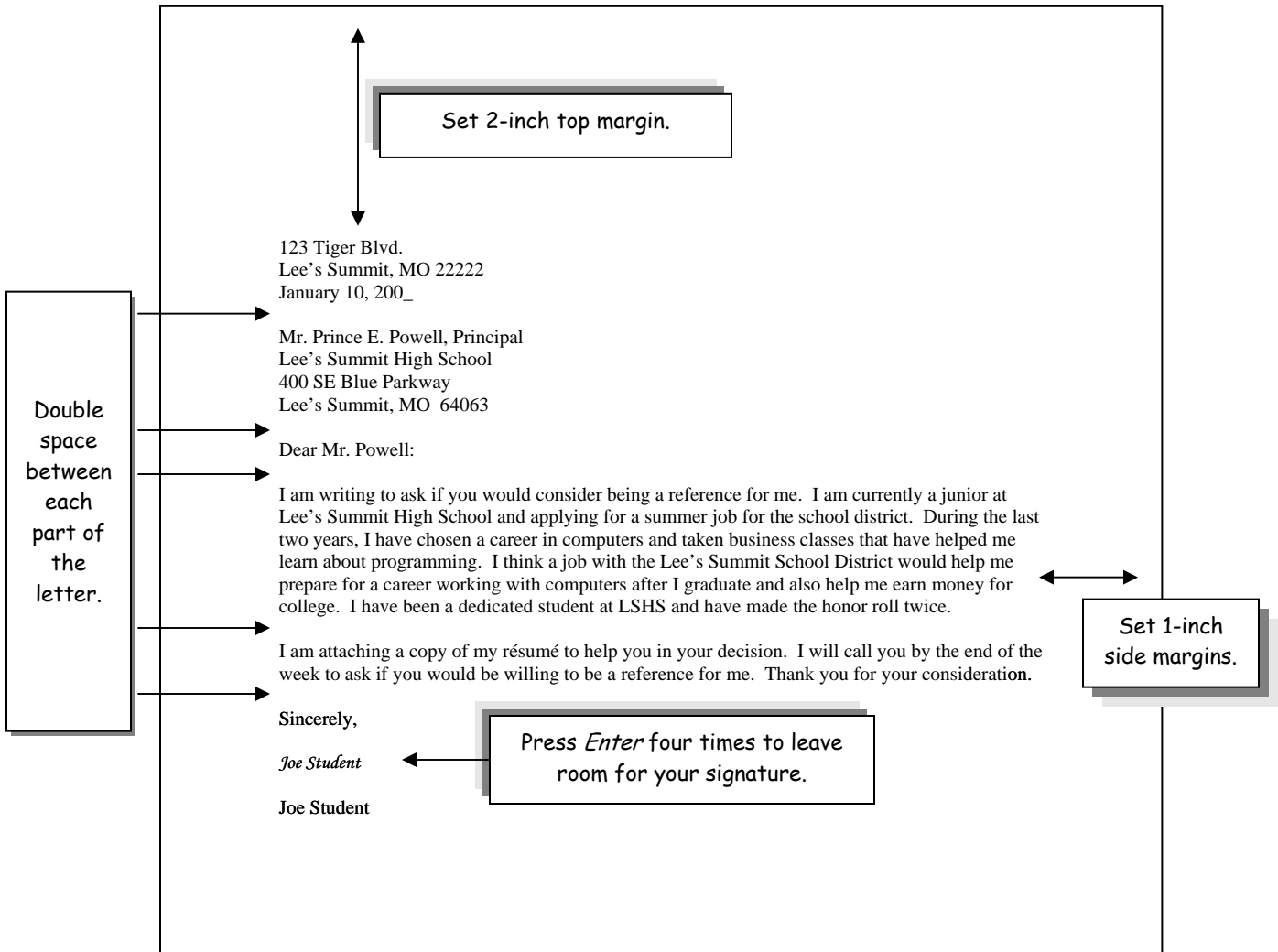
---

- List most recent service first
- Include the year the service was performed



# PERSONAL BUSINESS LETTER FORMAT

- Sample reference request letter
- Block Style, 2" top margin, 1" side margins
- Single space with double spaces as indicated below
- Quadruple space after *Sincerely* to leave room to sign your name



# ADDRESSING AN ENVELOPE

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Miss Lorna Dobbs  
79 West 111 Street  
New York, NY 10026

Dr. Theodora Van Lunt  
34 East Forty-first Street  
Rochester, NY 14627

The sender's return address should appear on the envelope, usually in the upper left-hand corner. The addressee's name should be placed a little below the center of the envelope. The ZIP code number follows the name of the state. A comma separates the name of the city and state. The state is a two-letter postal code abbreviation.

## STATES AND POSTAL ABBREVIATIONS

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Alabama	AL	Kentucky	KY	Oklahoma	OK
Alaska	AK	Louisiana	LA	Oregon	OR
Arizona	AZ	Maine	ME	Pennsylvania	PA
Arkansas	AR	Maryland	MD	Puerto Rico	PR
California	CA	Massachusetts	MA	Rhode Island	RI
Colorado	CO	Michigan	MI	South Carolina	SC
Connecticut	CT	Minnesota	MN	South Dakota	SD
Delaware	DE	Mississippi	MS	Tennessee	TN
District of Columbia	DC	Missouri	MO	Texas	TX
Florida	FL	Montana	MT	Utah	UT
Georgia	GA	Nebraska	NE	Vermont	VT
Guam	GU	Nevada	NV	Virginia	VA
Hawaii	HI	New Hampshire	NH	Virgin Islands	VI
Idaho	ID	New Jersey	NJ	Washington	WA
Illinois	IL	New Mexico	NM	West Virginia	WV
Indiana	IN	New York	NY	Wisconsin	WI
Iowa	IA	North Carolina	NC	Wyoming	WY
Kansas	KS	North Dakota	ND		
		Ohio	OH		

# SECTION 2: RESEARCH-BASED WRITING

## WHY DOCUMENT?

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Proper documentation is a very detailed process; therefore, you will find references on documentation to be your constant companions in making good grades on research papers. If you write papers in English and history classes, you will find two common kinds of documentation styles, MLA and APA. While their formats differ slightly, their purposes are still the same.

The purposes of all documentation are the following:

- to let your reader know that you know what you are talking about (this is establishing authority),
- to give credit to others' ideas and words not your own (this is avoiding plagiarism), and
- to help your reader find the information you have researched (this is being courteous as well as correct).

Documentation, thus, is important for both the writer and the reader.

We have outlined the basics of documentation in this handbook, but the best resource for your documentation needs is your teacher. It is your responsibility to ask your teacher for guidelines and to pay careful attention to the instructions and documentation details. You will find more detailed information from your library media specialists and online.

*Writing is an exploration. You start from nothing and learn as you go.*

*--E. L. DOCTOROW*

# APA (AMERICAN PSYCHOLOGICAL ASSOCIATION)

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APA documentation is the format developed and first published by the American Psychological Association in 1929 to help writers submitting journal manuscripts. APA style is most often used in history and science classes. This style calls for internal documentation, called citations, and a References page at the end of the paper for every citation.

APA style values *when* a source was written and uses commas in citations between name and date. Thus, an APA citation always includes the name and date of the document (instead of a page number) and separates them with a comma.

For example, the same citation about Baron, using direct quotations, would look like this for APA:

In the words of a famous linguist, “the alphabet may be the biggest problem we have with English” (Baron, 1989).

Please note the following details: 

- Commas are used in APA internal documentations.
- Dates are used instead of page numbers.
- There is no period before the internal documentation. The period is after the parentheses.

If you wish to summarize Baron’s words without a direct quotation and use his name in the sentence, it would look like the following for APA:

Dennis Baron, a famous linguist, also discusses the difficulties of the alphabet for English speakers (1989).

You must cite an author’s words and/or ideas. The citation needs to be recorded as a full bibliography on a References page, the very last page of your paper. A bibliography contains publishing information such as the author’s or editor’s name, date of publication, full title, place published, and publishing company. Below is an example of an APA References page.

Please note the following details:

- APA References pages do not capitalize the first letter of words in the title.
- Sources are arranged in alphabetical order, and each author’s first name is indicated only by an initial.
- Periods are used to separate items of information and to end the citation.

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References
Baron, D. (1989). <i>Declining grammar and other essays on the English language</i> . USA: NCTE.
Lee, H. (1960). <i>To kill a mockingbird</i> . NY: Warner Books.

## MLA (MODERN LANGUAGE ASSOCIATION)

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MLA documentation refers to the format established by the Modern Language Association. It is the style most often used in English classes. MLA style calls for parenthetical or internal documentation and a Works Cited page at the end of the paper.

For example, if you wish to cite Dennis Baron in a paper about language, internal documentation of a direct quotation from page 15 of his book would look like this:

In the words of a famous linguist, “the alphabet may be the biggest problem we have with English” (Baron 15).

Please note the following details:

- There is no punctuation, i.e. comma, in the internal documentation.
- There is no abbreviation, i.e. pg. or pps., to indicate page numbers.
- There is no period before the internal documentation. The period is after the parentheses.

If you wish to summarize Baron’s words without a direct quotation and use his name in the sentence, however, it would look like this:

Baron, a famous linguist, also discusses the difficulties of the alphabet for English speakers (15).

In both cases, because you have cited someone else’s words or ideas in your paper, you must also cite the source of that information. *Where, you ask?* A citation needs to be recorded as a full bibliography on a Works Cited page, which is the very last page of your paper. A bibliography contains publishing information such as the author’s or editor’s name, full title of the work, place published, publishing company, and date of publication. Below is an example.

Please note the following details:

- Sources are arranged in alphabetical order by authors’ last names.
- Periods are used to separate name and title and to end the citation.

your last name    page #

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### Works Cited

Baron, Dennis. *Declining Grammar and Other Essays on the English Language*. USA: NCTE, 1989. Print.

Lee, Harper. *To Kill a Mockingbird*. NY: Warner Books, 1960. Print.

# RESOURCE CITATION FORMATS

## Service Names for Online Databases

### EBSCO

Academic Research Premiere / Alt-Health Watch / Clinical Pharmacology / EBSCO Animals / Communication and Mass Media / Funk and Wagnall's / Health Source: Consumer Edition / Health Source: Nursing/Academic Edition

### Gale Group

Biography Resource Center / LitFINDER / Opposing Viewpoints / Student Resource Center

### ProQuest

Culture Grams / eLibrary / Government Reporter / NY Times Historic Newspapers

### Oxford University Press

Oxford Reference

### World Book

World Book Online Reference Center

## Online Database NEWSPAPER or MAGAZINE ARTICLE

- Author
- Article Title
- Newspaper/Magazine Name
- Date article originally published
- Edition
- Section Page No(s)/Page Numbers
- Name of Database
- Service Name
- Location Accessed From
- City Accessed From
- Date Accessed

Margolies, Dan. "Residential Proposal near Plaza Takes Shape." *The Kansas City Star* 7 May 2002: A1. *NewsBank*. EBSCO. Lee's Summit High School, Lee's Summit, MO. Web. 9 May 2002.

McKinley, Jesse. "Bio What? A Diversity of Opinion." *New York Times* 5 June 1998: 7 pars. *Electric Library*. Lee's Summit High School Library Media Center, Lee's Summit, MO. Web. 7 July 2005.

## Online Database PROFESSIONAL JOURNAL

- Author
- Article title
- Journal name
- VolumeNumber.IssueNumber
- Year journal published
- Page numbers (if given)
- Name of database
- Service name
- Location accessed from
- City accessed from
- Date accessed

McMillin, Bradley. "A Statewide-Evaluation of Academic Achievement in Year-Round Schools." *Journal of Educational Research* 95.2 (2001): 67-75. *Academic Search Premier*. EBSCO. Lee's Summit High School Library Media Center, Lee's Summit, MO. Web. 30 Oct. 2003.

## Online Database BOOKS

- Author
- Article title
- Book title
- Date Book was published
- Online database name
- Service name
- Location accessed from
- City accessed from
- Date accessed
- Found via

### (Narrative Biography Example)

“Hernando De Soto.” *Dictionary of American Biography* 2002. *Biography Resource Center*. Gale Group. Lee’s Summit High School, Lee’s Summit, MO. Web. 11 Nov. 2002.

### (Book Example)

Abbott, John C. “De Soto Discovers the Mississippi.” *History of the World* 1992. *Electric Library*. ProQuest. Lee’s Summit High School, Lee’s Summit, MO. Web. 11 Nov. 2002.

### (Viewpoint Essay Example)

Dority, Barbara. “Arguments Against Legalizing Physician-Assisted Suicide are Unconvincing.” *Assisted Suicide* 1998. *Opposing Viewpoints*. Gale Group. Lee’s Summit High School, Lee’s Summit, MO. Web. 6 Oct. 2004.

## FREE WEB ENCYCLOPEDIA ARTICLE

[no subscription required]

- Author
- Article title
- Name of encyclopedia
- Year encyclopedia published
- Date accessed
- URL

Pinder, D. A. “Canterbury.” *World Book Online Americas Edition*. 2003. Web. 9 May 2002 .

## FREE WEB SITE

[no subscription required]

- Author
- Title of the document
- Web site title
- Date created
- Institution associated with
- Date accessed
- URL

Quinn, Dennis. “Commodus (A.D. 180-192).” *De Imperatoribus Romanis*. 4 Jan. 1999. DRI Collegium Editorum. Web. 6 Oct. 2004.

## FREE WEB NEWSPAPER or MAGAZINE

[no subscription required]

- Author
- Article title
- Magazine/newspaper name
- Date article published
- Date accessed
- URL

[Newspaper] Margolies, Dan. "Residential Proposal near Plaza Takes Shape." *The Kansas City Star* 7 May 2002: A1. Web. 09 May 2002.

[Magazine] Eisenberg, Daniel. "Paying to Keep Your Job." *Time*. Web. 9 May 2002.

## FREE WEB PROFESSIONAL JOURNAL

[no subscription required]

- Author(s)
- Article title
- Journal name
- VolumeNumber.IssueNumber
- Year published
- Page numbers (if given)
- Date accessed
- URL

Ray, Beverly. "PDAs in the Classroom: Integration Strategies for K-12 Educators." *International Journal of Educational Technology* 3.1 (2002): 5-12. Web. 30 Oct. 2003.

## E-MAIL MAILING LIST

- Author
- Subject of post
- Words: Online Posting
- Date posted
- Name of newsgroup
- Date accessed
- URL of newsgroup

Royce, John. "Plagiarism Dilemma." Online posting. 30 May 2002. LM\_NET. 7 Oct. 2002.

## E-MAIL, PERSONAL

- From
- E-Mail subject
- E-mail to FirstName LastName.
- Date read

Affleck, Ben. "Your Latest Movie." E-mail to Jennifer Garner. 03 Jan. 2006.

## PRINT: BOOK

- Author
- Title
- Place:publisher
- Date published

Worley, William S. *Beal Street: Crossroads of America's Music*. Lenexa, KS: Addax Group, 1997.

Print.

PRINT:  
ENCYCLOPEDIA ARTICLE

- Author
- Article title
- Name of encyclopedia
- Total number of volumes
- Place:publisher
- Date published

Urry, William. "Canterbury." *Encyclopedia Americana*. 30 vols. Danbury: Grolier, 2000. Print.

PRINT:  
NEWSPAPER or MAGAZINE ARTICLE

- Author
- Article title
- Newspaper/magazine Name
- Date published
- Edition [*newspaper only*]
- Page(s)

[*Newspaper*] Margolies, Dan. "Residential Proposal near Plaza Takes Shape." *The Kansas City Star* 7 May 2002: A1-A4. Print.

[*Magazine*] Eisenberg, Daniel. "Paying to Keep Your Job." *Time* 15 Oct. 2001: 80-83. Print.

INTERVIEW (BY YOU)

- Person interviewed
- Type interview
- Date interviewed

Faulkenberry, John. Personal interview. 1 Apr. 2002.

VIDEO – DVD or VHS

- Title
- Director
- Main performers
- Type
- Distributor
- Year release
- [*DVD*] *Arsenic and Old Lace*. Dir. Frank Capra. Perf. Cary Grant. DVD. Turner Entertainment, 1944. DVD.
- [*VHS*] *Arsenic and Old Lace*. Dir. Frank Capra. Perf. Cary Grant. Videocassette. MGM/UA Home Video, 1944. VHS.

GENERAL MLA  
FORMATTING RULES

- CAPITALIZATION – First words, last words, and all principal words**
- MISSING INFORMATION – Supply as much information as you can. If something is missing, go onto the next element in the citation.**
- TITLES-MLA recommends italicizing titles; no more underlining.**

# SAMPLE MLA WORKS CITED PAGE

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## Works Cited

- Abbott, John C. "De Soto Discovers the Mississippi." *History of the World* 1992. *Electric Library*. ProQuest. Lee's Summit High School, Lee's Summit, MO. Web. 11 Nov. 2002.
- Affleck, Ben. "Your Latest Movie." E-mail to Jennifer Garner. 03 Jan. 2006.
- Arsenic and Old Lace*. Dir. Frank Capra. Perf. Cary Grant. Turner Entertainment, 1944. DVD.
- Arsenic and Old Lace*. Dir. Frank Capra. Perf. Cary Grant. Videocassette. MGM/UA Home Video, 1944. VHS.
- Collegium Editorum. Web. 6 Oct. 2004.
- Dority, Barbara. "Arguments Against Legalizing Physician-Assisted Suicide are Unconvincing." *Assisted Suicide* 1998. *Opposing Viewpoints*. Gale Group. Lee's Summit High School, Lee's Summit, MO. Web. 6 Oct. 2004.
- Eisenberg, Daniel. "Paying to Keep Your Job." *Time* 9 May 2002. Web. 07 October 2002.
- Faulkenberry, John. Personal interview. 1 Apr. 2002.
- "Hernando De Soto." *Dictionary of American Biography* 2002. *Biography Resource Center*. Gale Group. Lee's Summit High School, Lee's Summit, MO. Web. 11 Nov. 2002.
- Margolies, Dan. "Residential Proposal near Plaza Takes Shape." *The Kansas City Star* 7 May 2002. Web. 09 May 2002.

- Margolies, Dan. "Residential Proposal near Plaza Takes Shape." *The Kansas City Star* 7 May 2002: A1-A4. Print.
- McKinley, Jesse. "Bio What? A Diversity of Opinion." *New York Times* 5 June 1998: 7 pars. *Electric Library*. Lee's Summit High School Library Media Center, Lee's Summit, MO. Web. 7 July 2005.
- McMillin, Bradley. "A Statewide-Evaluation of Academic Achievement in Year-Round Schools." *Journal of Educational Research* 95.2 (2001): 67-75. *Academic Search Premier*. EBSCO. Lee's Summit High School Library Media Center, Lee's Summit, MO. Web. 30 Oct. 2003.
- "Paying to Keep Your Job." *Time* 15 Oct. 2001: 80-83. Print.
- Pinder, D. A. "Canterbury." *World Book Online Americas Edition*. 2003. Web. 9 May 2002.
- Quinn, Dennis. "Commodus (A.D. 180-192)." *De Imperatoribus Romanis*. 4 Jan. 1999. Print.
- Ray, Beverly. "PDAs in the Classroom: Integration Strategies for K-12 Educators." *International Journal of Educational Technology* 3.1 (2002): 5-12. Web. 30 Oct. 2003.
- "Residential Proposal near Plaza Takes Shape." *The Kansas City Star* 7 May 2002: A:1. NewsBank. EBSCO. Lee's Summit High School, Lee's Summit, MO. Web. 9 May 2002.
- Royce, John. "Plagiarism Dilemma." Online posting. 30 May 2002. LM\_NET. Web. 7 Oct. 2002.
- Worley, William S. *Beal Street: Crossroads of America's Music*. Lenexa, KS: Addax Group, 1997. Print.
- Urry, William. "Canterbury." *Encyclopedia Americana*. 30 vols. Danbury: Grolier, 2000. Print.

## PLAGUED BY PLAGIARISM?

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Plagiarism is a kind of cheating. It is taking someone else's words or ideas and claiming that they are your own. Thus, you cheat someone out of the recognition he should rightfully have, and you cheat personally by posing as someone you are not.

Intentional plagiarism, copying someone's words into your own paper without quotation marks, or cutting and pasting into your paper from an Internet source without documentation, is serious cheating. Schools have serious consequences for this offense. We do, too. Administrators handle some penalties as explained in your student planner, and individual teachers handle the penalty for cheating in their classes. These penalties could range from a zero on the assignment to school suspension.

Sometimes plagiarism is unintentional—you didn't use quotation marks around some words because you didn't know you had to in a summary or paraphrase. Well, now you know. You have to document the source if you use someone else's words or ideas. A good example of unintentional plagiarism comes from a *UMKC Student Handbook*. Its example, illustrating a passage from Strunk and White's *Elements of Style*, shows how easy it is to unintentionally plagiarize. The original passage reads like this:

A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary parts. This requires not that the writer make all his sentences short or that he avoid all detail . . . but that every word tell.

In writing a paraphrase of this passage, shown below, a student uses words and sentence structures from the original passage and ends up plagiarizing unintentionally. Compare the italicized words with the original above.

Writing *should not have unnecessary words or sentences for the same reasons machines* have no extra parts. *This does not mean that the* author only writes brief sentences, *but that* he makes *every word* count.






















The version below represents a successful summary, instead of a paraphrase, because it doesn't repeat key words or imitate the sentence structure of the original. In writing a summary, you express briefly an author's idea in your own words and own sentence structures and, thus, avoid the problem of plagiarism.

Strunk and White describe good writing in both mechanical and artistic analogies. They explain that good writing is economical, clear, and accurate.

Your teacher and your textbooks can provide you with more instructions and practice in writing a summary to cure yourself of the plague of unintentional plagiarism.

# SECTION 3: COMPUTER ISSUES

## SHORTCUTS

	Ctrl + N	New Document
	Ctrl + O	Open Existing Document
	Ctrl + S	Save Current Document
	Ctrl + P	Print Current Document
	---	Print Preview
	F7	Spell Check
	Ctrl + X	Cut (whatever is highlighted)
	Ctrl + C	Copy (whatever is highlighted)
	Ctrl + V	Paste (whatever was last cut/copied)
	Ctrl + Z	Undo the Preceding Action (can undo multiple preceding actions)
	Ctrl + Y	Redo Preceding Undone Action (can redo multiple actions)
	Ctrl + *	Show All (spaces, returns, etc.)
	Ctrl + B	Boldface
	Ctrl + I	Italicize
	Ctrl + U	Underline
	Ctrl + L	Left Justified
	Ctrl + E	Centered
	Ctrl + R	Right Justified
	Ctrl + J	Justified
	---	Numbering (add or remove)
	---	Bullets (add or remove)
---	Ctrl + 1	Single Spacing
---	Ctrl + 5	1.5 Line Spacing
---	Ctrl + 2	Double Spacing
---	Ctrl + A	Highlight All Text
---	Ctrl + Shift + D	Double Underline Text
---	Ctrl + Shift + W	Underline Words but not Spaces



# WORD PROCESSING FEATURES

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## Change Page Setup

1. Under the *File* menu, click *Page Setup*.
2. In the *Page Setup* dialog box, click tabs to change the margins, paper size, paper source, and layout.





## Set Margins

1. Under the *File* menu, click *Page Setup*.
2. In the *Page Setup* dialog box, click on the up and down arrows to set the margins.

## Select Line Spacing

1. Highlight the paragraphs you wish to change to a new line spacing.
2. For single-spacing, hold down the *Control* key and press the number *1* key.
3. For 1½ line spacing, hold down the *Control* key and press the number *5* key.
4. For double-spacing, hold down the *Control* key and press the number *2* key.



## Align Text

1. Highlight the desired text.
2. Select an alignment button from the *Formatting Toolbar* (Align left  , Align center  , Align right  , or Justify ).
3. The text you selected will appear in the new alignment.

## Move Text

1. Highlight the desired text.
2. Click the mouse on the *Cut*  button on the *Standard Toolbar*.
3. Click the mouse at the new location for the text.
4. Click the mouse on the *Paste*  button on the *Standard Toolbar*.

## Copy Text

1. Highlight the desired text.
2. Click the mouse on the *Copy*  button on the *Standard Toolbar*.
3. Click the mouse at the new location for the text.
4. Click the mouse on the *Paste*  button on the *Standard Toolbar*.

## Find Text

1. Under the *Edit* menu, click *Find*.
2. Type the word you wish to find in the dialog box.
3. Click *Find Next* in the dialog box.
4. Word highlights the first match, click *Find Next* to find the next time the word appears.

## Replace Text

1. Under the *Edit* menu, click *Replace*.
2. In the dialog box, type the word you wish to find and the replacement word.

## Count Words in a Document

1. Under the *Tools* menu, click *Word Count*.
2. A dialog box appears that displays information about the document.

## Change Appearance of Text

1. Highlight the desired text.
2. Under the *Format* menu, click *Font*.
3. In the *Font* dialog box, click the *Font* tab and select a design for your highlighted text and click. You can change the font, font style, size, color, and effects.

## Change Font Style or Size

1. Highlight the desired text.
2. Click the down arrow beside the words: *Times New Roman*  on the *Formatting Toolbar* and select the desired font style.
3. Click the down arrow beside the number *12*  on the *Formatting Toolbar* and select the desired font size.

## Change Font Color

1. Highlight the desired text.
2. On the right end of the *Formatting Toolbar*, click the down arrow beside the letter  and select the desired font color.

## Use Highlighter

1. Highlight the desired text.
2. At the right end of the *Formatting Toolbar*, click the down arrow beside the *Highlight* pen.
3. Select the desired highlight color.
4. The desired text will appear highlighted in the color you selected.

## Insert Symbols

1. Click the mouse where you want the symbol inserted into your document.
2. Under the *Insert* menu, click *Symbol*.
3. Click the symbol you wish to insert and then click *Insert*.
4. Click *Close*.

## Add Bullets or Numbers

1. Highlight the text you wish to have bulleted or numbered.
2. Click *Format*.
3. Click *Bullets and Numbering*.
4. In the *Bullets and Numbering* dialog box, click the type of list you want to create.
5. Click the style you desire.
6. Click *OK*.

## Adding a Tab

1. Highlight the text where a tab is needed.
2. Under the *Format* menu, click on *Tabs*.
3. Type in the location on the ruler where you would like the tab to appear and format the tab as you want it.
4. Click the *Select* button. Continue to add any additional tabs by clicking the *Select* button after each one.
5. Click *Close*.

## Adding Headers and Footers

1. Display your document in the *Page Layout* view by clicking *Page Layout* or *Print Layout* under the *View* menu.
2. Under the *View* menu, click *Header and Footer*.
3. Type the header in the text box and format as you would any other text.
4. To create a footer, click the *Switch Between Header and Footer* button in the *Header and Footer* toolbar.

## Insert a Page Break

1. Click the mouse where you want to start a new page.
2. Under the *Insert* menu, click *Break*.
3. In the *Break* dialog box, select *Page Break*.
4. Click *OK*.

### Center Text Vertically on a Page

1. Highlight the text you want centered.
2. Under the *File* menu, click *Page Setup*.
3. In the *Page Setup* dialog box, click the *Layout* tab and select *Vertical Text Alignment*.
4. Click *OK*.

## SECTION 4: EDITING YOUR WRITING

### THE WRITING PROCESS

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1. **PREWRITE AND EXPLORE** - Prewriting is a stage of exploring what you already know and discovering what you need to find out. Freewriting, talking to friends, reading, or drawing pictures are examples of how to explore ideas.
2. **DRAFT AND DISCOVER** - Drafting is a stage of discovery where you put your thoughts on paper. Emphasis should be on ideas, not on perfecting every detail.
3. **REVISE YOUR WRITING** - Revising is a stage of thought and change. Revising falls into two categories: revising for ideas and revising for form.
4. **PROOFREAD** - Proofreading is a stage of correcting the conventions. This includes capitalization, spelling, punctuation, and getting your paper ready for the reader.
5. **PUBLISH AND PRESENT** - Publishing and presenting is the stage of sharing your finished paper with a larger audience. This is accomplished by oral presentation, displaying your paper, or submitting it for publication.
6. **REFLECT ON YOUR WRITING** - Reflecting is the stage of taking time to think about your writing process. Reflections can take the form of a journal entry or a note to your teacher or fellow writers. (Should be attached to the writing and added to your portfolio)

# WRITING ORGANIZATION

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1. **THESIS STATEMENT** - A statement of the purpose, intent, or main idea of an essay. This must be a declarative sentence.
2. **POINT OF VIEW** - A position or angle from which the story is written. Consider the following:
  - For an informal paper, use first person singular.
  - For a more formal paper, use third person singular.
  - Avoid the second person **YOU** in formal compositions.
  - Always maintain a consistent point of view.
3. **INTRODUCTION** - The opening paragraph must:
  - Gain the attention of the reader.
  - State the topic of the essay (thesis statement).
  - State the author and title if literature is the subject.
  - State any relevant background information.
  - Allow for a smooth transition into the body of the writing.
4. **CONCLUSION** - The concluding paragraph should:
  - Briefly restate the thesis.
  - Summarize major points.
  - Tie any loose ends left in the body of the paper.
  - Leave the reader with a clear understanding of the meaning and significance of the essay.
5. **TITLES** - The title should follow these guidelines:
  - Be original but not cute or trite.
  - Reflect your thesis.
  - Capitalize the first word, the last word, and all principal words in a title.
  - Do not capitalize a, an, the, prepositions, or coordinating conjunctions (and, but, or, for, nor, so, and yet).
6. **PREPARING FOR THE FINAL DRAFT** - Did you:
  - Follow all the rules and guidelines given to you regarding your first draft?
  - Place essential information (name, subject, date, teacher's name, etc.)?
  - Proofread the final draft against the edited version of your writing?
  - Meet your deadline?

Your first and last name

Teacher

Class

Date

The Title of Your Paper

You must use MLA format for your papers. The text should be typewritten, using a size twelve (12) font. Type on one side of the paper only. Use a standard, easily readable typeface. Your entire paper must be double-spaced, including the direct quotations; do not quadruple space between paragraphs. Indent the first word of each paragraph five spaces. All margins are one inch—at the top and bottom and the left and right sides of the text.

Do not use a title page. Instead, type a heading in the upper left-hand corner, one inch from the top of your paper (a double-space after your last name and the page number, aligned left). Look at the example above. Page numbers should be typed in the upper right-hand corner, one-half inch from the top of the paper, aligned right. Type your last name before the number of the page as shown above. Double-space after the heading and center the title. Do not underline the title or put the title in quotation marks or type the title in all capital letters; review capitalization rules to determine which words to capitalize in your title. Double-space once again to begin your paper.

Please do not use any special folders or covers. Proofread your paper one more time, and staple neatly in the upper left-hand corner.

**RECOMMENDATION:** *MLA Handbook for Writers of Research Papers* by Joseph Gibaldi

**6 + 1 TRAIT WRITING - WRITING FOR ANY OCCASION**

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**Ideas and Development \_\_\_\_\_**

Clarity  
Focused and relevant  
Details that matter  
Fresh and original

**Organization \_\_\_\_\_**

An inviting introduction  
Thoughtful transitions  
Logical sequencing  
Pacing is under control  
A satisfying conclusion

**Voice \_\_\_\_\_**

Individual and engaging  
"aches with caring"  
Honest, committed, responsive  
Suits audience and topic  
Strong interaction with reader

**Word Choice \_\_\_\_\_**

Lively verbs  
Original and deliberate choices  
Special Moments  
Visual  
Specific and precise

**Sentence Fluency \_\_\_\_\_**

Rhythm, flow, and natural cadence  
Smooth phrasing  
Well-built sentences  
Sentence length enhances the meaning  
Varied sentence beginning

**Conventions \_\_\_\_\_**

Spelling, capitalization, punctuation, grammar/usage, and paragraphing (indenting)  
Ready for a public audience  
Control brings out style and enhances the ideas  
Shows more than just "the basics"

**Presentation \_\_\_\_\_**

Black/blue ink only (black only when typed)  
Proper heading  
Proper title  
Correct margins  
Correct font (usually 12 pt Times New Roman)

**Total \_\_\_\_\_/**

## Too Dependent Upon Spell Check?

You learn to spell from reading and writing experiences as well as from the feel of writing as the hand moves across the page. Often, as you edit, you even know if a word looks right or not. In some cases, using the dictionary is the best answer for spelling. Besides using the dictionary, applying the computer spell checker and knowing some basic spelling rules can help you become responsible for your own writing. Ultimately, you will find no tricks to good spelling. Your experiences in writing will tell you that practice and care about what you want to say are the best ways to improve your spelling.

### 7 common spelling rules

Use *i* before *e* except after *c* or when sounded like *ay*, as in *neighbor* and *weigh*.

i before e	relieve, believe, sieve, niece, fierce, frieze
e before i	receive, deceive, sleigh, freight, eight

---

**EXCEPTIONS**      **seize, either, weird, height, foreign, leisure**

Drop a final silent *e* when adding a suffix that begins with a vowel. Keep the final *e* if the suffix begins with a consonant.

desire, desiring	achieve, achievement
remove, removable	care, careful

---

**EXCEPTIONS**      **changeable, judgment, argument, truly**

When adding the suffix *-s* or *-ed* to words ending in *y*, ordinarily change *y* to *i* when the *y* is preceded by a consonant but not when it is preceded by a vowel.

comedy, comedies	monkey, monkeys
dry, dried	play, played

If a final consonant is preceded by a single vowel and the consonant ends a one-syllable word or a stressed syllable, double the consonant when adding a suffix beginning with a vowel.

bet, betting  
commit, committed  
occur, occurrence

Add *-s* to form the plural of most nouns; add *-es* to singular nouns ending in *s*, *sh*, *ch*, and *x*.

table, tables	church, churches
paper, papers	dish, dishes

Add *-s* to nouns ending in *o* when the *o* is preceded by a vowel. Add *-es* when it is preceded by a consonant.

radio, radios	hero, heroes
video, videos	tomato, tomatoes

---

**EXCEPTIONS**      **pianos, solos, memos**

Form the plural of English words derived from other languages such as Latin or French just as you would in their original language.

criterion, criteria  
datum, data  
medium, media

# 100 COMMONLY MISPELLED WORDS

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absence	conceivable	illiterate	privilege
academic	conferred	incidentally	proceed
accidentally	conscience	incredible	professor
accommodate	conscious	indispensable	pronunciation
acknowledge	courteous	inevitable	quiet
acquaintance	criticism	intelligence	quite
acquire	curiosity	interesting	quizzes
across	dealt	irrelevant	receive
address	decision	irresistible	recommend
all right	definitely	knowledge	reference
altogether	describe	laboratory	referred
amateur	description	license	repetition
analyze	desperate	loneliness	restaurant
answer	develop	maintenance	rhythm
apparently	disappear	maneuver	ridiculous
appearance	disappoint	mathematics	roommate
appropriate	disastrous	mischievous	sandwich
argument	dissatisfied	necessary	schedule
arrangement	eighth	noticeable	secretary
ascend	eligible	occasionally	seize
athlete	embarrass	occurred	separate
athletics	eminent	occurrence	sergeant
attendance	emphasize	omitted	similar
audience	entirely	optimistic	sincerely
basically	environment	pamphlet	sophomore
beginning	especially	parallel	subtly
believe	exaggerated	particularly	succeed
benefited	exhaust	pastime	surprise
bureau	existence	perseverance	thorough
business	familiar	perspiration	tragedy
calendar	fascinate	phenomenon	transferred
candidate	February	physically	truly
cemetery	foreign	playwright	unnecessary
changeable	forty	politics	usually
characteristic	fourth	practically	vacuum
column	government	precede	vengeance
commitment	grammar	precedence	villain
committed	guidance	preference	weird
committee	harass	preferred	whether
competitive	height	prejudice	writing

## ONE WORD OR TWO?

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### Already or All ready

*Already* is an adverb meaning "even now" or "previously." *All ready* is an adjective phrase meaning "completely prepared."

We are already late.

We are all ready for the tournament.

### Altogether or All together

*Altogether* means "entirely" or "on the whole." *All together* means that all parts of a group are considered together.

This news story is altogether false.

A team pulling all together wins a tug of war.

### Awhile or A while

*Awhile* is an adverb meaning "a short time." *A while* is used after a preposition.

I'll be back in a while. Can you wait awhile?

### Everyone or Every one

*Everyone* means "every single person." *Every one* is usually followed by the word *of* and means "each one."

Everyone sang along.

Every one of the students sang along.

### Maybe or May be

*Maybe* is an adverb meaning "possibly." *May be* is a verb phrase.

Maybe I'll get out of class early.

We may be let out of class early.

## DO YOU WRITE IT RIGHT?

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### A lot or Allot or Alot

*A lot* means "a great deal"; there is no such word as *alot*; and *allot* means to "set aside."

We need a lot of money.

Therefore, Dad will allot funds according to need.

### Accept or Except

*Accept* is a verb that means "to receive" or "to agree to." *Except* is a preposition that means "but" or "excluding."

I would accept your excuse, except the part about losing the watch.

I have considered every option except that one.

### Affect or Effect

*Affect* is a verb that means "to influence." *Effect* can be either a noun or a verb. The noun *effect* means "the result of an action." The verb *effect* means "to cause" or "to bring about."

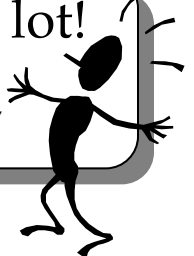
Ingesting alcohol affects her driving competence.

What effect does this have on you? How does it affect you?

Strong leaders are able to effect change.

I misuse this a lot!

*Alot* (spelled as one word) is not a word. Unfortunately, *a lot* is misspelled a lot.



### All right or Alright

*All right* used to reply to a question means "yes" or "well then."

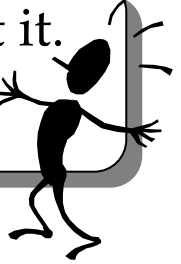
As an adjective, *all right* means "satisfactory" or "feeling okay."

*All right* used as an adverb means "satisfactorily."

There is no such word as *alright*; forget about it, all right?

All right! I get it.

*Alright* should never be used.  
The only word that is all right to use is *all right*, all right?



### Allusion or Illusion

*Allusion* is a reference to something literary or historical with which the reader is presumably familiar.

An *illusion* is a false, misleading, or overly optimistic idea.

In preparing for his most spectacular illusion, the magician made an allusion to the magic of Houdini.

### Almost or Most

*Almost* means "approximately" or "nearly." *Most* means "the majority" or "mainly."

Almost all of the students spend most of their lunchtime talking rather than eating.

### Among or Between

*Among* refers to a group of more than two people or things. *Between* refers to two people or things.

We quarreled among the five of us, but the real argument was between Bob and Harold.

### Amount or Number

*Amount* refers to how much (items that cannot be counted). *Number* refers to how many (this can be counted).

A large number of students were absent from school today because a large amount of snow fell during the night.

### Angel or Angle

An *angel* is a heavenly being. An *angle* is a perspective or a slant.

In *Charlie's Angels*, the television series, the voice of Charlie belongs to John Forsythe.

From this angle, I can see almost the entire city.

### Are or Our

*Are* is a verb. *Our* is a possessive pronoun.

The guests are here.

We are welcoming them into our home.

### As or Like

*As*, *as if*, and *as though* should be used to introduce a subordinate clause. *Like* is either a verb or a preposition. It does not introduce a subordinate clause.

It looks as if it is going to rain. (NOT—It looks *like* it is going to rain.)

She is tall like her mother.

Mrs. Hile likes chocolate ice cream more than any other flavor.

### Assure or Ensure or Insure

*Assure* means "to convince" or "to guarantee." *Assure* takes a direct object—usually a person or group of persons. You *assure* someone that something has been done. *Ensure* means "to make certain." *Ensure*

does not imply that you are giving assurance to someone else. You *ensure* that something has been done. *Insure* means "to guard against loss."

I assure you of my good intentions.

Ensure that you lock your car.

Please insure this package.

### **Bad or Badly**

Use *bad* as an adjective and as a predicate adjective after linking verbs. Use *badly*, an adverb, to modify an action verb.

I feel bad about the mess I made. (NOT—I feel *badly* about the mess I made.)

The room smelled bad.

Mom felt bad about my brother's behaving badly during my dance recital.

### **Beside or Besides**

*Beside* means "at the side of" or "next to." *Besides* means "except" or "in addition to."

Besides my aunt and uncle, there were fourteen other people standing beside the car.

### **Between** (see Among)

### **Bring or Take**

*Bring* refers to a movement toward or with the speaker. *Take* refers to a movement away from the speaker or the subject of the sentence.

Will you bring me a glass of milk when you come in here?

Take this report card to your father so that he can pay you for all of your *As*.

### **Can or May**

*Can* is used in reference to ability. *May* refers to permission.

You may begin this exercise whenever you can get around to it.

### **Cannot or Can not**

The correct spelling is always *cannot*.

You cannot blame him for screaming, "Stop it, Bob!"

### **Capital or Capitol**

*Capital* means "most important." It also names the city or town that is the official center of government for a state or country. The building where a state legislature meets is referred to as the *capitol*. The building in Washington, D.C., where the United States Congress meets, is referred to as the *Capitol*.

My capital reason for moving to Hartford is because it is the capital of Connecticut.

We went over to the capitol to see the legislators.

Farmers protested outside the Capitol in Washington, D. C.

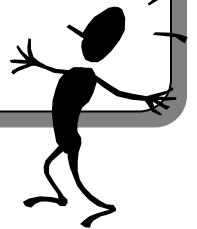
### **Choose or Chose**

*Chose* is the past tense of *choose* which means "to select."

I chose the red balloon. Now you choose a balloon of another color.

I cannot believe it!

*Cannot* should always be spelled as one word.



**Cite or Sight or Site**

A reference is *cited* (documented). *Sight* is vision. A *site* is a place.

Please cite the passage from *Genesis*.

The sight of the old house brought tears to her eyes.

She chose this site because of its view.

**Clothes or Cloths**

*Clothes* are garments that people wear. *Cloths* are pieces of material or rags.

His clothes were made of cloths of many different colors.

**Coarse or Course**

*Coarse* is an adjective meaning "rough" or "crude." *Course* is a noun meaning "a pathway of action."

Dylan uses coarse language when he speaks with his friends.

His parents are hoping that the language course will help him realize how uneducated he sounds.

**Collage or College**

A *collage* is a collection of miscellaneous items. *College* is an institution of higher education.

Since this is my senior year of high school, I think I'll create a picture collage of miscellaneous high school memories to hang in my dorm room next year when I'm away at college.

**Complement or Compliment**

*Complement* means "an addition to" or "to add to" or "to complete." *Compliment* means "praise" or "to praise."

A matching hat complemented her new outfit.

He complimented her on her outfit.

**Conscience or Conscious**

*Conscience* refers to a person's sense of right and wrong. *Conscious* means "aware," "awake," or "deliberate."

She does not seem conscious of the fact that her husband has no conscience.

**Council or Counsel**

*Council* refers to a group discussing and taking action on official matters. *Counsel* means "advice" or "to advise."

Mr. Vickers has suggested that I counsel the student council on the format of parliamentary procedure.

**Desert or Dessert**

The noun *desert* means "a dry, barren region." The verb *desert* means "to abandon." *Dessert* is a sweet food at the end of a meal.

Any cool dessert would taste great out here in the sandy desert.

While eating my dessert, I realized that my date had not only deserted me but also left me with the bill.

### **Disinterested or Uninterested**

A *disinterested* person is one who is neutral or unbiased. An *uninterested* person is one who is not interested or unresponsive to an issue.

You will want a disinterested (impartial) judge.

An uninterested (not interested) judge, however, is a liability.

**Effect** (see Affect)

**Ensure** (see Assure)

**Except** (see Accept)

### **Farther or Further**

*Farther* refers to physical distance. *Further* means "to a greater degree or extent."

I can run farther than you, but let's discuss that further after the race.

As you go farther away, your ability to hear is further decreased.

### **Fewer or Less**

*Fewer* refers to items that can be counted. *Less* is used with items that cannot be counted.

She has fewer complaints (can be counted), but she has less energy (cannot be counted).

### **Formally or Formerly**

*Formally* means "in an elegant or standardized manner." *Formerly* means "previously."

Formerly, we met formally to discuss these matters.

### **Good or Well**

*Good* is always an adjective, never an adverb. It describes a noun or a pronoun. *Well* is primarily used as an adverb to mean "done in a satisfactory way." Thus, *well* can be used to show how an action has been performed. If a person is talking about a person's health, use the adjective *well*, which means "in good health."

She's a good swimmer.

She swims very well. (NOT—She swims real good.)

How are you? I'm well. (NOT—I'm good.)

### **Have or Of**

*Have* should be used instead of the preposition *of* after the verbs *could*, *would*, *should*, *might*, *must*, and *may*. Since the contraction form of these verbs combined with *have* sounds like could "of" (could've), people often mistake the sound "of" for the word *of* rather than for the contraction of *have*.

She could have worked all night.  
She would have been paid well.  
She should have taken the opportunity  
She might have enjoyed the night shift.  
She must have had other things to do.  
She may have regretted it later.

She could've worked all night.  
She would've been paid well.  
She should've taken the opportunity.  
She might've enjoyed the night shift.  
She must've had other things to do.  
She may've regretted it later.

### **If or Whether**

*If* implies an alternative. *Whether* implies a condition of doubt.

If it does not rain, we will decide whether to have a picnic.

### **Illusion** (see Allusion)

### **Insure** (see Assure)

### **Imply or Infer**

Use *imply* to mean "suggest" or "hint." Use *infer* to mean "surmise" or "draw a conclusion."

His tie and shirt colors imply (suggest) that he may be colorblind.

He is not colorblind; thus, we infer (surmise) that he merely has wretched taste.

### **It's or Its**

The contraction of "it is" or "it has" is *it's*. *Its* is the possessive form of "it."

That kitten has lost its mitten.

What color is the mitten? It's green.

It's been missing for several hours now.

### **Lay or Lie**

*Lay* is a verb that means "to place" or "to put." *Lay* always takes a direct object. *Lie* means "to recline, rest, or stay" or "to say something that is not true." *Lie* never takes an object.

Many people confuse these because the verb tenses are similar. The forms of *lay* are *lay*, *laid*, and *lain*. The forms of *lie* are *lie*, *lay*, and *lain*.

Lay: I lay a blanket on the bed. (present tense) I laid a blanket on the bed. (past tense)  
I have laid a blanket on the bed. (past participle)

Lie: I must lie down to take a nap. (present tense) Earlier, I lay down to take a nap. (past tense)

At times, I have lain down to take a nap before going to the gym. (past participle)

### **Lead or Led**

*Lead* (pronounced *lēd*) means, "to go first." *Lead* (pronounced *lēd*) is a heavy metal. *Led* is the past tense of *lead* (*lēd*).

As he began to lead his soldiers into battle, his feet seemed to be made of lead.

### **Less** (see Fewer)

### **Like** (see As)

### **Loose or Lose**

*Loose* means either "not tight" or "free and untied." *Lose* means "to be unable to find or keep." It is also the opposite of win.

My shoes are so loose that it is quite possible that I might lose one.

### **May** (see Can)

### **Moral or Morale**

*Moral* refers to rules or habits of conduct. *Morale* refers to the spiritual state of an individual or a group.

The moral of this story is that the morale of a military unit is extremely important.

### **Number** (see Amount)

### **Of** (see Have)

### **Passed or Past**

*Passed* is the past tense of the verb *pass*. *Past* is a noun or an adjective referring to something that belongs to an earlier time. Past is also used as a preposition to mean "beyond."

Whatever has passed us by is now in the past.

Mrs. Metzler never drives past Dairy Queen without stopping for a Diet Coke.

### **Patience or Patients**

*Patience* means "endurance." *Patients* are people under the treatment of a physician.

You must have patience in dealing with the patients in this clinic.

### **Peace or Piece**

*Peace* means "tranquility." *Piece* is a portion of a larger object.

I am always calm and at peace when I eat a piece of pie.

The period of peace between the two wars is an interesting piece of history.

### **Personal or Personnel**

*Personal* means "of a person." *Personnel* refers to the people in an organization, especially employees.

The personnel office had a great deal of personal information in its files.

### **Precede or Proceed**

To *precede* means "to go ahead of" or "to come before." To *proceed* is to go forward.

We will now proceed to the act that should precede the ending of the play.

### **Principal or Principle**

*Principal* means "leading, chief, or highest in importance." An easy way to remember that a *principal* is the leader of the school is to consider him or her to be your "pal." *Principle* refers to a basic truth, rule, or law.

The high school principal said that the principal problem with today's youth is a lack of principles.

The principal author gave the lecture. He acts according to the highest principles.

### **Raise or Rise or Rear**

*Raise* as a verb means "to cause to move upward." It always takes a direct object. *Rise* as a verb means "to get up." It never takes an object.

Please do not raise your voice to me.

My mother and father rise before dawn every day.

We do not raise children. We rear children—unless they grow up like animals; in which case, we can say we have “raised” them.

### **Real or Really**

*Real* is an adjective meaning “genuine” or “sincere”; *really* is an adverb meaning “actually” or “very.” In informal English, people sometimes use *real* as either an adjective or adverb; however, this is nonstandard.

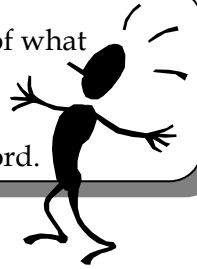
These sociologists have made a really (not real) important contribution to our understanding of some real problems in urban America.

### **Regardless or Irregardless**

Regardless means “in spite of” or “anyway.” *Irregardless* is not a word.

Regardless of what you may have heard, you should learn that “irregardless” is not a word.

**Regardless** of what you hear people say, you should learn that *irregardless* is not a word.



### **Right or Rite or Write**

*Right* means “correct,” “the opposite of left,” or “privilege.” *Rite* means “ritual.” *Write* means “to put something on paper.”

He had no right to write a new rite for the church.

### **Role or Roll**

A *role* is a position or a part. *Roll* as a verb means to “rotate” or “revolve.” *Roll* as a noun means “a reel” or “a spool.”

In his role as an absent-minded professor, Ben Martin called the roll of the wrong class.

### **Sense or Since**

*Sense* as a noun means “intelligence,” “meaning,” or “feeling.” *Sense* as a verb means “to feel.” *Since* can be used as a conjunction to mean “as” or as an adverb to mean “from the time when.”

He doesn't seem to have much sense ever since he fell on his head.

### **Set or Sit**

*Set* means “to place” or “to put”; it takes a direct object. *Sit* means “to place oneself in a sitting position.” It does not take an object.

Set the cake on the kitchen counter.

If I'm not there to pick you up after school, just sit on the bleachers and wait for me.

### **Sight (see Cite)**

### **Site (see Cite)**

### **Stationary or Stationery**

*Stationary* means “not moving, fixed.” *Stationery* refers to writing materials like paper and envelopes.

The stationery department, where envelopes and writing paper are for sale, is in a stationary place.

**Take** (see Bring)

**Than** or **Then**

*Than* is a conjunction that introduces a subordinate clause. *Then* is an adverb meaning "therefore" or "next in order or time."

Is Valerie older than I am?

If she is older, then she will be eligible for a driver's license before I.

**That** or **Which** or **Who**

*That* refers to things or anonymous people. Use *that* to introduce an essential clause (one that is needed to complete the intended meaning of a sentence). Use *which* to introduce a nonessential clause (one that adds additional information to an already complete sentence). Use *who* to introduce a clause that refers to people.

Where is your shirt that has a stain on it?

Was it the person that spilt his drink everywhere that caused the stain?

I selected a shirt, which is blue and green, to give to my father for his birthday.

Mr. Hertzog, who coaches wrestling, is a graduate of Lee's Summit High School.

**Their** or **There** or **They're**

*Their* is the possessive form of "they." *There* means "in that place." *They're* is the contraction for "they are."

They're driving their new car over there this afternoon.

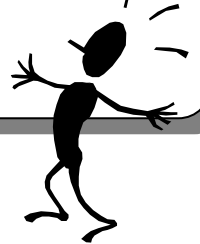
**Thorough** or **Threw** or **Through** or **Thru**

*Thorough* means "complete." *Threw* is the past tense of "throw" which means "to toss." *Through* means "during" or "because of" when used as a preposition, "from beginning to end" as an adverb, and "finished" as an adjective. *Thru* is not standard English.

The neighbor made a thorough report to the police after Freddie threw a baseball right through the neighbor's front window.

**Through with Thru**

The word *thru* is not standard English. Use *through* instead.



**To** or **Too** or **Two**

*To* means "toward" or "as far as." *Too* means "also" or "extremely." *Two* is the number 2.

In two hours, it's going to be too hot to go to town.

**Uninterested** (see Disinterested)

**Wander** or **Wonder**

*Wander* means "to stroll" or "to drift." *Wonder* as a verb means "to speculate" or "to marvel"; *wonder* as a noun refers to a surprise or phenomenon.

I used to wonder how he could just wander around the city like that.

**Well** (see Good)

**We're or Were or Where**

*We're* is the contraction for "we are." *Were* is a past tense verb of "to be." *Where* refers to a location.

If we're going to the 7:00 movie, then we need to leave now.

Where were you yesterday?

**Weather or Whether** (also see If)

*Weather* refers to the condition of the atmosphere, such as its heat or cold, wetness or dryness.

*Whether* indicates a choice between two things.

I don't know whether we'll go or not. I think it depends on the weather.

**Which** (see That)

**Who** (see That)

**Who or Whom**

*Who* is used as a subject wherever the words *I*, *she*, or *he* could be used. *Whom* is used as an object wherever the words *me*, *her*, or *him* could be used.

We should write a thank you note to the person who gave us this adorable puppy.

That's a great idea. To whom should I address the letter?

**Who's or Whose**

*Who's* is the contraction for "who is" or "who has." *Whose* is the possessive form of *who*.

Who's running in the marathon this weekend?

Whose sandwich is that?

**Your or You're**

*Your* is the possessive form of *you*. *You're* is the contraction for "you are" or "you were."

You're doing your own homework, I hope.

# PREFIXES

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A prefix is a combination of letters placed before a word or word to modify the meaning of the original word.

The Greek root "graph" means "to write." "Geo" means "earth," so "geography" is "writing about the earth."

"Bio means "life" so a "biography" is "writing about someone's life."

"Chron" means "time" so a "chronograph" is "time writing" and the word we now use for a digital watch.

a-,an-	not, without	intra-	within, among
ab-	from, away, not	mal-	hate, poorly
acro-	high	meta-	beyond, after
ad-	to, near, at	mis-	incorrect
ambi-	around, both	mono-	one
ana-	throughout, up	multi-	many
ante-	before	neo-	new
anti-	against	non-	not
bene-, bon-	well, good, kind	ob-	towards, against
bi-	two	omni-	all
cata-	down, through	para-	beside, almost
chron-	time	penta-	five
circum-	around	per-	completely
co-,com-,con-	together, with	poly-	many
contra-	against	post-	after
de-	from, away, down	pre-	before
di-	double, two	pro-	forward
dia-	through, between	pseudo-	false
dis-	apart, not	re-	back, again
em-, en-	in, into	retro-	backwards
epi-	upon	semi-	half
es-	out, away	sesqui-	one and 1/2
ex-	out	sub-	under
estra-, exto	beyond, outside of	super-	beyond, over
fore-	before in time	syl-,sym,syn-	with, together
hemi-, demi-	half	trans-	across
homo-	man	tri-	three
hyper-	over, above	un-	not
hypo-	under, beneath	uni-	one
il-, ir-, in-, im-	not	ultra-	beyond, exceeding
inter-	between	vice-	in place of

# SUFFIXES

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## Makers of Nouns

- al - arrival, betrayal, portrayal, refusal
- ance - connivance, maintenance, nonchalance
- ence - acquiescence, deference, iridescence
- dom - kingdom, officialdom, wisdom
- hood - brotherhood, motherhood, neighborhood
- ship - discipleship, friendship, partisanship
- ee - appointee, draftee, nominee, repartee
- er - abstainer, embezzler, loiterer
- ess - actress, princess, seamstress
- ice - apprentice, avarice, novice, service
- ism - pessimism, socialism, witticism
- ist - antagonist, plagiarist, psychiatrist
- ity - agility, possibility, reliability
- ty - liberty, loyalty, novelty
- lum - auditorium, curium, presidium
- ment - abridgment, chastisement, curtailment
- ness - furtiveness, gruesomeness, hopefulness
- or - incisor, innovator, mediator
- (s)ion - depression, obsession, suspension
- (t)ion - abolition, coalition, liberation
- ure - expenditure, seizure, verdure
- y, -ry - empathy, husbandry, irony
- cy - adjacency, bankruptcy, complacency

## Makers of Adjectives

- able - consolable, disposable, readable
- ible - contemptible, discernible, irresistible
- al - abysmal, fiscal, hexagonal
- ial - connubial, menial, mercurial
- ual - casual, gradual, manual
- ese - Balinese, Chinese, Japanese
- ic - nomadic, prosaic, symphonic
- tic - aromatic, dogmatic, pathetic
- ine - bovine, equine, porcine
- ile - ductile, infantile, senile
- ive - cursive, festive, regressive
- ish - bookish, fiendish, greenish
- ful - delightful, graceful, neglectful
- less - defenseless, graceless, hapless
- like - homelike, sylphlike, zephyrlike

## Maker of Verbs

- ate - alleviate, annihilate, compensate
- ify - amplify, deify, gratify
- ize - amortize, burglarize, ostracize

## Makers of Adverbs

- ly - adroitly, astutely, complacently

## Versatile Suffixes

Certain suffixes may be used to make more than one part of speech. The following suffixes make verbs, nouns, and adjectives, but NOT adverbs.

**-ant** - assailant, claimant, occupant (nouns)  
exultant, radiant, self-radiant (adjectives)  
In verbs such as warrant, decant, recant, and suppliant, the -ant is part of the root and not a suffix.

**-ary** - aviary, functionary, notar(nouns)  
arbitrary, mercenary, military (adjectives)

**-ate** - abrogate, deviate, mediate (verbs)  
advocate, candidate, potentate (nouns)  
collegiate, desolate, sedate (adjectives)

**-ent** - portent, solvent, superintendent (nouns)  
evident, insistent, subsequent (adjectives)

**-ite** - expedite, ignite, incite (verbs)  
Israelite, satellite, urbanite (nouns)  
exquisite, favorite, finite (adjectives)

**-ive** - derivative, expletive, substantive (nouns)  
affirmative, conclusive, decisive (adjectives)

**-(r)ior** - exterior, interior, posterior  
anterior, inferior, ulterior (nouns or adjectives)

# TEACHERS' PET PEEVES

1. Inappropriate abbreviations

b/c      w/o      b/t      cuz

2. Vague words like *etc.*, *it*, *thing*, and *stuff*

3. Using *like* or *goes* to mean *said*

Every day in class it's the same scenario. My teacher always goes, "Do problems 1-5," but then I'm like, "I don't want to do more than three," and, of course, she goes, "Get to work or you'll have to serve a detention," so I'm always like, "Okay. I'll do my work."

4. Using the following phrases in a paper

"Hi. My name is..."	"In this paper I'm going to talk about..."
"In this paper I've talked about..."	"Thank you for reading my paper..."
"I hope you liked my paper..."	"The end"

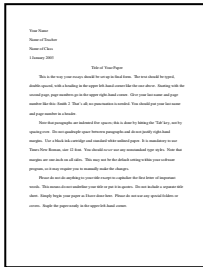
5. Usage errors

<i>alright</i> instead of <i>all right</i>	<i>defiantly</i> instead of <i>definitely</i>
<i>alot</i> instead of <i>a lot</i>	<i>irregardless</i> instead of <i>regardless</i>
<i>are</i> instead of <i>our</i>	<i>of</i> instead of <i>have</i>
<i>can not</i> instead of <i>cannot</i>	<i>quite</i> instead of <i>quiet</i>
<i>cause</i> instead of <i>because</i>	<i>thru</i> instead of <i>through</i>

6. Extra line spaces between paragraphs

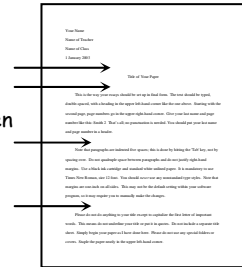
The Correct Way

This paper is double-spaced throughout. There are no extra line spaces between paragraphs and no extra line spaces above or below the title.



The Incorrect Way

In this paper, the writer has added extra line spaces between paragraphs. In addition there are extra line spaces above and below the title.



7. Talking to the reader by using the following words

You      us      we      our

8. Neglecting to proofread

9. Inconsistent verb tense throughout the paper

10. Not identifying the person quoted in the paper

11. E-mailing your paper to your teacher without permission

12. Incorrect number usage. Spell out numbers written in one or two words and represent other numbers by numerals.

<i>one</i>	<i>thirty-five</i>	<i>one hundred</i>	<i>fifteen hundred</i>
<i>101</i>	<i>137</i>	<i>1,275</i>	<i>23,498</i>

# TRANSITION TECHNIQUES

Transitional words and phrases will help you link ideas within and between paragraphs.

## To Show Time Sequence

after	during	first, second, third	meanwhile
at the same time	earlier	in a few minutes	next
before	finally	later	then

## To Compare or Contrast

although	despite	nevertheless	similarly
But	however	on the contrary	still
by contrast	in like manner	on the other hand	unlike
conversely	likewise	otherwise	yet

## *To Show Cause and Effect*

as a result	consequently	so	therefore
because of	on account of	then	thus

## *To Add More Information*

Again	another	first, second, third	in addition
Also	as well	further	moreover
And	besides	furthermore	too

## *To Emphasize a Point*

as a matter of fact	evidently	in other words	obviously
clearly	in fact	indeed	thus

## *To Introduce Examples or Explanations*

as an illustration	for example	in particular	that is
	for instance	namely	



14. Capitalize the title of a person when it is used in place of a name.

Will you come with me, **Mom**?  
Good morning, **Professor**.

15. Do not capitalize words of family relationships when used with a possessive pronoun.

I like to hang out with Jim, my cousin.  
I like to hang out with **C**ousin Jim.  
Your aunt is a great cook.  
Yesterday, **A**unt **S**tacey took me shopping.

16. Capitalize the first words and all important words in a title of a work. (Prepositions of 5 or more letters are capitalized).

*The Last of the Mohicans  
For Whom the Bell Tolls*

17. Capitalize the first word of a quoted sentence.

Mr. Russell said, "Treat her as you would like to be treated."  
"I think," she screamed, "you almost drove over the bike!"

18. Capitalize the first word of a salutation and the first word of a complimentary close.

Very truly yours,  
Dear \_\_\_\_\_,

19. Capitalize the names of weekdays, months, and holidays.

I'm going to the movies on **F**riday.  
A very busy month for me is **M**ay.  
My favorite holiday is **H**alloween.

NOTE: Because *she screamed* interrupts the dialogue (the part in quotation marks), the remainder of the dialogue does not begin with a capital letter.

20. Capitalize the names of religious icons.

Jesus <b>C</b> hrist	<b>H</b> is word
<b>G</b> od	<b>B</b> ible
Allah	

21. Capitalize the name of races, religions, peoples, and nationalities.

<b>A</b> frican	<b>A</b> siatic
<b>C</b> atholic	<b>J</b> ewish

22. Capitalize trade names or copyrighted names, but do not capitalize the name of the product.

**C**hevy truck  
**N**ike shoes  
**D**ell computer

23. Capitalize historical events, monuments, awards, and time periods.

<b>I</b> ce <b>A</b> ge	<b>M</b> ount <b>R</b> ushmore
<b>M</b> iddle <b>A</b> ges	<b>W</b> orld <b>W</b> ar <b>I</b> I
Tony <b>A</b> ward	

24. Capitalize the abbreviation for time: B.C. ("before Christ"), which follows a date; and A.D. ("anno Domini"), which precedes a date as well as A.M. and P.M.

<b>40 B.C.</b>	<b>4:00 P.M.</b>
<b>A.D. 70</b>	<b>7:00 A.M.</b>

# APOSTROPHES'

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1. Use an apostrophe to indicate missing letters or numbers.

you are = you're      do not = don't  
1993 = '93              good morning = good mornin'

2. Use an apostrophe and *s* to form the plural of a letter, number, or a word discussed as a word.

How many *A*'s do you have on your report card?  
Count the *8*'s on the page.  
You've used too many *and*'s in the paper.

Use an apostrophe to show possession. To form the possessive of a singular noun, add an '*s*.

Mark's book              my sister-in-law's car  
the Jones's house      Chris's locker

3. Make a plural noun ending in an *s* possessive by adding just an apostrophe.

the girls' house (More than one girl lives there.)  
my bosses' policy (I have more than one boss.)

4. When a plural noun does not end in an *s*, form the possessive by adding an apostrophe and an *s*.

the children's book (The book belongs to more than one child.)  
the men's restroom

# [BRACKETS]

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1. Use brackets to insert one parenthetical comment inside another.

I left my new leather coat (which cost me \$300 [my entire savings]) in the cafeteria.

2. Use brackets to insert your own editorial comments into quoted material. Brackets are used to enclose the letters *sic* to indicate that the speaker, not the writer, made an error.

Priest Holmes said, "T-Rich [Tony Richardson] is an essential part of the Chief's offense."  
Priest Holmes said, "The noise from the 700,000 [sic] fans in the stadium helped us win the game."

# COLONS:

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1. Use a colon after a salutation in a business letter.

Dear Mr. Schnell:  
To Whom It May Concern:

2. Use a colon to add emphasis or to explain a clause.

There are two words for my younger brother: irritating and annoying.

3. Use a colon to introduce a long, formal quotation; a list; or examples.

For this recipe, you will need the following ingredients: butter, eggs, flour, sugar, baking soda, salt, and milk.

4. Use a colon when writing times, ratios, literary references, or volume numbers.

7:30 p.m. (or P.M.)  
The vote was 49:1.  
John 3:16  
*Newsweek* 49:1

5. Use a colon between the clauses of a compound sentence when the second clause explains the first or amplifies it.

Rachel could say no more: we had convinced her.  
The climbers tired soon: they were not used to the thin air.

## COMMAS,

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1. Use a comma or commas to set off (surround) a term in direct address, also known as the noun of address.

Pauline, are you ready?  
Watch out, Zach, for the shopping cart.  
I am here, Mrs. Jones.

2. Use a comma to set off *yes, no, well*; other introductory words or phrases; mild interjections; and parenthetical expressions (words not necessary to the meaning of the sentence).

Oh, we won't need it.  
Well, I'll go then.  
By the way, do you know them?  
His brother, on the contrary, is very sociable.  
Ethan, needless to say, had missed the bus.

3. Use commas to set off the year when three parts of a date are given. Use no commas in a two-part date.

On Friday, November 23, 1990, I attended my first school dance.  
The climate during June 1971 was very humid in Missouri.

4. Use commas between parts of an address. (State and ZIP number form one part.) Within a sentence, use a comma after the end of the address if it is not the end of the sentence.

Apply to the Art Academy, 4708 Fir Street, Kansas City, MO 55105.  
Is 400 SE Blue Parkway, Lee's Summit, MO 64086, the correct address for Lee's Summit High School?

5. Use commas after digits indicating thousands except in such items as dates or street numbers.

1,236	1236 South Winnebago Drive
A.D. 1236	1,027,884

6. In alphabetical listings of names, as in directories or bibliographies, use a comma after the surname (a person's last name).

Dempsey, Patrick  
Lovelace, Dr. Rebecca M.  
Jones, James E.

7. Use commas to set off a title or the abbreviation of a title following a name.

James P. Bradford, Jr., is the coordinator of student activities.

8. Use commas to separate the items in a series of words, phrases, or short clauses.

The team, band, and fans were tense with excitement.  
We drove under the suspension bridge, up the hill, and into the picnic grounds.  
Lucy studied, Ricky daydreamed, and I fell asleep.

9. Use a comma to show the omission of words.

I was wearing a topcoat; Louis, only a jacket.

10. Use commas to set off adjectives that follow the noun they modify.

The boys, breathless and exhausted, stood waiting.

11. Use commas to separate consecutive adjectives if each one modifies the noun alone.

I heard his hearty, contagious laugh. (*hearty* laugh, *contagious* laugh)

- One way to spot these instances is if the word *and* can be substituted or if the two adjective modifiers can be flipped and the sentence retains the same meaning.

I heard his hearty *and* contagious laugh.  
I heard his contagious, hearty laugh.

- If an adjective modifies an adjective-noun combination, omit the comma.

This is a compulsory medical examination.  
(*Compulsory* modifies *medical examination*, not just *examination*.)

- Again, check to see if the words can be separated by *and* or flipped around. If they cannot, then no comma is used in the original sentence.

This is a compulsory *and* medical examination. —NO!  
This is a medical compulsory examination. —NO!

12. Use commas to set off words or word groups that are appositives unless the appositives are short and closely connected (necessary for clarity).

Jenna Lambert, a science student, built this project.  
My brother Simon called.  
The poem "Cargoes" is by Masefield.

13. Use a comma or commas to set off a direct quotation.

Hillary replied, "It's in the dining room."  
"Where," Cody asked, "were you?"

NOTE: Because *Cody asked* interrupts the dialogue (the part in quotation marks), the remainder of the dialogue does not begin with a capital letter.

14. Use commas to set off contrasted elements.

This classroom, unlike the hallway, was cool.  
Greg, not Peter, is her brother.

15. Use a comma wherever needed for clear meaning.

To Mary, Beth seems shy. In 1980, 920 permits were issued.  
What the reason is, is unclear. Outside, the house looked in good repair.

16. Use a comma after complimentary closings in all letters. Use a comma after the salutation of a friendly letter.

Yours truly, Dear Reagan,  
Lovingly yours, Dear Uncle Mitchell,

17. Use a comma before a short clause that changes a statement into a question.

It was a long trip to our summer camp that day, wasn't it?  
He won't do that again, will he?

18. Use a comma or commas to set off sections of the sentence that give incidental or supplementary information. Omit the commas if the clause or phrase is restrictive (necessary) to the sentence idea. A clause beginning with *that* will always be restrictive and, therefore, will not be set off by commas.

Officer Keck, who is always alert, saw the collision. (nonrestrictive)  
The crossing that we were approaching was a dangerous one. (restrictive)  
Millie, bursting with the news, walked toward us. (nonrestrictive)  
Do you know the girl standing near Miss Cole? (restrictive)

19. Use a comma with a conjunction to separate the clauses of a compound sentence unless they are very short clauses.

## DASHES—

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1. Use dashes to indicate a sudden break or change in the sentence. They are often used to emphasize a word, phrase, or clause. The dash consists of two hyphens without spacing before or after them.

The lecture was dull—painfully dull.  
The schools in this area—especially those in Lee's Summit—attract the finest teachers.

## ELLIPSES . . .

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1. Use ellipses to indicate that some words have been left out of a quotation. Be careful not to leave out crucial words from the quotation.

In his address to the student body, Mrs. Barger said, "Due to the weather conditions, school will dismiss at noon . . . Bus service will be provided, but delays are expected."

2. Use ellipses to indicate a pause.

I don't have . . . well, maybe I . . . has anyone seen my homework?

## EXCLAMATION POINTS!

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1. Use ONE exclamation point to express strong feeling when making a request or statement. Use exclamation points sparingly!

That is amazing!  
Get out of here!

2. Place the exclamation point inside the quotation marks if it is part of the quotation. Place it outside the quotation marks if it is not part of the quotation.

As she chased the wolves away from the chickens, she shouted, "Get out of here!" I can't believe that he said the words, "I love you"!

3. Compound sentence unless they are very short clauses.

Public education is free, but a student has various subsidiary expenses.

Josh arrived in the morning, and Roger followed him later in the day.

You read and I'll listen.

Mr. Kenney played the piano and we sang.

4. Use commas to set off clauses and phrases that are introductory or noticeably out of their normal places in the sentence.

Before Mr. Reece put the microscope away, he cleaned it carefully.

Because you were not paying attention, you missed the assignment.

I shall, as soon as I can, bring you a full report.

5. Use commas to set off introductory phrases such as these:

To get the latest news, Dad turned to WFMT.

After that first long and exhausting day, I began to enjoy the summer.

Between the fingers of his right hand, he held three coins.

The weather having improved, the streets were again filled with people.

## HYPHENS-

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1. Use a hyphen to make a compound word.

mother-in-law

president-elect

2. Use a hyphen to join a capital letter to a word.

T-shirt

U-turn

3. Use a hyphen to form new words beginning with the prefixes *self*, *ex*, *all*, *great*, and *half*. It is also used with other prefixes to avoid confusion.

self-taught

post-war

re-cover (not *recover*) the furniture

shell-like (not *shelllike*) covering

4. Use a hyphen to join two or more words that combine to form a single adjective before a noun. If this type of adjective follows the noun, there are no hyphens.

Our school is equipped with up-to-date technology.

Our school's technology is up to date.

The Franco-Prussian War was quite controversial.

5. Use hyphens in certain numerical expressions.

twenty-five, sixty-two (for numbers 21 to 99)

two-thirds full (in fractions used as adjectives or adverbs)

We won 72-55. (in scores)  
Read pages 35-47. (to mean *through*)

6. Use hyphens to divide a word at the end of a line of print. Words are divided only between syllables, but do not leave one letter by itself.

Most of the time when you're writing by hand or on the computer, you do not have to worry about hyphenation; but when you do have to hyphenate, pay careful attention to word division rules.

## ITALICS

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1. Use italics to indicate the titles of books, films, plays, long poetry, ballets, operas, magazines, newspapers, television programs, pamphlets, CD's, legal cases, and the names of ships and aircraft. When the title is handwritten, the words that should be italicized in print are underlined.

*Of Mice and Men*  
*Hamlet*  
*Lee's Summit Journal*

2. Use italics to distinguish a particular word or to denote foreign and scientific language.

I will look up the word *democracy* in the dictionary.  
*Muchas gracias* for your help on my Spanish project.

## (PARENTHESES)

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1. Use parentheses to enclose supplementary information that interrupts the flow of the normal sentence structure.

I forgot to study for today's vocabulary test. (I usually remember.)  
The hockey team (except Spencer) played well.

## PERIODS.

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1. Use a period after a complete sentence that is a command, request, or statement.  
Answer the question using a complete sentence.  
Please work quietly.  
I know how to write a complete sentence.
2. Use a period after initials and most abbreviations. Abbreviations using all uppercase letters typically do not use periods. If an abbreviation comes at the end of the sentence, do not add another period. (This final rule does not apply to question marks and exclamation points.)

W. C. Fields  
Dr., Mrs., Jr., B.C., Ph.D., U.S.  
PTA, CIA, PSAT, YMCA, AIDS, ESPN, SW (southwest)  
He will arrive at 7:00 p.m. (or P.M.)  
Will he arrive at 7:00 p.m.?

**3. Use a period as a decimal point.**

The company lost over \$4.5 million last year.

**4. Use a period after each Roman numeral, letter, and number in an outline.**

- I. Fall team sports for boys
  - A. Soccer
  - B. Football
    - 1. Competitive
    - 2. Intramural
- II. Fall team sports for girls

**5. Always place the period inside the quotation marks that end the sentence.**

George Carlin said, "Don't sweat the petty things and don't pet the sweaty things."

## QUESTION MARKS?

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**1. Use a question mark after a question but not after indirect questions.**

Who knows when to use a question mark?  
I'm wondering who knows when to use a question mark.

**2. Place the question mark inside of the quotation marks if it is part of the quotation.  
Place it outside of the quotation marks if it is not part of the quotation.**

Who said, "A successful book is not made of what is in it, but what is left out of it"?  
I have to ask, "Who knows when to use a question mark?"

**3. Use a question mark in parentheses to show uncertainty.**

The writer lived from 1620 (?) to 1659.

**4. A question mark or period may be used after a request.**

Would you please work quietly?  
Would you please work quietly. (also correct)

## "QUOTATION MARKS"

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**1. Use quotation marks to enclose what someone says but not what someone is thinking.  
Quotation marks are not used with indirect quotations.**

Mr. Fox said, "Finish this assignment by tomorrow."  
I wondered when I would have time to work on the assignment.  
I told Mr. Fox that I would need more time to complete the work.

**2. Use single quotation marks to punctuate a quotation within a quotation.**

"Read 'Building and Punctuating Sentences' for tomorrow," said Mrs. Allison.

**3. Place periods and commas inside quotation marks.**

"I must cancel the test," Mrs. Little announced sadly.

4. Place semicolons or colons outside the quotation marks.

No one volunteered to sing "The Star Spangled Banner"; it is such a difficult song.

5. Place exclamation points or question marks inside quotation marks when punctuating the quotation; they are placed outside when they punctuate the entire sentence.

I panicked when Mrs. Hitman asked, "Will you explain the use of semicolons?"  
Have you memorized the words to "The Star Spangled Banner"?

6. Use quotation marks to punctuate titles of songs, poems, short stories, short poems, lectures, television episodes, book chapters, and articles from magazines, newspapers, and encyclopedias.

"The Star Spangled Banner" is a difficult song to sing.  
"Verbal Abuse" is the most compelling chapter in your grammar book.  
Mr. Hensley appeared in "Force of Nature," an episode from *Star Trek*.

7. Use quotation marks to distinguish a particular word, to indicate slang, or to point out that the word is being used in a special way.

I looked up the word "democracy" in the dictionary.  
Mrs. Carpenter couldn't help but show off her "rad" car.  
I am "a-maized" how good this corn tastes!

**Note:** Italics may be used instead of quotation marks in the examples above.

I looked up the word *democracy* in the dictionary.  
Mrs. Carpenter couldn't help but show off her *rad* car.  
I am *a-maized* how good this corn tastes!

## SEMICOLONS;

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1. Use a semicolon between two sentences (independent clauses) that are closely related.

Use semicolons between independent clauses; use colons to introduce a list.

2. Use a semicolon before words like *however*, *also*, *besides*, *for example*, *in addition*, *instead*, *meanwhile*, *then*, and *therefore* when they connect independent clauses.

Exclamation points help convey emotion; however, some writers tend to overuse them.

Exclamation points help convey emotion. Some writers, however, tend to overuse them.

3. Use semicolons to separate groups of words that already contain commas.

I am going to Los Angeles, CA; Las Vegas, NV; and Orlando, FL.  
Before we can leave on vacation, I must go to the bank for traveler's checks, passports, and cash; I must stop our mail and newspaper delivery; and I must pick up some medication, cosmetics, and film at the pharmacy.

*I have rewritten—often several times—every word I have ever published. My pencils outlast their erasers.*

--VLADIMIR NABOKOV

# SECTION 5: GLOSSARIES OF TERMS

## GRAMMAR GLOSSARY

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**Noun**—a word that names a person, place, thing, or idea

Brad Pitt	locker
Lee's Summit High School	truth

♦ **Collective noun**—a noun that refers to a group of people

class	family
committee	team

♦ **Common noun**—a noun that refers to a general class of people, places, things, or ideas

athlete	apple
beach	friendship

♦ **Proper noun**—a noun that refers to the name of a specific person, place, thing, or idea

Mr. Anderson	July
Lee's Summit	Big Bang

♦ **Concrete noun**—a noun that refers to an object that can be detected by one of the five senses

apple	music
fragrance	pencil

♦ **Abstract noun**—a noun that refers to a characteristic, quality, or idea

courage	justice
memory	truth

**Pronoun**—a word used to replace a noun

I	him
everyone	whomever

♦ **Personal pronoun**—a pronoun that refers to a person or thing

I	mine
me	it

♦ **Reflexive pronoun**—a pronoun that refers to the subject of the sentence only

myself	Jason talked <u>himself</u> into studying for the exam.
themselves	

**NOTE:** A reflexive pronoun is neither an object of a preposition nor the subject of a sentence.

Please give your ballot to Mrs. Sprouse or myself. → Please give your ballot to Mrs. Sprouse or me.  
Myself and Mr. Bubalo will be counting the ballots. → Mr. Bubalo and I will be counting the ballots.

♦ **Intensive pronoun**—a pronoun that emphasizes another noun or pronoun

Jason himself reported the accident.

- ♦ **Demonstrative pronoun**—a pronoun that points out a particular person, place, thing, or idea

That is amazing!

Those are my keys.

This is my boyfriend.

These are the places I've lived.

- ♦ **Interrogative pronoun**—a pronoun that asks a question

Who

What

Which

Which is your paper?

- ♦ **Relative pronoun**—a pronoun that joins a dependent (or subordinate) clause to an independent (or main) clause

I love the poem that you wrote.

(dependent clause)

I appreciate what you have done.

(dependent clause)

- ♦ **Indefinite pronoun**—a pronoun that refers to people, places, things, and ideas in a general way

everyone

any

each

some

- ♦ **Antecedent (of a pronoun)**—the word or group of words referred to by a pronoun

Ophelia has lost her mind. (Ophelia is the antecedent for her.)

- ♦ **Nominative case**—forms used as subjects or predicate nominatives

She loves to read. (subject)

This is she. (predicate nominative)

Who loves to read? (subject)

This is who? (predicate nominative)

- ♦ **Objective case**—forms that are used as objects

He gave us pie. (indirect object)

My brother hit me. (direct object)

He gave whom pie? (indirect object)

Your brother hit whom? (direct object)

- ♦ **Possessive case**—forms that show ownership

his book

That book is mine.

## **Verb**—a word that expresses action or a state of being

think

succeed

seems

is

- ♦ **Action verb**—a verb that is an action that someone performs physically or mentally

We wrote a letter to the editor.

We expect the letter to be printed.

- ♦ **Transitive verb**—a verb followed by a direct object that answers the question *what?* or *whom?*

The spelling bee contestants studied the list of words.

D.O.

- ♦ **Intransitive verb**—a verb that is not followed by a direct object

My grandmother arrived early.

- ♦ **Linking verb**—a verb that links the subject with a noun, adjective, or pronoun

Forms of *be* are often used as linking verbs.

The pie tastes delicious.

They are extraordinary students.

- ♦ **Helping verb**—a verb that helps the main verb express an action or state of being

Helping (or auxiliary) verbs include forms of *be*, *do*, and *have*. Other helping (or auxiliary) verbs are *can*, *could*, *may*, *might*, *must*, *shall*, *should*, *will*, and *would*.

We should study for our test. (Should is the helping verb; study is the main verb.)

- ♦ **Verb phrase**—a group of words made up of at least one helping (or auxiliary) verb and a main verb

They have finished the work. He could be bringing us the food.

- ♦ **Verb tense**—indicates the time of the action or state of being

The three simple tenses are *present*, *past*, and *future*.

- ♦ **Present tense**—indicates a current action or state of being

I live in Lee's Summit.

I am hungry.

- ♦ **Past tense**—indicates a past action or state of being

I lived in an apartment.

I was thirsty.

- ♦ **Future tense**—indicates a future action or state of being

I will move to Arizona soon. I will be hungry.

- ♦ **Irregular verb**—a verb that does not use *-ed* in the past tense or in past participle forms

She drove the truck home. She had never driven a truck before.

- ♦ **Past participle**—verb form used with forms of *have* to indicate the past tense

I have been there before. We had never eaten sushi.

- ♦ **Progressive**—verb form used with forms of *be* to indicate a continuous action

We are looking for our car. The pencil was resting on the desk.

- ♦ **Active voice**—indicates that the subject performs the action

My mother wrapped the gifts.

- ♦ **Passive voice**—indicates that the subject receives the action

The gifts were wrapped by my mother.

*The best kind of writing, and the biggest thrill in writing, is to suddenly read a line from your typewriter that you didn't know was in you.*

--LARRY L. KING

**Adjective**—a word that describes or modifies a noun

An adjective tells what kind, how many, which one(s), and whose.

The tired and thirsty hikers stopped to rest. (Tired and thirsty modify hikers.)

- ♦ Proper adjective—refers to an adjective formed from a proper noun

The Danish prince                      Thanksgiving dinner

- ♦ Articles—the adjectives *a*, *an*, and *the*

**Adverb**—a word that modifies a verb, adjective, or another adverb

An adverb tells how, how much, how often, when, where, or why.

today    slowly  
usually     sometimes

**Preposition**—a word/word group that connects a noun to the rest of the sentence

to    next to  
under    in spite of

- ♦ Prepositional phrase—a group of words that begins with a preposition and ends with a noun or pronoun (the object of the preposition)

under the bed                                      for me

**Conjunction**—a word that connects single words or groups of words

- ♦ Coordinating conjunction—a conjunction that joins words or phrases of equal rank  
(Many grammarians use the acronym FANBOYS to remember the seven conjunctions.)

for    and    nor    but    or    yet    so

Oliver was cold and hungry.

I asked for your assignment, but you didn't turn one in.

- ♦ Correlative conjunctions—conjunctions that work in pairs

(*either/or, neither/nor, not only/but also, both/and*)

Either Richard or Colby will be voted off the island.

- ♦ Subordinating conjunction—a conjunction that joins a dependent clause to an independent clause  
(*before, if, since, unless, where, when, while, until, than, as, after, although, because, as if, and so that*)

Before I can leave, I must find my keys.

(dependent clause)      (independent clause)

**Interjection**—an unrelated word or phrase that communicates emotion or surprise

Help!    Good grief.  
Wow!    Ouch!

# SENTENCE STRUCTURE TERMINOLOGY

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**Subject**—the key noun or pronoun that tells what the sentence is about

The king beheaded his enemies. (simple subject)  
Charles and I escaped execution. (compound subject)

**Predicate**—the key verb or verb phrase that expresses what the subject is or does

The king beheaded his enemies. (*Beheaded* is the simple predicate; *beheaded his enemies* is the complete predicate.)

**Direct object**—the noun, noun phrase, or pronoun that receives the action of the verb

I adore my English teacher. They can see it.

**Indirect object**—the noun, noun phrase, or pronoun that indirectly receives the action of the verb

The indirect object answers the question *to whom, for whom, to what, or for what*.

My boss offered me a raise. My parents gave my sister their old car.  
(A raise = direct object/me = indirect) (their old car = direct object/ sister = indirect)

**Appositive**—a noun, noun phrase, or pronoun that adds an explanation or new information about the noun it follows

Mark Twain, one of my favorite humorists, was born in Missouri.  
My brother George loaned me the money.

**Noun of address**—a noun or a pronoun that names the person or thing being spoken to

Jack, where is my brand new car?  
How in the world, Heather, did you get your hair like that?

**Gerund**—a verb form with an *-ing* ending that functions as a noun

Swimming is good exercise.

**Infinitive**—a verb form preceded by *to*

The verb in this form can often function as a noun, adjective, or adverb.

My goal is to win.

**Participle**—a verb form that functions as an adjective

The kiss awakened the dreaming princess.  
The cryptographers decipher the hidden meaning in the message.

**Clause—a group of words with a subject and predicate**

♦ **Independent (or main) clause**—a clause that can stand alone

Sam finished his homework.

♦ **Dependent (or subordinate) clause**—a clause that cannot stand alone

A dependent (or subordinate) clause must be attached to an independent (or main) clause.

Sam finished his homework after he washed all the windows.  
(independent clause) (dependent clause)

- ♦ **Restrictive clause**—a clause or phrase in a sentence that is needed in the sentence because it restricts or limits the meaning of the sentence

The assistant principal who sets the testing schedule is out of the building today.

- ♦ **Nonrestrictive clause**—a clause or phrase in a sentence that is not needed to convey the basic meaning of the sentence (Such clauses are set off by commas.)

Mr. Russell, who happens to be my neighbor, is an award-winning teacher.

### SENTENCE TYPES ACCORDING TO PURPOSE

- ♦ **Declarative sentence**—a statement that tells us something about a person, place, thing, or idea

Whales are mammals. Disney World is crowded during the week of Christmas.

- ♦ **Imperative sentence**—a command (often with the understood subject *you*)

Look at the whales. Be prepared to discuss the story.

- ♦ **Interrogative sentence**—a sentence that asks a question

Do you see the whales? When did you read the story?

- ♦ **Exclamatory sentence**—a sentence that communicates strong emotion or surprise

That's amazing! I love studying English grammar!

### SENTENCE TYPES ACCORDING TO STRUCTURE

- ♦ **Simple sentence**—a declarative, interrogative, or imperative sentence that is not part of another sentence

Whales are mammals. Where are the whales?  
Look at the whales.

- ♦ **Compound sentence**—a sentence with two or more independent clauses

The bell rang, and the students started to work.

- ♦ **Complex sentence**—a sentence with one independent clause and one or more dependent clauses

When the teacher arrives late, the students begin class without her.  
(dependent clause) (independent clause)

- ♦ **Compound-complex sentence**—a sentence with more than one independent clause and at least one dependent clause

We love studying grammar; if they take away our grammar books, we'll organize a protest.  
(independent clause) (dependent clause) (independent clause)

**Double negatives**—a sentence that uses two negative words to express one negative idea

This usage is not accepted practice. Negative words include *no, not, never, none, no one, nobody, nowhere, but (as only), hardly, and scarcely.*

Incorrect: I don't have no money. Correct: I don't have any money. – OR – I have no money.

**Modifier**—an adjective or adjective clause that describes or specifies a noun or pronoun  
A modifier can also be an adverb or adverb clause that enhances a verb, adjective, or adverb.

The extremely boring lecture caused me to doze intermittently.  
(adv.) (adj.) (adv.)

**Prefix**—a word part added to the beginning of a base word

unnecessary

preview

misuse

**Suffix**—a word part added to the end of a base word

announcementment

likelyly

carefulful

## LITERARY TERMS

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**Allegory** - an extended work in which characters, events, and settings represent abstract qualities and in which the writer intends a second meaning to be read beneath the surface

**Alliteration** - the repetition of consonant sounds at the beginning of words (as in *wild and woolly*) - also called *head rhyme, initial rhyme*

**Allusion** - a passing reference to historical or fictional characters, places, or events, or to other works that the writer assumes the reader will recognize

**Analogy** - a comparison of similar things, often for the purpose of using something familiar to explain something unfamiliar

**Antagonist** - usually the character in fiction or drama who stands in direct opposition to or in conflict with the central character

**Archetype** - a pattern or model of an action, a character type, or an image that recurs consistently enough in life and literature to be considered universal

**Aside**- in drama, a remark spoken to the audience, which the characters do not hear

**Assonance** - the close repetition of vowel sounds within words as in *fade/pale*

**Blank verse** - poetry written in unrhymed iambic pentameter, not to be confused with free verse

**Characterization** - the method by which an author creates the appearance and personality of imaginary persons and reveals their character

**Climax** - the moment of highest intensity and interest in a drama or story

**Comic Relief**- the use of humor to receive intense emotion

**Conflict** - the struggle between opposing forces that determines the action in drama and stories

Connotation - the associations, images, or impressions carried by a word as opposed to the word's literal meaning

Consonance - the close repetition of identical consonant sounds within words as in leave/love

Denotation - the precise, literal meaning of a word without emotional associations or overtones

Denouement - a general term for the final resolution of the conflicts and complications of a play

Dialogue- the actual words that characters speak

Diction - word choice

Dynamic Character- character changes his outlook or perspective

Epiphany - a moment of revelation or profound insight

Essay - an attempt at exploring or explaining a topic or theme; nearly always written in prose

Exposition - in drama or other fiction, the revelation to the audience of setting, character relationships, and plot; in nonfiction, an explanation

Falling action - the part of a dramatic plot that follows the climax; when the conflict is resolved, all questions are answered, and loose ends are tied up

Fiction - narrative writing that is the product of the author's imagination; an invention rather than actual history or fact to entertain, instruct, or persuade

Figurative language - language that contains figures of speech such as metaphor, simile, personification, and hyperbole that help the reader see what is happening

Flashback - a way of presenting scenes or incidents that took place before the opening scene

Foreshadowing - the technique of giving hints or clues that suggest or prepare for events that occur later in a work

Free verse - a type of poetry that is "free" of the regular beat of meter, usually lacks rhyme, and has irregular line lengths

Genre - a type of literary work such as a novel, short story, or lyric poem, each with its own set of characteristics

Hyperbole - obvious, extravagant exaggeration or overstatement, not intended to be taken literally

Iambic pentameter - a poetic line of five iambic (unstressed/stressed) feet; it is the meter of blank verse and the sonnet: Shall I com pare thee to a sum mer's day?

Imagery - the making of "pictures in words" which appeals to the senses of taste, smell, hearing, touch, and sight

Inference - conclusions drawn from information given

Irony - the recognition of the difference between what is and what seems to be; the use of words to express something other than and especially the opposite of the literal meaning

- ♦Dramatic - the audience or reader knows something that a character does not know
- ♦Situational - the opposite of what is expected to happen occurs
- ♦Verbal (sarcasm) - a character says the opposite of what he means

Literary criticism - the practice of describing, interpreting, and evaluating literature

Literature - writings in poetry and prose of recognized excellence, valued for their intense, personal, and imaginative expression of life

Metaphor - a figure of speech in which something is imaginatively compared to or identified with another dissimilar thing, not using *like* or *as*

Mood - the prevailing emotional attitude in a literary work such as regret, hopefulness, or bitterness

Motif - a recurring image, word, phrase, action, idea, object, or situation that appears in various works or throughout the same work

Narrative - a recounting of a series of actual or fictional events as found in short stories, novels, epics, ballads, histories, and biographies

Narrative Hook - the part of the story where the reader becomes "hooked"

Narrator - the teller of a story or other narrative

Nonfiction - literature that is not fictional or imaginary

Onomatopoeia - the use of words whose sound imitates the sound being named as in *hum*, *buzz*, *boom*, or *hiss*

Oxymoron - a figure of speech in which two contradictory words or phrases are combined in a single expression, giving the effect of a paradox, as in *wise fool* or *living death*

Parable - a short, simple tale from which a moral lesson is drawn

Paradox - a statement that, while apparently self-contradictory, is nonetheless essentially true

This sentence by Thoreau is a paradox: "I never found the companion that was so companionable as solitude."

Parallelism - repetition of sentence structures, words, or phrases

Parody - imitates or mocks another serious work

Personification - a figure of speech in which human characteristics and sensibilities are attributed to animals, plants, inanimate objects, natural forces, or abstract ideas

Plot - the careful arrangement of events in a narrative to achieve a desired effect

Poetic license - the freedom writers have to depart from normal word order, use archaic words, or invent new words to achieve certain effects

Poetry - literature in its most intense, most imaginative, and most rhythmic form; usually written in lines instead of paragraphs and relying on imagery for meaning

Point of View - the vantage point from which a narrative is told

- FIRST PERSON - story is told by one of the characters; the reader is told only what this character knows and observes
- THIRD PERSON - the narrator is not a character in the story at all
  1. THIRD PERSON LIMITED - focusing on thoughts and experiences of one character
  2. THIRD PERSON OMNISCIENT - all knowing; narrator describes and comments on all characters and actions in a story

Prose - in its broadest sense, all forms of ordinary writing and speech lacking the sustained and regular rhythmic patterns found in poetry; it is the language of essays, short stories, and novels

Protagonist - the principal and central character of a novel, short story, play, or other literary work

Resolution - the final unwinding, or resolving, of the conflicts and complication in the plot of fiction or drama

Rhetoric - the art of persuasion in writing or speaking

Rhythm - the patterned flow of sound in poetry and prose, known as meter

Rising action - the part of the plot that develops the conflicts that lead to the climax

Satire - a kind of writing that holds up to ridicule or contempt the weaknesses and wrongdoings of individuals, groups, institutions, or humanity in general

Setting - the time and place of a work of literature

Simile - a figure of speech that uses *like*, *as*, or *as if* to compare two essentially different objects or actions

Speaker - the voice of a poem, not necessarily that of the poet

Static Character - a character's outlook or perspective does not change; he or she remains the same throughout the story

Style - a writer's characteristic way of saying things

Suspense - the quality of a short story, novel, play, or narrative poem that makes the reader or audience uncertain or tense about the outcome of events

Symbol - anything that signifies or stands for something else

Syntax - the arrangement and relationship of words, phrases, and clauses in a sentence; especially important in discussing an author's style

Theme - the central or dominating idea; the message implicit in a work, usually not stated directly

Tone - the reflection in a work of the author's attitude toward his or her subject, characters, and readers: friendly, teasing, or imperious are examples of tone

Verisimilitude - plausibility or believability of the story

Voice - a term to identify the sense a written work conveys to a reader about the writer's attitude, personality, and character

Willing suspension of disbelief - the circumstance in which the reader of a novel or a play temporarily withholds doubt about truth or actuality and willingly accepts the make-believe world invented by the author; coined by Samuel Taylor Coleridge

# SECTION 6: LANGUAGE RESOURCES

## RESOURCES WE REALLY LIKE (AVAILABLE IN THE LMC)

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Baron, Dennis. *Declining Grammar and Other Essays on the English Vocabulary*. Urbana, IL: NCTE, 1989.

Baron discusses the wonderful world of language by looking at the mistaken beliefs we have about our daily language use.

Fine, Edith H., and Judith P. Josephson. *Nitty-Gritty Grammar*. Berkeley, CA: Ten Speed Press, 1998.

With appealing cartoons and a focus on common errors and how to avoid them, this text presents a not-so-serious guide to clear communication.

*Guide to Grammar and Writing*. 2004. Capital Community College Foundation. <<http://webster.comnet.edu/grammar>>.

A great on-line resource for both students and teachers, this site covers everything from grammar to writing to interactive quizzes.

Lunsford, Andrea, and Robert Connors. *The New St. Martin's Handbook*. Boston: Bedford/St. Martins, 1999.

The quintessential grammar/usage handbook, this handbook contains a section on documentation styles as well.

O'Conner, Patricia T. *Woe Is I*. New York: Riverhead Books, 1996.

O'Conner offers a down-to-earth course for anyone who wants to speak and write more clearly in ten easy lessons.

Strunk, Jr., William, and E.B. White. *The Elements of Style*. New York: Macmillan Publishing Co., Inc., 1979.

A little book that cuts the hugeness of English rhetoric down to size.

Truss, Lynne. *Eats, Shoots, and Leaves: The Zero Tolerance Approach to Punctuation*. UK: Profile Books, Ltd., 2003.

A best-seller from England for those of us who wish that punctuation weren't a dying art.