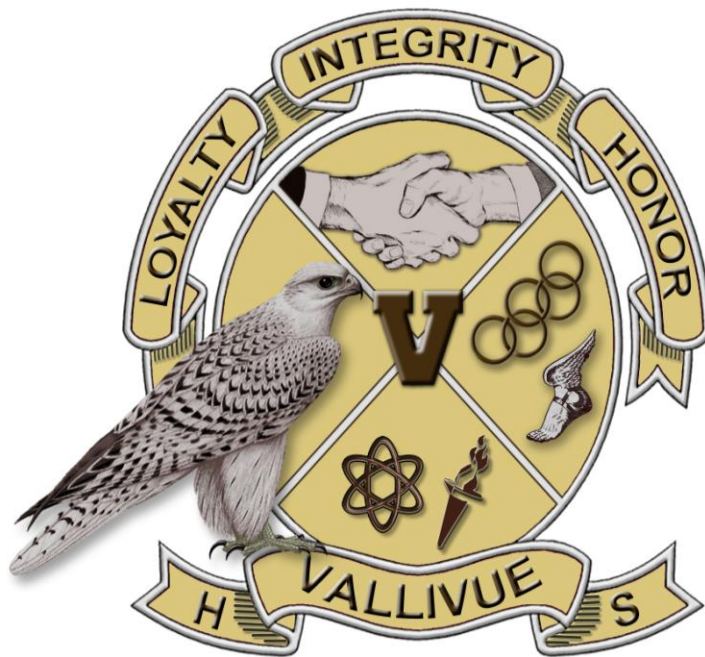


# Vallivue High School Writing Handbook



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## Table of Contents

Standards for Quality Work/MLA Formatting	3
MLA Formatting Example	4
The Writing Process	5
The Process for Writing a Research Paper	6
Basic Outline for a 5 Paragraph Essay	7
Transitions	8
Common Errors in Writing	9
Must Know Spelling and Usage Words	10
6+1 Traits of Writing Rubric	11
Why and How to Revise	13
Editing Symbols	17
MLA Documentation	18
Works Cited Page Information and Example	24
Résumé Worksheet	26
Résumé Example	27
Cover Letter Example	28
 <i>Appendix</i>	
Appendix A: Umbrella Chart	29
Appendix B: Citation Sandwich	30
Appendix C: SOAPStone Template	31

## **Standards for Quality Work / MLA Format**

### **All written work must be clearly written or typed as follows:**

- Margins should be one inch (top, outside, bottom, inside).
- Spelling and punctuation should be correct.
- Writing should be in complete sentences, unless otherwise specified.
- Full sheet of 8½ x 11-inch paper
- Blue or black ink
- Do not skip lines on handwritten assignments.
- Write on one side of paper for formal assignments.

### **Heading in upper left corner (double-spaced)**

- Name and/or student number
- Teacher's last name
- Course-period
- Date (no commas: day month year)

### **Essays and Projects:**

- Full sheet of 8½ x 11-inch white paper
- Use **Times New Roman** font, size 12
- Double space throughout
- Follow the standards of quality work as described in essay and project rubrics.

**If your teacher provides a rubric**, format your paper according to the instructions you are given.

*Set up your document as follows:*

1. Create a header that will appear one-half inch from the top right (choose View; Header and Footer; type in your last name and choose insert page number).
2. Format your paper for double-spacing throughout (choose Format; Paragraph; Line Spacing; Double).
3. Set up the margins (choose File; Page Setup; and choose one inch margins (top, outside, bottom, inside).
4. Type your name, your teacher's name, course name and block number, and the calendar date.
5. The title is centered and is size 12 font. Capitalize the first letter of each word. (An article (a, an, the) is not capitalized unless it is the first word in the title.) Do not use underlining or quotation marks. *Note:* Teachers may require a description of the assignment as a title (e.g., p.207, 20-35, or Article Summary #10).

*(Example – MLA Formatting)*

Student 1

Happy Student

Miss Lejardi

1<sup>st</sup> period

10 September 2007

### How to Use MLA Format in a Paper

When writing a paper, make sure that you follow MLA format. If you notice the way this document is set-up, you will see that your heading is in the top left corner. The student's name is Happy Student. Underneath it, you will see the teacher's name. Of course you want to help the teacher by writing your period number and by stating which section of English you are in! The due date follows all of this information.

The next item you will need to include is the title of your work. The title of this paper is double spaced (when writing in single space) from the section that includes your name. You will notice the title is also centered on the page.

If your assignment is longer than one page, you will need to include page numbers in the top right hand corner. You can apply these by posting them in the 'header' of the paper (View, Header and Footer, Header, Right Align, type your last name, click the button Insert Page Numbers). You should include your last name and the page number.

Last, but not least, you will need to make sure your page is set-up to one inch margins and double spaced.

## The Writing Process

### Prewriting

- Assignment/Topic
- Purpose (to explain, to persuade, to entertain, etc.)
- Subject
- Audience (peer, teacher, principal, etc.)
- Form (essay, letter, editorial, report, etc.)
- Organization (brainstorming, clustering, mapping, outlining, listing, etc.)

### Drafting

- To write a thesis statement, use this formula:

A specific subject + a specific condition, feeling, or stand = an effective thesis

- Choose a method of organization (chronological, compare/contrast, cause/effect, etc.)
- Gather your thoughts and WRITE!

### Revising for Ideas, Organization, and Voice

- Review 6+1 Traits
- Check introduction, body, and conclusion.
- Check use of topic sentences, supporting detail, and transitions
- Check word choice (vocabulary, verb tense, parallelism, etc.)
- Add, cut, reword, or rearrange ideas as necessary.

### Editing and Proofreading for Errors

- Read the draft *aloud* to locate problems.
- Check for errors in spelling and usage.
- Check for common errors in writing and for punctuation, capitalization, etc.
- Prepare a neat copy.
- Proofread the draft for errors.
- Submit the paper.

## **Process of Writing a Research Paper**

### **Setting up the Assignment**

- What is the assignment or topic?
- What is the purpose? (to inform, to persuade, to entertain, etc.)
- Who is the audience? (peer, teacher, principal, etc.)
- What form will be used? (essay, letter, editorial, etc.)

### **Brainstorming**

- Form an opinion on the topic (brainstorming, clustering, mapping, listing, etc.)

### **Create a Thesis Statement**

- This is the back bone of the paper and will be what the student will try to prove
- A thesis statement must include:
  - A specific subject + a specific condition, feeling, or stand

### **Outlining**

- After creating an effective thesis there needs to be an outline which highlights the main points that will be proven in the paper
- An outline establishes a clear focus, provides a series of clear arguments that support the thesis
- Allows the writer to look at the direction and logic of his or her organization
- Allows the writer to support evidence
- Keeps the writer on track
- Reduces stress by providing framework once the writing process has begun

### **Finding Evidence**

- Evidence must be used to support a claim
- Evidence must merely support the argument
- All evidence must be warranted (explain how evidence supports claim)
- Direct quotes used as evidence must have an introduction, correct parenthetical citation, and warrant (See citation sandwich.)

### **Drafting**

- After a thesis statement has been established, an outline has been created, and evidence has been found begin drafting.
- Introduction must have an attention getter and the thesis statement should be the last line of the introduction.
- There must be at least 3 supporting paragraphs that are aimed at proving the claim of the paper. (proving the thesis statement)
- Finally, a concluding paragraph must be present in order to recap all major ideas and restate the thesis statement.

### **Editing and Proofreading – see The Writing Process**

## Basic Outline for a 5 Paragraph Essay

- I. Introduction
  - a. Attention Getter
  - b. Attention Getter Continued
  - c. Thesis Statement
  
- II. Main Reason 1
  - a. Topic sentence
  - b. Supporting detail\*
  - c. Supporting detail
  - d. Closing sentence
  
- III. Main Reason 2
  - a. Topic sentence
  - b. Supporting detail
  - c. Supporting detail
  - d. Closing sentence
  
- IV. Main Reason 3
  - a. Topic sentence
  - b. Supporting detail
  - c. Supporting detail
  - d. Closing sentence
  
- V. Conclusion
  - a. Summarize all major points made in essay
  - b. Continued
  - c. Restate thesis statement in new way

\* *Note:* Paragraph length will vary as will the number of supporting details used.

**See Appendix A for Umbrella Chart graphic organizer**

## Transitions

### To add information:

again	additionally	in addition	also	besides
further	furthermore	as well	moreover	next
likewise	another	first	second	finally

### To give examples:

for example	for instance	to illustrate	in fact
specifically	that is	in other words	thus

### To compare and contrast:

in the same way	likewise	similarly	therefore
however	still	even though	although
on the contrary	otherwise	yet	on the other hand
nevertheless	but	in contrast	also

### To emphasize:

to emphasize	for this reason	in other words	truly
that is	again	thus	in fact
as a result	since	indeed	so

### To show time:

after	as	before	as soon as	at
during	first	second	yesterday	till
until	meanwhile	today	tomorrow	third
soon	later	finally	immediately	then
when	while	later		

### To show place or direction:

above	below	beside	between	near
down	inside	beyond	nearby	off
onto	outside	opposite	over	under

### To conclude or summarize:

therefore	as a result	in short	in summary	last
in conclusion	finally	in other words	that is	thus

## Common Errors in Writing

### Sentence fragment

*Incorrect:* Because she didn't study for the test.

*Correct:* Because she didn't study for the test, **Tiffany failed.**

### Comma splice or Run-on Sentence

*Incorrect:* The Falcons won the regional football game, the team will go to the state tournament.

*Correct:* The Falcons won the regional football **game; the** team will go to the state tournament.

### Comma Omission in a Compound Sentence

*Incorrect:* Vallivue High School offers many opportunities for learning and the wise student will take advantage of them.

*Correct:* Vallivue High School offers many opportunities for **learning, and** the wise student will take advantage of them.

### Pronoun/Antecedent Agreement Error

*Incorrect:* Each student should bring their book to class.

*Correct:* Each **student** should bring **his/her** book to class.

*Correct:* All **students** should bring **their books** to class.

### Shift in Person

*Incorrect:* I love to go camping because you can just relax.

*Correct:* I love to go camping because **I** can just relax.

### Subject-Verb Agreement

*Incorrect:* A good set of tires cost \$500.

*Correct:* A good **set** of tires **costs** \$500.

### Shift in Verb Tense

*Incorrect:* Yesterday, we went to the mall where we seen all of our friends.

*Correct:* Yesterday, we went to the mall where we **saw** all of our friends.

### Dangling Modifier

*Incorrect:* Running down the hall, the backpack burst open, spilling books all over the hall.

*Correct:* **While Ryan was running down the hall,** his backpack burst, spilling books all over the hall.

## Must Know Spelling and Usage Words

absence	decision	infer	presence
accept/except	defense	interrupt	principal/principle
accommodate	definite	irony	quiet/quite/quit
almost	delicious	knowledge	receive
affect/effect	difference	knew/new	recommend
advice/advise	disappoint	laboratory	separate
all right	discipline	lead/led	similar
a lot	discuss	library	sophomore
almost	does	license	stationary/stationery
already/all ready	eighth	likable	succeed
among	either	literature	than/then
an, and	embarrass	loneliness	their/there/they're
analyze	environment	lose/loose	though/through
appreciate	especially	maintenance	to/too/two
argument	explanation	medium	truly
awful	famous	message	unnecessary
bear/bare	finally	minimum	until
beginning	foreign	misspell	usable
believe	fourth/forth	no/know/now	vacuum
brought	friend	necessary	valuable
business	government	neighbor	view
candidate	grammar	neither	villain
capital/capitol	grateful	niece	violence
career	guarantee	ninety	volunteer
character	height	occasion	were/where/we're
chief	here/hear	occur/occurred	weight
choose/chose	history	of/have	weird
clothes	humor	omitted	weather/whether
college	its/it's	paid	which/witch
color	immediately	passed/past	whose/who's
column	imply	piece/peace	writing/written
committee	important	permanent	yield
communicate	incredible	precede/proceed	your/you're
conscience	independent	premise	

<b>Ideas: The heart of the message, the content of the piece, main theme, with details that enrich and develop that theme.</b>	<b>Organization: The internal structure, the thread of central meaning, the logical and sometimes intriguing pattern of the ideas.</b>	<b>Voice: The unique perspective of the writer evident in the piece through the use of compelling ideas, engaging language, and revealing details.</b>
<p><b>(5) This paper is clear and focused. It holds the reader's attention. Relevant anecdotes and details enrich the central theme.</b></p> <p>a. The topic is narrow and manageable.  b. Relevant, telling, quality details go beyond the obvious.  c. Reasonably accurate details.  d. Writing from knowledge or experience; ideas are fresh and original.  e. Reader's questions are anticipated and answered.  f. Insight</p>	<p><b>(5) The organizational structure of this paper enhances and showcases the central idea or theme of the paper; includes a satisfying introduction and conclusion.</b></p> <p>a. An inviting introduction draws the reader in; a satisfying conclusion leaves the reader with a sense of closure and resolution.  b. Thoughtful transitions.  c. Sequencing is logical and effective.  d. Pacing is well controlled.  e. The title, if desired, is original.  f. Flows so smoothly, the reader hardly thinks about it.</p>	<p><b>(5) The writer of this paper speaks directly to the reader in a manner that is individual, compelling, engaging, and show respect for the audience.</b></p> <p>a. Uses topic, details, and language to strongly connect with the audience.  b. Purpose is reflected by content and arrangement of ideas.  c. The writer takes a risk with revealing details.  d. Expository or persuasive reflects understanding and commitment to topic.  e. Narrative writing is honest, personal, and engaging.</p>
<p><b>(3) The writer is beginning to define the topic, even though development is still basic or general.</b></p> <p>a. The topic is fairly broad.  b. Support is attempted.  c. Ideas are reasonably clear.  d. Writer has difficulty going from general observations to specifics.  e. The reader is left with questions.  f. The writer generally stays on topic.</p>	<p><b>(3) The organizational structure is strong enough to move the reader through the text without too much confusion.</b></p> <p>a. The paper has a recognizable introduction and conclusion.  b. Transitions often work well.  c. Sequencing shows some logic; yet structure takes attention away from the content.  d. Pacing is fairly well controlled.  e. A title, if desired, is present.  f. Organization sometimes supports the main point or story line.</p>	<p><b>(3) The writer seems sincere, but not fully engaged or involved. The result is pleasant or even personable, but not compelling.</b></p> <p>a. Attempt to connect with audience is earnest but impersonal.  b. Attempts to include content and structure to reflect purpose.  c. Occasionally reveals personal details, but avoids risk.  d. Expository or persuasive writing lacks consistent engagement with the topic.  e. Narrative writing reflects limited individual perspective.</p>
<p><b>(1) The paper has no clear sense of purpose or central theme. The reader must make inferences based on sketchy or missing details.</b></p> <p>a. The writer is still in search of a topic.  b. Information is limited or unclear or the length is not adequate for development.  c. The idea is a simple restatement or a simple answer to the question.  d. The writer has not begun to define the topic.  e. Everything seems as important as everything else.  f. The text may be repetitious, disconnected, and contains too many random thoughts.</p>	<p><b>(1) The writing lacks a clear sense of direction.</b></p> <p>a. No real lead.  b. Connections between ideas are confusing.  c. Sequencing needs work.  d. Pacing feels awkward.  e. No title is present (if requested).  f. Problems with organization make it hard for the reader to get a grip on the main point of the story.</p>	<p><b>(1) The writer seems uninvolved with the topic and the audience.</b></p> <p>a. Fails to connect with the audience.  b. Purpose is unclear.  c. Writing is risk free, with no sense of the writer.  d. Expository or persuasive writing is mechanical, showing no engagement with the topic.  e. Narrative writing lacks development of a point of view.</p>
<p><b>Key Question:</b> Did the writer stay focused and share original and fresh information or perspective about the</p>	<p><b>Key Question:</b> Does the organizational structure enhance the ideas and make it easier to understand?</p>	<p><b>Key Question:</b> Would you keep reading this piece if it were longer?</p>

topic?		
<b>Word Choice: The use of rich, colorful, precise language that moves and enlightens the reader.</b>	<b>Sentence Fluency: The rhythm and flow of the language, the sound of word patterns, the way in which the writing plays to the ear, not just the eye.</b>	<b>Conventions: The mechanical correctness of the piece; spelling, grammar and usage, paragraphing, use of capitals, and punctuation.</b>
<p><b>(5) Words convey the intended message in a precise, interesting, and natural way.</b></p> <p>a. Words and specific and accurate.  b. Striking words and phrases.  c. Natural, effective and appropriate language.  d. Lively verbs, specific nouns and modifiers.  e. Language enhances and clarifies meaning.  f. Precision is obvious.</p>	<p><b>(5) The writing has an easy flow, rhythm and cadence. Sentences are well built.</b></p> <p>a. Sentences enhance the meaning.  b. Sentences vary in length as well as structure.  c. Purposeful and varied sentence beginnings.  d. Creative and appropriate connectives.  e. The writing has cadence.</p>	<p><b>(5) The Writer demonstrates a good grasp of standard writing conventions (e.g., spelling, punctuation, capitalization, grammar, usage, and paragraphing).</b></p> <p>a. Spelling is generally correct.  b. Punctuation is accurate.  c. Capitalization skills are present.  d. Grammar and usage are correct.  e. Paragraphing tends to be sound.  f. The writer may manipulate conventions for stylistic effect, and it works!</p>
<p><b>(3) The language is functional, even if it lacks much energy.</b></p> <p>a. Words are adequate and correct in a general sense.  b. Familiar words and phrases communicate.  c. Attempts at colorful language.  d. Passive verbs, everyday nouns, mundane modifiers.  e. Functional, with one or two fine moments.  f. Occasionally, the words show refinement and precision.</p>	<p><b>(3) The test hums along with a steady beat, but tends to be more pleasant or businesslike than musical.</b></p> <p>a. Sentences get the job done in a routine fashion.  b. Sentences are usually constructed correctly.  c. Sentence beginnings are not ALL alike; some variety is attempted.  d. The reader sometimes has to hunt for clues.  e. Parts of the text invite expressive oral reading; others may be stiff, awkward, choppy, or gangly.</p>	<p><b>(3) The writer shows reasonable control over a limited range of standard writing conventions.</b></p> <p>a. Spelling is usually correct or reasonably phonetic on common words.  b. End punctuation is usually correct.  c. Most words are capitalized correctly.  d. Problems with grammar and usage are not serious.  e. Paragraphing is attempted.  f. Moderate (a little of this, a little of that) editing.</p>
<p><b>(1) The writer struggles with a limited vocabulary.</b></p> <p>a. Words are nonspecific or distracting.  b. Many of the words don't work.  c. Language is used incorrectly.  d. Limited vocabulary, misuse of parts of speech.  e. Words and phrases are unimaginative and lifeless.  f. Jargon or clichés, persistent redundancy.</p>	<p><b>(1) The reader has to practice quite a bit in order to give this paper a fair interpreted reading.</b></p> <p>a. Sentences are choppy, incomplete, rambling, or awkward. Phrasing does not sound natural.  b. No "sentence sense" present.  c. Sentences begin the same way.  d. Endless connectives.  e. Does not invite expressive oral reading.</p>	<p><b>(1) Errors in spelling, punctuation, capitalization, usage and grammar, and/or paragraphing repeatedly distract the reader and make text difficult to read.</b></p> <p>a. Spelling errors are frequent.  b. Punctuation missing or incorrect.  c. Capitalization is random.  d. Errors in grammar or usage are very noticeable.  e. Paragraphing is missing.  f. The reader must read once to decode, then again for meaning.</p>
<b>Key Question:</b> Do the words and phrases create vivid pictures and linger in your mind?	<b>Key Question:</b> Can you FEEL the words and phrases flow together as you read it aloud?	<b>Key Question:</b> How much editing would have to be done to be ready to share with an outside source? <ul style="list-style-type: none"> <li>• A whole lot? Score in the 1-2 range.</li> <li>• A moderate amount? Score in the 3 range.</li> <li>• Very little? Score in the 4-5 range.</li> </ul>

## **Why and How To Revise**

Dartmouth Writing Program

[http://www.dartmouth.edu/~writing/materials/student/ac\\_paper/revise.shtml](http://www.dartmouth.edu/~writing/materials/student/ac_paper/revise.shtml)

Most of us who compose on a computer understand revision as an ongoing, even constant process. Every time you hit the delete button, every time you cut and paste, every time you take out a comma or exchange one word for another, you're revising.

Real revision is more than making a few changes here and there. Real revision requires that you open yourself up to the possibility that parts of your paper - and even your entire paper - might need to be re-thought, and re-written.

### **Large-Scale Revision**

This kind of revision involves looking at the entire paper for places where your thinking seems to go awry. You might need to provide evidence, define terms, or add an entirely new step to your reasoning. You might even decide to restructure or rewrite your paper completely if you discover a new idea that intrigues you, or a structure that seems to be more effective than the one you've been using.

### **Small-Scale Revision**

Small-scale revision needs to happen when you know that a certain part of your paper isn't working. Maybe the introduction needs work. Maybe one part of the argument seems weak. Once you've located the problem, you'll focus on revising that one section of your paper. When you are finished you will want to reconsider your paper as a whole to make sure that your revisions work in the context of the entire paper.

### **Editing**

Too often students confuse editing with revision. They are not the same processes. Editing is the process of finding minor problems with a text - problems that might easily be fixed by deleting a word or sentence, cutting and pasting a paragraph, and so on. When you edit, you are considering your reader. You might be happy with how you've written your paper, but will your reader find your paper clear, readable, interesting? How can you rewrite the paper so that it is clearer, more concise, and, most important of all, a pleasure to read?

### **Proofreading**

When you proofread you are looking for mistakes in your paper. Common mistakes caught in proofreading are punctuation errors, spelling errors, subject-verb agreement, its/it's confusion, their/there confusion, and so on. When you proofread, you need to slow down your reading, allowing your eye to focus on every word, every phrase of your paper. Reading aloud can help you slow down, pointing your attention to errors that have gone unseen. Also, USE YOUR SPELL CHECK. Professors are less forgiving of spelling errors and typos than they were before the invention of this very helpful tool.

The very best writers will revise in all the ways listed here. To manage these various levels of revision, it's very important that you get an early start on your papers so that you have time to make any substantive, large-scale revisions that your paper might need. Good writers also understand that revision is an ongoing process, not necessarily something that you do only after your first draft is complete. You might find, for example, that you are stuck halfway through the first draft of your paper. You decide to take a look at what you have so far. As you read, you find

that you've neglected to make a point that is essential to the success of your argument. You revise what you've written, making that point clear. In the end, you find that your block is gone. Why? Maybe it's gone because what was blocking you in the first place was a hole in your argument. Or maybe it's gone because you gave your brain a break. In any case, stopping to revise in the middle of the drafting process often proves wise.

### **Questions to ask yourself:**

- Did I fulfill the assignment?
- If the professor gave you instructions for this assignment, reread them and then ask yourself whether or not you addressed all of the matters you were expected to address. Does your paper stray from the assignment? If it does, have you worked to make your argument relevant, or are you coming out of left field? If the professor hasn't given you explicit instructions for this paper, you'll still want to take a moment to consider what the professor expects. What are the main ideas of the course? What books has the professor asked you to read? What position do they take as regards your topic? Has the professor emphasized a certain method of scholarship (feminism, Marxism, etc.)? Has he said anything to you about research methods in his discipline? Does your paper seem to fit into the conversation that the professor has been carrying on in class? Have you written something that other students would find relevant and interesting?

### **Consider Your Thesis**

- Does your thesis say what you want it to say?
- Does your thesis make a point worth considering? Does it answer the question, "So what?"
- Does your thesis provide your reader with some sense of the paper's structure?
- Does the paper deliver what your thesis promises to deliver?

### **Consider Your Structure**

- Make an outline of the paper you've just written. Does this outline reflect your intentions?
- Does this outline make sense? Or are there gaps in the logic? Places where you've asked the reader to make leaps you haven't prepared her for?
- Is each point in your outline adequately developed?
- Is each point equally developed? (That is, does your paper seem balanced, overall?)
- Is each point relevant? Interesting?
- Underline your thesis sentence and all of your topic sentences. Then cut and paste them together to form a paragraph. Does this paragraph make sense?

### **Consider Your Paragraphs**

- Does each paragraph have a topic sentence that clearly controls the paragraph?
- Are the paragraphs internally coherent?
- Are the paragraphs externally coherent? (That is, have you made adequate transitions from paragraph to paragraph? Is each paragraph clearly related to the thesis?)

## **Tips for Revision**

In addition to the advice given above, we'd like to offer the following tips for revising your paper.

### **We've said it before, but it's worth repeating:**

#### **Give yourself adequate time to revise.**

- If you don't start your paper until the night before it's due, you won't be able to revise. If you have a short paper due on Friday, finish your draft no later than Wednesday so that you have Thursday night to revise. If you are working on a long paper, of course you'll want to set aside more time for revising.

#### **Print a hard copy of your paper.**

Studies have found that many people miss problems in their papers when they are reading from the computer screen. Because you can't see the whole paper on the screen, it is sometimes hard to diagnose big structural problems. Having a hard copy of your paper will not only help you to see these problems, but it will give you space in the margins where you might write notes to yourself as you read.

#### **Read your paper out loud.**

Sometimes you can hear mistakes that you don't see. Reading aloud will signal to you when something doesn't make sense, when sentences go on for too long, when punctuation has gone awry, and so on.

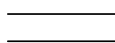








#### **Get a second reader.**

It's often difficult to figure out what's gone wrong in your own paper. This is why getting a second reader is the smartest thing you can do as a writer. A second reader can do a lot for you: she can tell you where she got bored, or confused, or offended, and she can give you advice for improving your work. Remember, though: when you ask someone to read your work, you should be prepared for any criticism they might make. Don't be defensive; instead, try to figure out why your reader feels as she does about your paper. Of course, you don't have to follow every suggestion that your reader makes, but you will certainly profit from her comments and questions, even if you do decide to ignore her advice in the end.

#### **Be a second reader.**

There's no better way to learn how to revise your paper than to help someone else revise his. You'll find that your critical eye works much better when it's focused on your friend's paper than it does when it's focused on your own. You can be more objective when looking at someone else's work. You can see more easily what's gone wrong in a paper and how to fix it. When you practice these skills on someone else's paper, you become more adept at practicing them on your own.

## Editing Symbols

SYMBOLS	MEANING	EXAMPLE	CORRECTED EXAMPLE
	Capitalize	Today is <u>mon</u> day.	Today is Monday.
	Lowercase	We love going to the <del>S</del> store.	We love going to the store.
	Delete (take out)	This man <del>is</del> is a great cook.	This man is a great cook.
	Insert (add) a letter or a word	Tomorrow we go to the store. <sup>Will</sup> ^	Tomorrow we will go to the store.
	Insert punctuation	Johnny ran from the dog, but was too slow. ^	Johnny ran from the dog, but was too slow.
	Spelling error	<u>Tom</u> morrow, will you come over to my house?	Tomorrow, will you come over to my house?
RO	Run-on sentence	He came over to my house we played on my swing set. <b>RO</b>	He came over to my house, and we played on my swing set.
CS	Comma splice	Two dogs fought, it was a dramatic struggle. <b>CS</b>	Two dogs fought. It was a dramatic struggle.
Frag.	Sentence fragment	Used his wits to outsmart the bully. <b>Frag.</b>	He used his wits to outsmart the bully.
	Start new paragraph.	That is why I love ice cream. ¶ Another thing that I love...	That is why I love ice cream. Another thing that I love...
	End punctuation needed.	Jenny loves to go to class. ○	Jenny loves to go to class.
	Change word order	The two girls <del>fast</del> ran to the door.	The two fast girls ran to the door.
[word choice]	Choose a better word	The weightlifter [squealed] angrily.	The weightlifter roared angrily.

## MLA Documentation

When writing a paper, you must give credit for the information you use. Three types of information must be acknowledged to avoid plagiarism:

1. direct quotation
2. paraphrase or summary
3. author's original ideas

The Modern Language Association (MLA) style manual is widely used in literature and history, making it the most popular manual in high school and college courses. The MLA guide uses in-text documentation form called parenthetical citation. The MLA web site is <<http://www.mla.org>>. For help on the Internet about MLA Style, Frequently Asked Questions, go to <[http://www.mla.org/style\\_faq](http://www.mla.org/style_faq)>.

### Guidelines for In-Text Citations

It is easiest to give credit to others by placing the information (i.e., author and page number) in parentheses after the words or ideas taken from the source. These in-text citations (often called "parenthetical references") refer to the "Works Cited" page at the end of your paper.

- Each in-text citation should clearly point to the alphabetized entry in your list of works cited.
- Keep citations brief and integrate them into your writing.
- When paraphrasing rather than quoting, make it clear where your borrowing begins and ends. Use stylistic cues to distinguish the source's thoughts ("Kalmbach points out . . .") from your own ("I believe . . .").
- At the end of a sentence, place your parenthetical citation *before* the end punctuation.

### Citing an Anonymous Work:

When there is no author listed, give the title or a shortened version of the title as it appears in the works-cited section.

Each year more than a quarter of a million people will die from a heart attack before they can get proper care ("Heart Attack First Aid" 33).

### A Work by One Author:

You must give the author's last name in a parenthetical citation unless it is already mentioned in the text. An in-text citation could name an editor, a translator, a speaker, or an artist instead if that is how the entry is listed in the works cited. List the necessary page numbers of the source in parentheses. Leave a space between the author's last name and the page reference. No abbreviation or punctuation is needed. *Note:* No page numbers are required if you are citing a work as a whole, articles in alphabetized encyclopedias, one-page articles, and sources without page numbers.

#### With Author in Text

Bullough writes that genetic engineering was dubbed "eugenics" by a cousin of Darwin's, Sir Francis Galton, in 1885 (5).

#### Without the Author in Text

Genetic engineering was dubbed "eugenics" by a cousin of Darwin's, Sir Francis Galton, in 1885 (Bullough 5).

**Two or More Works by the Same Author(s):**

In addition to the author's last name(s) and page number(s), include a shortened version of the title of the work when you are citing two or more works by the same author(s).

With Author in Text

Wallerstein and Blakeslee claim that divorce creates an enduring identity for children of the marriage (*Unexpected Legacy* 62).

Without Author in Text

They are intensely lonely despite active social lives (Wallerstein and Blakeslee, *Second Chances* 51).

**A Work by Two or Three Authors:**

Give the last names of every author in the same order that they appear in the works-cited section. (The correct order of the authors' names can be found on the title page of the book.)

Students learned more than a full year's Spanish in ten days using the complete supermemory method (Ostrander and Schroeder 51).

**A Work by Four or More Authors:**

Give the first author's last name as it appears in the works-cited section followed by *et al.* (meaning *and others*).

Communication on the job is more than talking; it is "inseparable from your total behavior" (Culligan et al. 111).

**A Work Authored by an Agency, a Committee, or Another Organization:**

If a work was written by an organization, it has a *corporate author*. If the corporate name is long, include it in the text to avoid disrupting the flow of your writing. After the full name has been used at least once, use a shortened form in subsequent references.

The thesis of the Task Force's report is that economic success depends on our ability to improve large-scale education and training (113-14).

**Two or More Works Included in One Citation:**

To cite multiple works within a single parenthetical reference, separate the references with a semicolon.

In medieval Europe, Latin translations of the works of Rhazes, a Persian scholar, were a source of medical knowledge (Albala 22; Lewis 266).

**A Work Referred to in Another Work:**

If you must cite information from a source that is quoted from another source—use the abbreviation *qtd. in* (quoted in) before the indirect source in your reference.

Paton improved the conditions in Diepkloof (a prison) by “removing all the more obvious aids to detention. The dormitories are open at night: the great barred gate is gone” (qtd. in Callan xviii).

**Long Direct Quotes (more than four typed lines):**

No quotation marks are necessary. All the material is double-spaced. Indent the quote 10 spaces:

Wood’s introduction to *A Tale of Two Cities* comments on the limitations of Dickens’s sympathetic feelings for the peasants during the French Revolution.

In his novel of the Revolution, Dickens expresses pity, even outrage for the downtrodden individuals under the yoke of France’s ancien regime and abhors that regime itself; but once its oppressed citizens transform themselves into a mob, he is filled with the same disgust and horror he experienced at the hanging at Horsemonger Lane. (xv)

**Quoting Verse:** When referencing classic verse plays and poems, cite them by division (act, scene, canto, book, part) and line, using Arabic numerals separated by periods for the various divisions (unless your instructor prefers Roman numerals).

*Note:* A slash, with a space on each side, shows where a new line of verse begins.

In the first act of the play named after him, Hamlet comments, “How weary, stale, flat and unprofitable, / Seem to me all the uses of this world” (1.2.133-134).

If you are citing lines only, use the word *line* or *lines* in your first reference and numbers only in additional references.

In book five of Homer’s *Iliad*, the Trojans’ fear is evident: “The Trojans were scared when they saw the two sons of Dares, one of them in fright and the other lying dead by his chariot (lines 22-24).

Verse quotations of *more than three lines* should be indented one inch (ten spaces). Do not add quotation marks. Each line of the poem or play begins a new line of the quotation.

In “Song of Myself” poet Walt Whitman claims to belong to everyone:

I am of old and young, of the foolish as much as the wise,  
Regardless of others, even regardful of others,  
Maternal as well as paternal, a child as well as a man,

Stuffed with the stuff that is coarse, and stuffed with the stuff that is fine, . . . (16:326-329)

### **Quoting Prose.**

To cite prose from fiction, list more than the page number if the work is available in several editions. Give the page reference first, and then add a chapter, section, or book number, if appropriate.

In *The House of the Spirits*, Isabel Allende describes Marcos, “dressed in mechanic’s overalls, with huge racer’s goggles and an explorer’s helmet” (13; ch. 1).

If you quote *any* prose longer than four typed lines, indent each line of the quotation one inch (ten spaces) and double-space it; do not add quotation marks. In this case, put the parenthetical citation (the pages and chapter numbers) outside the end punctuation mark of the quotation itself.

### **Works Cited Entries: Books**

In general, if any of the following possible components do not apply, they are not included in the works-cited entry.

- |   |   |
|---|---|
| 1. Author’s name  | 6. Number of volume                                     |
| 2. Title of a <i>part</i> of the book, such as an article in the book or a foreword | 7. Name of series                                       |
| 3. Title of the book ( <i>italicized</i> )  | 8. Place of publication, publisher, year of publication |
| 4. Name of editor or translator   | 9. Page number(s)                                       |
| 5. Edition  | 10. The word “Print”                                    |

List only the first city for the place of publication unless it is outside the United States. In that case, add an abbreviation of the country for clarity. Publishers’ names should be short—omit articles (*an, an, the*), business abbreviations (Co., Inc.), and descriptive words (Books, Press). Cite the first surname alone if the publisher’s name includes the name of one or more people. Abbreviate University Press as UP. Use standard abbreviations whenever possible.

#### **A Work by One Author:**

Bagwati, Jadish. *In Defense of Globalization*. New York: Oxford UP, 2004. Print.

#### **A Work by Two or Three Authors:**

Haynes, John Earl, and Harvey Klehr. *In Denial: Historians, Communism, & Espionage*. San Francisco: Encounter Books, 2003. Print.

#### **A Work by Four or More Authors:**

Schulte, Andrea, et al. *Germany*. Victoria, Austral.: Lonely Planet, 2000. Print.

#### **A Work Authored by an Agency, a Committee, or Another Organization:**

Exxon Mobil Corporation. *Great Plains 2000*. Lincolnwood: Publications Intl., 2001. Print.

**A Single Work from an Anthology:**

Mitchell, Joseph. "The Bottom of the Harbor." *American Sea Writing*. Ed. Peter Neill. New York: Library of America, 2000. 584-608. Print.

**A Government Publication:** State the name of the government (country, state, and so on) followed by the name of the agency. Most federal publications are published by the Government Printing Office (GAO).

United States. Dept. of Labor. Bureau of Labor Statistics. *Occupational Outlook Handbook 2000-2001*. Washington: GPO, 2000. Print.

When citing the Congressional Record, give only date and page numbers.  
*Cong. Rec.* 5 Feb. 2002: S311-15. Print.

**Works Cited Entries: Periodicals**

If any of the following possible components do not apply, they are not listed.

- |   |   |
|---|---|
| 1. Author's name                            | 6. Issue number   |
| 2. Title of article (in quotation marks)    | 7. Date of publication (abbreviate all months except May, June, July) |
| 3. Name of periodical ( <i>italicized</i> ) | 8. Page numbers   |
| 4. Series number or name (if relevant)      | 9. Print or Web (depending on source)                                 |
| 5. Volume number (for scholarly journal)    |   |

**An Article in a Magazine:**

List the author (if identified), article title (in quotation marks), publication title (*italicized*). Then identify the month(s) and year of the issue, followed by page numbers for the article.

"Patent Pamphleteer." *Scientific American* Dec. 2001: 33. Print.

**An Article in a Scholarly Journal Paginated by Issue:**

Instead of month or full date of publication, these periodicals are identified by volume number. If each issue is numbered from page 1, your works-cited entry should identify the issue number, as well. List the volume number after the journal title, followed by a period and the issue number, and then the year of publication (in parentheses) followed by the page numbers of the article.

Chu, Wujin. "Costs and Benefits of Hard Sell." *Journal of Marketing Research* 32.2 (1995): 97-102. Print.

**A Printed Interview:**

Begin with the name of the person interviewed. (If the interview is untitled, *Interview* [no italics] follows the interviewee's name.)

Cantwell, Maria. "The New Technocrat." By Erika Rasmusson. *Working Woman* Apr. 2001: 20-21. Print.

**A Newspaper Article:**

Bleakley, Fred R. "Companies' Profits Grew 48% Despite Economy." *Wall Street Journal* 1 May 1995, Midwest ed.: 1. Print.

**A Newspaper Editorial:**

"Hospital Power." Editorial. *Bangor Daily News* 14 Sept. 2004: A6. Print.

**A Letter to the Editor:**

Sory, Forrest. Letter. *Discover* July 2001: 10. Print.

**Works Cited Entries: Online Sources**

Print out a copy of the material you are accessing. After the author's name and title of the document, include any print publication information, then the electronic publication details. If any of these components do not apply, they are not listed. For documents with no listed date of electronic publication, use the site's posting date, date of update, or copyright date if available.

- |  |   |
|--|---|
| 1. Author's name                                     | 8. Name of subscription service (or Web site)                     |
| 2. Title of article or Web page (in quotation marks) | 9. Name of list or forum  |
| 3. Print publication information                     | 10. Number range or total number of pages (or other sections)     |
| 4. Title of Internet site (italicized)               | 11. Site sponsor's name   |
| 5. Site editor's name                                | 12. Web (no url necessary if information can be easily found)     |
| 6. Version (volume or issue) number                  | 13. Date of access (the last date you viewed the document online) |
| 7. Date of electronic publication                    |   |

**A Professional Site:**

The entry usually begins with the site title. Use the copyright date if no date of update is given. Add the date of access and the URL.

"Challenges." *BP Global*. 2005. Web. 17 June 2005.

**An Online Resource:**

Trueman, Chris. "James I." *History Learning Site*. 2006. Web. 15 Aug. 2006.

"Versailles." *Castles of the World*. 2006. Web. 31 July 2006.

Wheeler, Kevin. "Cleopatra." *Life of Gaius Julius Caesar*. 2001. Yahoo Geocities. Web. 18 July 2006.

**An Article in an Online Periodical:**

Begin with the author's name; the article title in quotation marks; and the italicized name of the periodical, its volume or issue number, and date of publication. Include page numbers (or other sections) if numbered. Include the word "Web" and close with the date of access.

Dickerson, John. "Nailing Jello." *Time.com* 5 Nov. 2001. Web. 9 Dec. 2001.

**An Article in an Online Service:**

If you use a library to access a subscription service (such as MasterFILE Premier, National Newspapers, eLibrary, etc.), in addition to the author, title, source, etc., you must also list the database (underlined), the service, and the library. Include the word “Web” and close with the date of access.

*Note:* Some teachers may ask for Internet pages. Insert this information before the database using parentheses as shown below.

Davis, Jerome. “Massacre in Kiev.” *Washington Post* 29 Nov. 1999, final ed.: C12. (1/5 p.).  
*National Newspapers*. ProQuest. Vallivue High School Library. Web. 30 Nov. 1999.

**Works Cited Entries: Other Sources**

**Personal interview:** Begin with the name of the person interviewed.

Beinhorn, Arthur. Personal interview. 13 Dec. 1995.

**A Film:** The director, distributor, and year of release follow the title.

*The Aviator*. Dir. Martin Scorsese. Perf. Leonardo DiCaprio. Miramax Films, 2004.

*Beyond the Da Vinci Code*. A&E Home Video, 2005. DVD.

**An Audio Recording:**

If you are not citing a CD, indicate Audiocassette, or Audiotape. If you are citing a specific song on a musical recording, place its title in quotation marks before the title of the recording.

Welch, Jack. *Winning*. Harper Audio, 2005.

**A Lecture, a Speech, an Address, or a Reading:**

If there is a title, use it instead of the descriptive label (for example, Lecture).

Annan, Kofi. Acceptance of Nobel Peace Prize. Oslo City Hall, Oslo, Norway. 10 Dec. 2001.

Lecture.

**Information for documentation compiled from:**

Alexander, Sonia, Mary Lu Barry, Janis Mottern-High. *Writing With Style*. 3<sup>rd</sup> ed. Ed. Brandon Bolyard, Katherine Plunk, Verlie Stanger, Marilyn Thompson. 2006. Print.

Lunsford, Andrea A. *The Everyday Writer*. 4<sup>th</sup> ed. Boston: Bedford/St. Martin’s, 2009. Print.

## Works Cited Information

### Works Cited

Crystal, David. *Language Play*. Chicago: U of Chicago, 1998. Print.

Lee, Jennifer. "I Think, Therefore IM." *New York Times*. New York Times 19 Sept. 2002

Web. 14 Nov. 2003.

Leibowitz, Wendy R. "Technology Transforms Writing and the Teaching of Writing."

*Chronicles of Higher Education* 26 Nov. 1999: A67-68. Print.

Steinbeck, John. *Of Mice and Men*. New York: Penguin, 1993. Print.

### **BELOW IS A GUIDE FOR THE DIFFERENT PARTS OF A WORKS CITED PAGE**

THIS GUIDE IS COLORED TO HELP DISTINGUISH BETWEEN THE DIFFERENT PARTS OF THE ABOVE WORKS CITED

1. Start your list on a separate page after the text of your essay. Continue the consecutive numbering of pages. In the example at the top of the page, the Works Cited begins on page five of the essay.
2. Center the heading Works Cited one inch from the top of the page.
3. Start each entry along the left margin, and list sources alphabetically with the author's last name first, followed by a comma and the first name. If a source has multiple authors, the other authors' names appear first name first. Start with the author's name; if it's not available use the editor's name; if it's not available start with the title.
4. Indent the following lines for the entry one-half inch or five spaces.
  - a. To create a hanging indent, click before the first word of your citation.
  - b. Click the little arrow button in the bottom, right corner of the Paragraph box above.
  - c. Go to the dropdown menu under "Special."
  - d. Click "Hanging."
  - e. Click OK.
5. Double space the entire list.
6. Italicize titles of books and long works. Names of periodicals and websites should also be italicized.
7. Put titles of articles and other short works in quotation marks. Articles should also include the date of publication/posting as well as the page numbers if it is from a printed source.

8. List the city of publication without a state or country. Follow it with a colon and a shortened form of the publisher's name. For example, if the publisher's name is *HarperCollins* shorten it to *Harper*. You must then list the year of publication.
9. Finally, label each entry as either a print source or a web source. If it is a web source you must include, in this order, the author, title of article, website, website sponsor, the posting date of the article, the word "Web", and the access date.

**The following is an example of a completed works cited page without color.**

Last Name 5

Works Cited

Crystal, David. *Language Play*. Chicago: U of Chicago, 1998. Print.

Lee, Jennifer. "I Think, Therefore IM." *New York Times*. New York Times 19 Sept. 2002  
Web. 14 Nov. 2003.

Leibowitz, Wendy R. "Technology Transforms Writing and the Teaching of Writing."  
*Chronicles of Higher Education* 26 Nov. 1999: A67-68. Print.

Steinbeck, John. *Of Mice and Men*. New York: Penguin, 1993. Print.

## Résumé Worksheet

Name \_\_\_\_\_  
Address \_\_\_\_\_ Phone # \_\_\_\_\_ Email \_\_\_\_\_

### Objective

I am seeking a \_\_\_\_\_ position as a \_\_\_\_\_

### Education (current status/grade in school, GPA)

\_\_\_\_\_  
\_\_\_\_\_

### Key Courses (classes you excel in, or are applicable to the job you are applying for)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### Experience (list jobs, church groups, clubs, volunteer service, etc.)

*Aug 2005-Present Supervisor, Wal-Mart, Nampa, Idaho* \_\_\_\_\_

- Developed customer service skills
- Oversaw the work and training of new employees

\_\_\_\_\_  
• \_\_\_\_\_  
• \_\_\_\_\_

\_\_\_\_\_  
• \_\_\_\_\_  
• \_\_\_\_\_

\_\_\_\_\_  
• \_\_\_\_\_  
• \_\_\_\_\_

### Honors, Accomplishments, Skills (this should be kind of self-explanatory)

\_\_\_\_\_  
\_\_\_\_\_

### References

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

## Example Résumé

### Jebediah Springfield

---

☛ 455 South 2nd East, Apt. 111 ☛ Rexburg, Idaho 83440 ☛ (208) 359-7390

#### **OBJECTIVE**

I am seeking a full-time position as a high school English teacher.

#### **EDUCATION**

Bachelor of Arts in English Education Composite, Brigham Young University-Idaho; December 2004

Major in English Education

Endorsement in Journalism

College GPA of 3.5

#### **KEY COURSES**

☛ Student Teaching Internship

☛ Educational Psychology

☛ Educational Technology

☛ Teaching English in Secondary Schools

#### **EXPERIENCE**

*Jan 2005- Present* **Substitute Teacher**, various schools; Rexburg, Rigby, and Sugar City, Idaho

☛ Taught grades 8 – 12 with classes ranging from 10-30 students

☛ Subjects varying from Biology to English

*Aug 2004-Dec 2004* **Student Teacher**, Rigby Junior High; Rigby, Idaho

☛ Taught four sections of 9<sup>th</sup> grade

English over a period of twelve weeks

☛ Tutored students ranging from special

needs to gifted and talented

☛ Taught grammar, reading comprehension skills, vocabulary, and writing skills

☛ Assessed student learning and adapted lessons to varying student ability levels

*Apr 2001-Aug 2004* **Natural Gas Meter Reader**, Intermountain Gas of Idaho; Boise, Idaho

☛ Read gas meters on 400-500 houses daily in the Boise area

☛ Assembled gas meter manifolds for new apartment complexes in Boise and Nampa

*Apr 2001-May 2003* **Volunteer Assistant Track & Field Coach**, Middleton High School; Middleton, Idaho

☛ Instructed athletes on proper techniques in relays, starting blocks, and race strategies

*Dec 2000-Jan 2001* **Assembly line and filter manufacturing**, Omni Pure Filters; Caldwell, Idaho

☛ Installed carbon and filter caps on water filters

#### **HONORS, ACCOMPLISHMENTS, SKILLS**

☛ Eagle Scout in the Boy Scouts of America

☛ Top ten percentile in high school graduating class

☛ Dean's list twice in college

☛ Graduated college with a 3.5 GPA

☛ Awarded Richenbach Award for best male track & field athlete

#### **REFERENCES**

Rod Keller

Dean of Language & Letters

Brigham Young University-Idaho

Rexburg, Idaho

(208) 496-1454

Elwood D. Wilson

Student Teaching Supervisor

Brigham Young University-Idaho

Rexburg, Idaho

(208) 645-7963

Marietta Chipman

Cooperating Teacher

Rigby Junior High

Rigby, Idaho

(208) 745-6674

## Cover Letter Example

1400 Evergreen Terrace  
Springfield, ID 73202  
February 21, 2010

**(Four Spaces)**

Mr. Montgomery Burns  
Managing Editor  
Idaho Press Tribune  
1618 N. Midland Blvd.  
Nampa, ID 83651

**(Double space)**

Dear Mr. Burns:

**(Double space)**

I am writing to express my interest in the editorial position at the *Idaho Press-Tribune* which was recently posted on your website. I strongly feel that I have the necessary experience and credentials to fill this position.

**(Double space between paragraphs)**

My unique combination of technical expertise, creative abilities, and experience in managing both journalists and projects makes me an ideal addition to help your editorial team thrive. I recently graduated at the top of my class from Boise State University with a major in print journalism. During my education at Boise State I was responsible for the editorial management of our campus newspaper.

I have developed and implemented standards for both style and quality that are used by writing and editorial teams. In addition, I have worked closely with other departments, which include marketing, sales, and technology. Experience has taught me how to build strong relationships with all departments at an organization. I have the ability to work within a team as well as cross-team.

If I can provide you with any further information on my background and qualifications, please let me know by calling (208) 555-5253. I would like to thank you for your time and consideration and look forward to interviewing with you about this employment opportunity.

**(Double space)**

Sincerely,

**(Four spaces. Signature goes in this space.)**

Homer J. Simpson

Encl: résumé

## Appendix A: Umbrella Chart

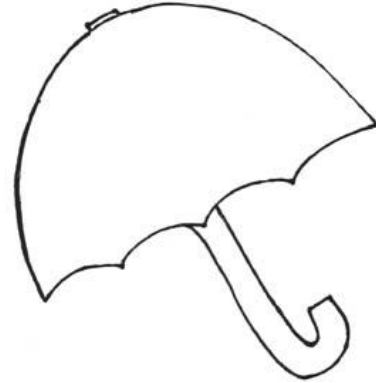
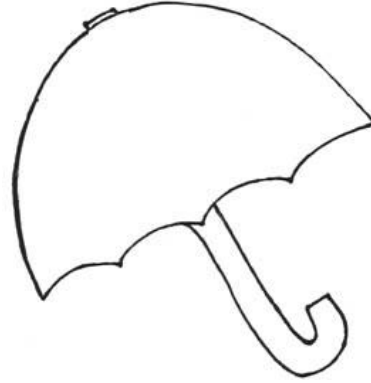
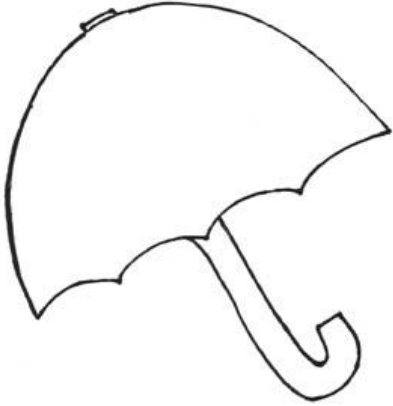
THESIS STATEMENT:

REASON 1

REASON 2

REASON 3

REASON 4



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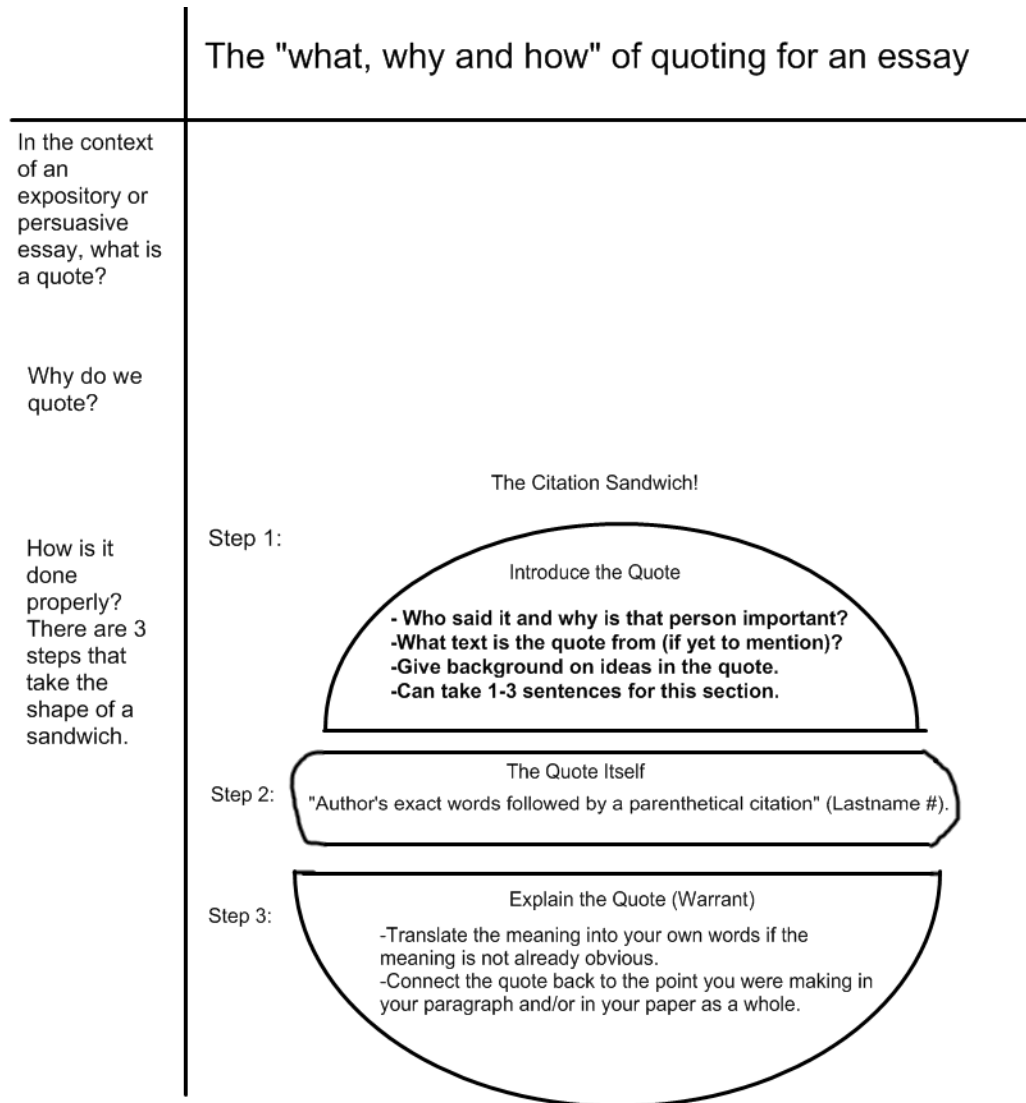
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CONCLUSION PARAGRAPH

## Appendix B: Citation Sandwich



Unfortunately for some, the American Dream can simply be a fantasy and never come to fruition. In *Of Mice and Men*, John Steinbeck shows how someone's dream can be dashed quickly after receiving a reality check. After Lennie kills Curley's wife, George recognizes the dream of the farm will never come true. He says, "I think I knowed from the very first. I think I knowed we'd never do her. He usta like to hear about it so much I got to thinking maybe we would" (Steinbeck 94). Through George's realization of how unlikely achieving the dream really was, readers also see the idea of how we can fool ourselves into believing something completely unrealistic. Just as George becomes convinced of having a farm because he told Lennie the story so often, many Americans live in a fantasy world in which anything is possible if you simply want it. Perhaps everything is possible, but people must strive to make things happen not just talk about them. Without action, words are just words and a dream is just a dream. In order to really achieve the American Dream, someone must go beyond thinking about it, like George and Lennie, and actually work toward it.

**Appendix C: SOAPSTone Template**

**SOAPSTone Template**

	<ul style="list-style-type: none"> <li>○ Write your answer in complete sentences. (1 point.)</li> <li>○ Make sure you explain why it is what you say it is. (1 point)</li> </ul>	<ul style="list-style-type: none"> <li>○ Give evidence (support) for your claim (statement) concerning the subject. This should be a direct reference to the article/essay. (2 points)</li> </ul>
<b>Subject</b>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/>
<b>Occasion</b>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/>
<b>Audience</b>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/>
<b>Purpose</b>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/>
<b>Speaker</b>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/>
<b>Tone</b>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/>

