

Palos Verdes High School

Writing Manual



2011-2012

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I. General Information



Palos Verdes High School

600 Cloyden Road

Palos Verdes Estates, CA 90274

Dear Sea King,

The Palos Verdes High School (PVHS) English Department developed the *Writing Manual* to assist you with the essential guidelines for writing papers. Jane Schaffer, an English teacher, from San Diego, California, developed the writing terminology. The *Writing Manual* allows English teachers and all students at PVHS to have a common language when discussing essays. Information in the *Writing Manual* includes format, policies, and procedures, which the English Department follows to ensure consistency among all students. Although PVHS English teachers are excellent sources of information, the English Department has prepared this *Writing Manual* to answer the most common questions. It is a necessary educational resource and guide. Therefore, the English Department recommends that you reference the *Writing Manual* prior to submitting a written assignment.

Please direct additional questions or comments to your English teacher.

Sincerely,

Lea Toombs

Ms. Lea Toombs
English Department Lead
Palos Verdes High School

English Language Arts Essential Standards Grades Nine and Ten

Reading Vocabulary

- 1.1 Identify and use the literal and figurative meanings of words and understand word derivations.
- 1.2 Distinguish between and interpret the denotative and connotative meaning of words.
- 1.3 Identify Greek, Roman, and Norse mythology and use that knowledge to understand words.

Reading Comprehension: Comprehension of informational texts

- 2.1 Analyze structure and critique functional reading materials.
- 2.2 Identify bibliography and manuscript form.
- 2.3 Generate questions about readings on issues that can be researched.
- 2.4 Synthesize the content of several works by a single author on a single issue.
- 2.5 Elaborate on or extend ideas in primary or secondary sources.
- 2.6 Follow technical directions.
- 2.7 Critique logic of functional documents.
- 2.8 Evaluate the credibility of an author's argument or claim.

Reading Comprehension: Literary Response and Analysis

- 3.1 Understand the purpose and characteristics of different forms of literature.
- 3.2 Compare presentation of theme across genres.
- 3.3 Analyze the interactions between characters in a literary text.
- 3.4 Examine dialogues, monologues, and soliloquies for character traits.
- 3.5 Compare works that express a universal theme and provide evidence for ideas.
- 3.6 Trace time, sequencing.
- 3.7 Understand the significance of figurative language, imagery, symbolism, and allegory.
- 3.8 Recognize ambiguities, subtleties, ironies, and incongruities in a text.
- 3.9 Identify how voice and narration influence tone, plot and credibility of text.
- 3.10 Identify unique characteristics of dramatic literature.
- 3.11-12 Identify characteristics of 3 critical approaches: biographical, aesthetic, and historical.

Writing Strategies

- 1.1 Establish a coherent thesis, maintain consistent tone, focus.
- 1.2 Use precise language, action verbs, sensory details, and modifiers, active not passive voice.
- 1.3 Identify suitable research methods and questions.
- 1.4 Identify and develop main ideas and supporting evidence.
- 1.5 Synthesize information from multiple sources.
- 1.9 Revise writing to improve logic of organization, precision of word choice, and tone.

Writing Applications

- 2.1 Biographical narrative that employs descriptive strategies in relaying a clear incident.
- 2.2 Response to literature that demonstrates a grasp of main ideas, supports views with reference to the text, shows knowledge of style devices, and identifies nuances of text.
- 2.3 Expository essay that marshals evidence in support of a thesis, summarizes information accurately, and identifies significant data, facts and ideas.
- 2.4 Persuasive composition that provides a well-defined thesis, detailed evidence in support, and employs the use of a specific persuasive device.
- 2.5 Business letter that presents information clearly, follows conventional formats and uses an appropriate tone and vocabulary for the purpose.

Writing Conventions

- 1.1 Identify correct use of clauses, phrases and mechanics of punctuation.
- 1.2 Understand parallel structure, subordination, and coordination.
- 1.3 Demonstrate proper English usage and control of grammar, paragraph, and sentence structure.
- 1.4 Spell accurately and use the conventions of punctuation and capitalization correctly.

All standards listed have been selected with teacher input from California State Content Standards, Pulliam Essential Standards, National Standards, and STAR blueprints. This list of standards reflects the standards this course will focus on, but it is not an exhaustive listing of standards.

English Language Arts Essential Standards Grades Eleven and Twelve

Reading Vocabulary

- 1.1 Trace the etymology of significant terms used in political science and history.
- 1.2 Apply knowledge of Greek, Latin and Anglo-Saxon roots and affixes to terms used in science and mathematics.
- 1.3 Discern the meaning of analogies encountered, analyzing specific comparisons as well as relationships and inferences.

Reading Comprehension: Comprehension of informational texts

- 2.1 Analyze the features of different types of public documents.
- 2.2 Analyze patterns of organization, hierarchical structures, syntax, and word choice.
- 2.3 Use consumer workplace and public documents to verify and clarify facts.
- 2.4 Make assertion about author's arguments using the text to defend or clarify interpretations.
- 2.5 Analyze implicit and explicit assumptions and beliefs about a subject.
- 2.6 Critique the validity of arguments set forth in public documents.

Reading Comprehension: Literary Response and Analysis

- 3.1 Analyze characteristics of satire, parody and allegory
- 3.2 Analyze how theme represents a view of life.
- 3.3 Analyze how irony, tone, mood, style, and language achieve specific rhetorical or aesthetic purposes.
- 3.4 Analyze how poets use imagery, personification, figures of speech, and sound to evoke emotion.
- 3.5 Trace American literature from colonial period; contrast periods, themes and trends; evaluate the influence of the historical period.
- 3.6 Analyze archetypal characters in literature.
- 3.7 Relate works to the issues of their era.
- 3.8 Analyze the political assumptions in a work.
- 3.9 Analyze the philosophical arguments of a work.

Writing Strategies

- 1.1 Demonstrate elements of discourse in narrative, expository, persuasive, or descriptive writing.
- 1.2 Use point of view, characterization, and style for specific rhetorical and aesthetic purposes.
- 1.3 Structure ideas and arguments in a persuasive and sophisticated way.
- 1.4 Use rhetorical devices to enhance meaning.
- 1.5 Use language in natural, fresh, and vivid ways to establish a specific tone.
- 1.7 Use strategies to record and organize information.
- 1.9 Revise text to highlight voice, improve sentence variety and style, and match tone to audience.

Writing Applications

- 2.1 Biographical narrative-employ descriptive strategies to relaying a clear incident.
- 2.2 Response to literature-support judgments with reference to other texts and authors.
- 2.4 Historical investigations-analyze several sources and significance of an historical event or era.
- 2.5 Write job applications and resumes.

Writing Conventions

- 1.1 Demonstrate control of grammar, diction, paragraph and sentence structure, and usage.
- 1.2 Produce legible work that shows accurate spelling and correct punctuation and capitalization.

All standards listed have been selected with teacher input from California State Content Standards, Pulliam Essential Standards, National Standards, and STAR blueprints. This list of standards reflects the standards this course will focus on, but it is not an exhaustive listing.

PVHS English Department Curriculum

	English 1	English 2	English 3	English 4
Core Literature	<i>Animal Farm</i> <i>Of Mice and Men</i> <i>Romeo and Juliet</i> <i>To Kill a Mockingbird</i>	<i>Lord of the Flies</i> <i>Macbeth</i> <i>The Catcher in the Rye</i> <i>Women of the Silk</i>	<i>A Streetcar Named Desire</i> or <i>Death of a Salesman</i> <i>Adventures of Huckleberry Finn</i> <i>Grapes of Wrath</i> <i>The Great Gatsby</i>	<i>Cyrano de Bergerac</i> <i>Hamlet</i> <i>Oedipus Rex</i> <i>The Stranger</i>
Writing	PVHS Writing Manual <ul style="list-style-type: none"> • Introduction <p>Total: 4-5 Essays</p> <ol style="list-style-type: none"> 1. Autobiographical Narrative 2. Analyze Literature 3. Semester Benchmark <ul style="list-style-type: none"> • Expository Synthesis 4. Business Letter 5. Expository/Persuasive Research 	PVHS Writing Manual <ul style="list-style-type: none"> • Review <p>Total: 4-5 Essays</p> <ol style="list-style-type: none"> 1. Analyze Literature 2. Semester Benchmark <ul style="list-style-type: none"> • Expository Synthesis 3. Business Letter 4. Expository/Persuasive Research 	PVHS Writing Manual <ul style="list-style-type: none"> • Review <p>Total: 4-5 Essays</p> <ol style="list-style-type: none"> 1. Analyze Literature 2. Semester Benchmark <ul style="list-style-type: none"> • Expository Synthesis 3. Expository/Persuasive Research 4. Senior Project <ul style="list-style-type: none"> • Approval Outline 	PVHS Writing Manual <ul style="list-style-type: none"> • Review <p>Total: 4-5 Essays</p> <ol style="list-style-type: none"> 1. Analyze Literature 2. Senior Project <ul style="list-style-type: none"> • Semester 1 <ul style="list-style-type: none"> ○ Physical Project • Semester 2 <ul style="list-style-type: none"> ○ Research Paper ○ Portfolio
Anthology	*As fits w/ individual teacher curriculum	*As fits w/ individual teacher curriculum	*As fits w/ individual teacher curriculum	*As fits w/ individual teacher curriculum
Grammar	*As fits w/ individual teacher curriculum	*As fits w/ individual teacher curriculum	*As fits w/ individual teacher curriculum	*As needed
Vocabulary	<ol style="list-style-type: none"> 1. Sadlier-Oxford, Level E Units 1-7; 8-15 2. Core literature 3. Roots 	<ol style="list-style-type: none"> 1. Sadlier-Oxford, Level F Units 1-7; 8-15 2. Core literature 3. Roots 	<ol style="list-style-type: none"> 1. Sadlier-Oxford, Level G Units 1-7; 8-15 2. Core literature 3. Roots 	<ol style="list-style-type: none"> 1. Sadlier-Oxford, Level H Units 1-7; 8-15 2. Core literature 3. Roots
Extended Reading	<i>Farewell to Manzanar</i> <i>House on Mango Street</i> <i>Martian Chronicles</i> <i>Mythology</i> <i>Night</i> <i>Raisin in the Sun</i> <i>Speak</i> <i>Tale of Two Cities</i> <i>The Secret Life of Bees</i>	<i>12 Angry Men</i> <i>1984</i> <i>A Separate Peace</i> <i>Cat's Cradle</i> <i>Frankenstein</i> <i>I Am the Clay</i> <i>Jane Eyre</i> <i>Man for All Seasons</i> <i>Mother Night</i> <i>One Day in the Life of Ivan</i> <i>One Flew Over the Cuckoo's Nest</i> <i>Twelfth Night</i>	<i>Anthem</i> <i>Autobiography of Malcolm X</i> <i>Ethan Frome</i> <i>I Know Why the Caged Bird Sings</i> <i>Into Thin Air</i> <i>Jungle</i> <i>Old Man and the Sea</i> <i>The Crucible</i> <i>The Scarlet Letter</i>	<i>Alias Grace</i> <i>Black Boy</i> <i>Catch-22</i> <i>Fences</i> <i>JB</i> <i>Kite Runner</i> <i>Metamorphosis</i> <i>Slaughterhouse-Five</i> <i>The Awakening</i> <i>The Color Purple</i> <i>The Power and the Glory</i>

*The English Department retains the right to make changes, additions, or deletions to the Semester Essential Skills during the course of the year in order to meet the needs of the students and the curriculum.

PVHS English Department California Content Standards

	English 1	English 2	English 3	English 4
Core Literature	<p>Semester 1 <i>Reading Vocabulary</i> 1.1 <i>Reading Comp - info texts:</i> 2.1, 2.2, 2.3, 2.4, 2.8 <i>Reading Comp - literary:</i> 3.1, 3.2, 3.3, 3.4, 3.6, 3.7</p> <p>Semester 2 <i>Reading Vocabulary</i> 1.1, 1.2 <i>Reading Comp - info texts:</i> 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8 <i>Reading Comp - literary:</i> 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 3.9, 3.10</p>	<p>Semester 1 <i>Reading Vocabulary</i> 1.1, 1.2, 1.3 (H) <i>Reading Comp - info texts:</i> 2.1, 2.2, 2.3, 2.4, 2.5, 2.8 <i>Reading Comp - literary:</i> 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7</p> <p>Semester 2 <i>Reading Vocabulary</i> 1.1, 1.2, 1.3 <i>Reading Comp - info texts:</i> 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8 <i>Reading Comp - literary:</i> 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 3.9, 3.10, 3.11, 3.12</p>	<p>Semester 1 <i>Reading Vocabulary</i> 1.1, 1.2, 1.3 <i>Reading Comp - info texts:</i> 2.2, 2.4, 2.5, 2.6 <i>Reading Comp - literary:</i> 3.1, 3.2, 3.3, 3.5, 3.6, 3.7</p> <p>Semester 2 <i>Reading Vocabulary</i> 1.1, 1.2, 1.3 <i>Reading Comp - info texts:</i> 2.1, 2.2, 2.3, 2.4, 2.5, 2.6 <i>Reading Comp - literary:</i> 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 3.9</p>	<p>Semester 1 <i>Reading Vocabulary</i> 1.1, 1.2, 1.3 <i>Reading Comp - info texts:</i> 2.2, 2.4, 2.5, 2.6 <i>Reading Comp - literary:</i> 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 3.9</p> <p>Semester 2 <i>Reading Vocabulary</i> 1.1, 1.2, 1.3 <i>Reading Comp - info texts:</i> 2.1, 2.2, 2.3, 2.4, 2.5, 2.6 <i>Reading Comp - literary:</i> 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 3.9</p>
Writing	<p>Semester 1 <i>Writing Strategies</i> 1.1, 1.3, 1.4, 1.5, 1.9 <i>Writing Applications</i> 2.1, 2.3, 2.4 <i>Writing Conventions</i> 1.3, 1.4</p> <p>Semester 2 <i>Writing Strategies</i> 1.1, 1.2, 1.3, 1.4, 1.5, 1.9 <i>Writing Applications</i> 2.2, 2.4, 2.5 <i>Writing Conventions</i> 1.1, 1.2, 1.3, 1.4</p>	<p>Semester 1 <i>Writing Strategies</i> 1.1, 1.2, 1.3, 1.4, 1.5, 1.9 <i>Writing Applications</i> 2.2, 2.3, 2.4 <i>Writing Conventions</i> 1.1, 1.2, 1.3, 1.4</p> <p>Semester 2 <i>Writing Strategies</i> 1.1, 1.2, 1.3, 1.4, 1.5, 1.9 <i>Writing Applications</i> 2.1, 2.2, 2.5 <i>Writing Conventions</i> 1.1, 1.2, 1.3, 1.4</p>	<p>Semester 1 <i>Writing Strategies</i> 1.1, 1.2, 1.3, 1.5, 1.7, 1.9 <i>Writing Applications</i> 2.1, 2.2, 2.4 <i>Writing Conventions</i> 1.1, 1.2, 1.3, 1.4</p> <p>Semester 2 <i>Writing Strategies</i> 1.1, 1.2, 1.3, 1.4, 1.5, 1.7, 1.9 <i>Writing Applications</i> 2.2, 2.5 <i>Writing Conventions</i> 1.1, 1.2</p>	<p>Semester 1 <i>Writing Strategies</i> 1.1, 1.2, 1.3, 1.4, 1.5, 1.7, 1.9 <i>Writing Applications</i> 2.1, 2.2, 2.5 <i>Writing Conventions</i> 1.1, 1.2</p> <p>Semester 2 <i>Writing Strategies</i> 1.1, 1.2, 1.3, 1.4, 1.5, 1.7, 1.9 <i>Writing Applications</i> 2.1, 2.2, 2.5 <i>Writing Conventions</i> 1.1, 1.2</p>
Anthology	*See "Core Literature"	*See "Core Literature"	*See "Core Literature"	*As fits w/ individual teacher curriculum
Grammar	<p>Semester 1 <i>Writing Conventions</i> 1.3, 1.4</p> <p>Semester 2 <i>Writing Conventions</i> 1.1, 1.2, 1.3, 1.4</p>	<p>Semester 1 <i>Writing Conventions</i> 1.1, 1.2, 1.3, 1.4</p> <p>Semester 2 <i>Writing Conventions</i> 1.1, 1.2, 1.3, 1.4</p>	<p>Semester 1 <i>Writing Conventions</i> 1.1, 1.2</p> <p>Semester 2 <i>Writing Conventions</i> 1.1, 1.2, 1.3, 1.4</p>	*As needed
Vocabulary	*See "Core Literature"	*See "Core Literature"	*See "Core Literature"	*See "Core Literature"

II. Writing Format

Writing Terminology

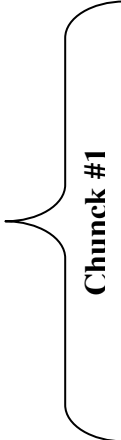
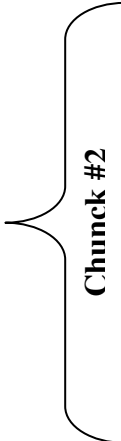
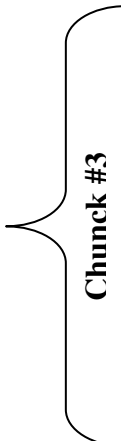
Introductory Paragraph	The first paragraph in a multi-paragraph essay. It includes the thesis, most often at the very end of the paragraph.
Hook/Lead-in	Interesting, catchy opener that gains the readers attention.
Transition	Sentences that relate a general idea to the work being analyzed. Connects one idea to another.
Thesis	The central argument of the essay. Limited to one sentence. A sentence with a topic and an assertion (commentary). <ul style="list-style-type: none"> • One-paragraph essay: First sentence of paragraph • Multi-paragraph essay: Last sentence of introductory paragraph.
Body Paragraph	Middle paragraph that supports the thesis. TS → 3 Chunks → CS
Topic Sentence (TS)	The first sentence in a body paragraph within a multi-paragraph essay. It has a topic and an opinion (commentary), which directly supports the thesis. The TS is the focus of the body paragraph.
Body Point (BP)	A commentary sentence that directly supports/proves the thesis and TS. It is the topic of the paragraph “chunk.”
Concrete Detail (CD)	Specific details or facts that prove the assertions forming the backbone or core of the body paragraphs. Use CDs to prove or support ideas. Synonyms: facts, specifics, examples, descriptions, support, proof, evidence, quotations, paraphrasing, summary, plot references.
Commentary (CM)	Opinions about the topic. Explains the connection between the thesis, TS, and CDs. Synonyms: insight, analysis, interpretation, inference, evaluations, explication, reflection.
Concluding Sentence (CS)	<ul style="list-style-type: none"> • One-paragraph essay: Last sentence of the paragraph. Restates the thesis. • Multi-paragraph essay: Last sentence of a body paragraph. Gives a finished feeling to the paragraph and may provide transition to the next paragraph.
Concluding Paragraph	Contains generalization. <ul style="list-style-type: none"> • One-paragraph essay: Last sentence of the essay. Restates the thesis (without repeating key words). • Multi-paragraph essay: Last paragraph of the essay. May sum up ideas, reflect on the essay, offer more commentary about the topic, or give a personal statement about the topic. • Refers back to the introduction.

One-Paragraph Essay

Sentence #	Name	Purpose/Content
1	Thesis/Topic	<ul style="list-style-type: none"> • Contains topic (literary work) and opinions on the topic. • State author and title of the topic. • Focus of entire paragraph. • Proves the topic.
Chunk #1		
2	Body Point #1	The most important point directly to prove the thesis.
3	Concrete Detail	Quotation or example to prove BP #1 and thus the thesis.
4-5	Commentary	Two or more sentences that analyze how the quote or example proves BP #1 and thus the thesis.
Chunk #2		
6	Body Point #2	The second point to prove the thesis. Begin the sentence with a transition.
7	Concrete Detail	Quotation or example to prove BP #2 and thus the thesis.
8-9	Commentary	Two or more sentences that analyze how the quote or example proves BP #2 and thus the thesis.
Chunk #3		
10	Body Point #3	The third point to prove the thesis. Begin the sentence with a transition.
11	Concrete Detail	Quotation or example to prove BP #3 and thus the thesis.
12-13	Commentary	Two or more sentences that analyze how the quote or example proves PB #3 and thus the thesis.
Final		
14	Conclusion	Restates the thesis and summarizes the body paragraph.

One-Paragraph Essay Shaping Chart

Title of Essay: _____

	Sentence #	Name	Purpose/Content
 Chunk #1	1	Thesis/Topic	
	2	Body Point #1	
	3	Concrete Detail	
	4	Commentary #1	
	5	Commentary #2	
 Chunk #2	6	Body Point #2	
	7	Concrete Detail	
	8	Commentary #1	
	9	Commentary #2	
 Chunk #3	10	Body Point #3	
	11	Concrete Detail	
	12	Commentary #1	
	13	Commentary #2	
	14	Conclusion	

Multi-Paragraph Essay

Paragraph #	Sentence #	Name	Purpose/Content
1 Introduction	1-3	Hook/Lead-in	Designed to peak the interest of the reader and introduce the topic in a general, philosophical manner. Ideas presented here need to coincide with the major ideas of the thesis.
	4-6	Transition	Bring up author and title to connect the ideas presented in the hook to the ideas in the novel. Also helpful to set up the literary work to be analyzed (brief summary).
	7	Thesis	Contains the topic (literary work) and an idea about the topic. The central focus of the entire paper must now have proof.
2-4 Body	1	Topic Sentence	Directly supports/proves the thesis. Perhaps contains some concrete detail, but mostly commentary. Entire body paragraph now used to support this statement.
	Chunk #1		
	2	Body Point #1	Commentary that directly supports/proves the topic sentence in this paragraph. May start with “for example.”
	3	Concrete Detail	Quotation, example, or paraphrase to prove the idea in BP #1.
	4-5	Commentary	Two or more sentences that analyze the above CD. Explain how the CD supports the TS.
	Chunk #2		
	6	Body Point #2	This is the second point to prove the TS. This sentence may begin with “additionally,” or “furthermore.”
	7	Concrete Detail	Quotation, example, or paraphrase to prove the idea in BP #2.
	8-9	Commentary	Two or more sentences that analyze the above CD. Explain how the CD supports the TS.
	Chunk #3		
	10	Body Point #3	The final point to prove the TS. This sentence may begin with “finally.” Introduces quote.
	11	Concrete Detail	Quotation, example, or paraphrase to prove the idea in BP #3.
	12-13	Commentary	Two or more sentences that analyze the above CD. Explain how the CD supports the TS.
	14	Concluding Sentence	The last sentence of the body paragraph. It gives a finished feeling to the paragraph and may provide transition to the next paragraph.
5 Conclusion	Final		
	1-2	Thesis	Restate the thesis and major ideas of paper using different wording from the introduction and body of the essay.
	3-5	Transition	More summary on topic. Ideas should get more general and less specific, ultimately leading to final generalization.
	6-7	Lead-out Reflection	Should follow naturally, logically, philosophically from thesis, body of paper, and literary work. Needs to lead-out and discuss the significance of the topic within the paper.

**Multi-Paragraph Essay
Introduction and Conclusion Paragraph Chart**

Topic: _____

Introduction

1. Hook/Lead-in: _____

2. Transition (include title/author): _____

3. Thesis: _____

Conclusion

1. Thesis (restate): _____

2. Transition: _____

3. Lead-out/Reflection: _____

**Multi-Paragraph Essay
Shaping Chart 3 Chunks**

Title of Essay: _____

Paragraph #1: Introduction

#1-3	Hook Lead-in	
#4-6	Transition	
#7	Thesis	

Paragraph #2: Body Paragraph

#1	TS	
#2	BP #1	
#3	CD	
#4	CM	
#5	CM	
#6	BP #2	
#7	CD	
#8	CM	
#9	CM	
#10	BP #3	
#11	CD	
#12	CM	
#13	CM	
#14	CS	

Paragraph #3: Body Paragraph

#1	TS	
#2	BP #1	
#3	CD	
#4	CM	
#5	CM	
#6	BP #2	
#7	CD	
#8	CM	
#9	CM	
#10	BP #3	
#11	CD	
#12	CM	
#13	CM	
#14	CS	

Paragraph #4: Body Paragraph

#1	TS	
#2	BP #1	
#3	CD	
#4	CM	
#5	CM	
#6	BP #2	
#7	CD	
#8	CM	
#9	CM	
#10	BP #3	
#11	CD	
#12	CM	
#13	CM	
#14	CS	

Paragraph #5: Conclusion

#1-2	Thesis	
#3-5	Transition	
#6-7	Lead-out Reflection	

III. Writing Terminology

Prewriting

Prewriting helps to organize an essay.

Four ways to prewrite:

1. Bubble Cluster
2. Spider Diagram
3. Outline
4. Columns

<p>1. Bubble Cluster</p>	<p>2. Spider Diagram</p>									
<p>3. Outline</p> <p style="text-align: center;">GETTING A COMPUTER (#1)</p> <ol style="list-style-type: none"> 1. Picking one out (#2) <ol style="list-style-type: none"> A. Shopping around at different stores to compare (#3) B. Talked to salespeople about what I needed (#3) 2. Setting it up (#2) <ol style="list-style-type: none"> A. Tried to read the manual but gave up (#3) B. Friend came to get it started and teach me (#3) 	<p>4. Columns</p> <table border="1" style="width: 100%; border-collapse: collapse; text-align: center;"> <tr> <td style="width: 5%; text-align: left;">#1</td> <td colspan="2">MY TWO BEST FRIENDS</td> </tr> <tr> <td style="text-align: left;">#2</td> <td>CHERYL</td> <td>JOE</td> </tr> <tr> <td style="text-align: left;">#3</td> <td> <ul style="list-style-type: none"> • known me since we were in kindergarten • we have four classes together each day </td> <td> <ul style="list-style-type: none"> • lives down the street from me • we will be taking driver's training together next summer </td> </tr> </table>	#1	MY TWO BEST FRIENDS		#2	CHERYL	JOE	#3	<ul style="list-style-type: none"> • known me since we were in kindergarten • we have four classes together each day 	<ul style="list-style-type: none"> • lives down the street from me • we will be taking driver's training together next summer
#1	MY TWO BEST FRIENDS									
#2	CHERYL	JOE								
#3	<ul style="list-style-type: none"> • known me since we were in kindergarten • we have four classes together each day 	<ul style="list-style-type: none"> • lives down the street from me • we will be taking driver's training together next summer 								

Hook/Lead-in

A hook/lead-in attracts the attention of the reader. Suggestions include using any of the following ideas to promote interest in the topic:

- Anecdotes
- Dialogue
- Startling Information
- All Commentary

Transition

Transitions are necessary and without them, writing often feels choppy. The following transitions help to begin Body Point sentences:

- Consequently
- Even so
- For example
- Furthermore
- In addition
- In fact
- Moreover
- Of course
- On the other hand
- Still
- Therefore

Thesis Statement

A well-written thesis statement must contain a subject and an assertion (opinion). The thesis is the backbone of the essay. It includes the following: a specific topic, a bias for the topic, and an arguable reason for the stance on the topic. The thesis statement, a single sentence, appears at the end of the introductory paragraph and becomes the foundation of the essay.

A strong thesis statement is not a fact; it takes a firm stand on a topic and makes a logical argument for that choice.

Statement of Fact

The media has infiltrated our everyday lives.

General Thesis Statement

Today's media messages manipulate youth into making mindless choices based loosely on facts due to weak analytical skills.

A strong thesis statement uses precise vocabulary to convey intent and clearly focuses on a specific bias for the chosen topic and the reason for that stance.

Broad Statement

Today's media messages manipulate youth into making mindless purchases, which are based loosely on facts, due to weak analytical skills.

Strong Thesis Statement

The latest cellular communication innovations manipulate adolescents, through carefully designed advertisements, to make product choices based on promises of increased social status in order to increase sales of merchandise.

Concrete Detail

There are three ways to structure concrete detail in a literature-based essay. All the examples are from the book, *Of Mice and Men*. Ellen Gilmore, an English teacher at West Hills High School in Santee, California, created this explanation.

Paraphrase

Any type of paraphrase needs to be cited if there is any reference to the initial source.

Example: After George kills Lennie, Slim tells him that he did the right thing.

Quotations

It is permissible to use quotations (words, phrases, or sentences from the story) as concrete detail. However, when using quotations, integrate (blend) the quotation into your writing and include a smooth lead-in to the quote. The following guidelines will help to incorporate quotations into essays effectively:

Do not overuse quotations. Incorporate quoted phrases into the sentence structure and avoid having two quotations in a row.

Ineffective: Lennie's strength overpowered Curley. "The next minute Curley was flopping like a fish on a line, and his closed fist was lost in Lennie's big hand." "Curley was white and shrunken by now, and his struggling had become weak. He stood crying, his fist lost in Lennie's paw."

Effective: Lennie's strength so overpowered Curley that Curley looked "like a fish on a line" with his "fist lost in Lennie's paw."

Work the quotation smoothly into the sentence structure.

Ineffective: Steinbeck describes Lennie in animal-like terms by saying, "Lennie dabbled his paw in the water."

Effective: Like a big bear, "Lennie dabbled his paw in the water."

Alter a quote for clarity by placing the change in brackets.

Original: George said, "That mouse ain't fresh, Lennie; and besides, you've broken it pettin' it."

Changed: Steinbeck foreshadows Lennie's troubles early in the novel when Lennie has "broken [the mouse] pettin' it."

If omitting any material, mark the omission with three periods (called an *ellipsis*) with a space between each (. . .). There is no need to use these at the beginning and end of the quotations. It is understood that passages are from a longer work.

Original: "Curley was white and shrunken by now, and his struggling had become weak. He stood crying, his fist lost in Lennie's paw."

Ellipsis: As Lennie continued to crush Curley's fist, he turned "white and shrunken . . . his fist lost in Lennie's paw."

Paraphrase and Quotations

It is permissible to include both paraphrase and quotations in a concrete detail.

Example: After George kills Lennie, Slim "[comes] directly to George" and says, 'A guy got to sometimes' (107) as they leave the river's edge.

Commentary

Commentary is the analysis, interpretation, evaluation, and reflection about a concrete detail in an essay.

1. To show what commentary sounds like, read the following paragraph that describes an experience. This paragraph has a topic sentence, three sentences of concrete details, and a concluding sentence. It has commentary in sentences #1 and #5 (underlined) but not in sentences #2, #3, or #4.

¹Driving in the fog to Sacramento was a frightening experience. ²For example, no signs were visible from the freeway, so I could not see if there were any gas stations nearby to fill my near-empty tank. ³In addition, it was 12:00 noon and the fog was so thick that I could not read the exit signs until I started passing them. ⁴Furthermore, a police car suddenly appeared ahead and drove at forty miles per hour for the next thirty minutes and none of us were allowed to pass him. ⁵When I finally reached Sacramento that day, a great sense of relief permeated my body and mind.

2. The paragraph below is a rewritten version of the one on the previous page. It has commentary sentences inserted after each sentence of concrete detail. The commentary is underlined.

¹Driving in the fog to Sacramento was a frightening experience. ²For example, no signs were visible from the freeway, so I could not see if there were any gas stations nearby to fill my near-empty tank. ³I panicked at the thought of being stranded alone in a strange place. ⁴I kept hoping to see a station materialize in the fog and felt incapable of making a decision. ⁵In addition, it was 12:00 noon and the fog was so thick that I could not read the exit signs until I started passing them. ⁶I realized I had driven on for hours, dreading the never-ending blurring lines on the horizon. ⁷I was afraid that the weather would never lift and let me get back on schedule. ⁸Furthermore, a police car suddenly appeared ahead and drove at forty miles per hour for the next thirty minutes and none of us were allowed to pass him. ⁹It was as though an invisible force field had been thrown up behind the patrol car. ¹⁰No one felt brave enough to dare going around him and so we lingered behind for what seemed like hours. ¹¹When I finally reached Sacramento that day, a great sense of relief permeated my body and mind.

3. The original sentences are still there, after each concrete detail. Notice that for every sentence of concrete detail, there are two sentences of commentary.

CD:CM

1:2⁺

4. Here is another example of a paragraph that has commentary in the first and last sentences but not in the middle. The commentary is underlined.

¹Saturday morning cartoons are often criticized by public officials because of their violence and themes. ²For example, critics describe coyotes jumping off cliffs, dogs and cats blackening each other's eyes, and Martians planning to destroy Earth. ³In addition, these same animals try to capture birds, carrots, or territory. ⁴Furthermore, when the fights are over, these same animals get food, toys, or candy as a reward for their behavior. ⁵Children's programming needs to be changed to avoid the messages that do nothing but harm those who watch them every week.

5. The paragraph below is a rewritten version of the one above. It has commentary sentences inserted after each sentence of concrete detail. The commentary is underlined.

¹Saturday morning cartoons are often criticized by public officials because of their violence and themes. ²For example, critics describe coyotes jumping off cliffs, dogs and cats blackening each other's eyes, and Martians planning to destroy Earth. ³This violence may be realistic, but there is no accompanying realistic blood, pain, or mutilation. ⁴These scenes emphasize destruction and winning through physical harm to others. ⁵In addition, these same animals try to capture birds, carrots, or territory. ⁶The theme of these actions-greed and selfishness-is not appropriate for young children. ⁷The wrong values are encouraged and children do not see any examples of peaceful resolution to problems. ⁸Furthermore, when the fights are over, these same animals get food, toys, or candy as a reward for their behavior. ⁹The idea that showing greed or inflicting pain is rewarded in any way, large or small, is a subtly distasteful message. ¹⁰If children see this behavior being successful on television, they have no reason not to try it themselves. ¹¹Children's programming needs to be changed to avoid the messages that do nothing but harm those who watch them every week.

Conclusion

The conclusion is the last paragraph in the essay. It is all commentary. It does not include concrete detail, and it does not repeat key words from the paper. It may sum up the writer's ideas, reflect on the content of the essay, or give a personal statement about the topic. An additional explanation for a conclusion is to summarize, review, or restate the thesis in different words.

IV. Citation Styles

MLA and APA

Modern Language Association (MLA)

The MLA style is the most common format to write papers and to cite sources within liberal arts and humanities. The PVHS *Writing Manual*, updated to reflect the *MLA Handbook for Writers of Research Papers* (7th ed.), offers examples for the general format of MLA research papers, in-text citations, and the Works Cited page.

*For more examples, consult the teacher, librarian, or the MLA handbook.

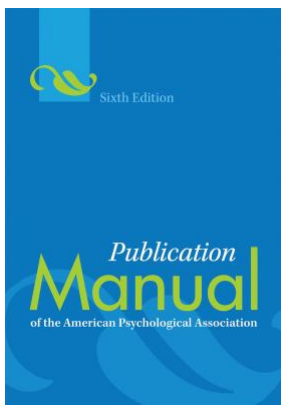


MLA Handbook for Writers of Research Papers. 7th ed. New York: Modern Language Association of America, 2009. Print.

American Psychological Association (APA)

The APA style is the most common format to write papers and to cite sources within social sciences. The PVHS *Writing Manual*, updated to reflect the *Publication Manual of the American Psychological Association* (6th ed. second printing), offers examples for the general format of APA research papers, in-text citations, and the Reference page.

*For more examples, consult the teacher, librarian, or the APA publication manual.



Publication manual of the American Psychological Association (6th ed.). (2010). Washington, DC: American Psychological Association.

Modern Language Association (MLA) Manuscript Format

The following guidelines are consistent with advice given in the *MLA Handbook for Writers of Research Papers*, 7th ed.

FORMAT OF THE PAPER

Materials

Use only white 8½ x 11 inch paper.

Margins

Leave one-inch margins at the top, bottom, right, and left sides of the page.

Text Formatting

The paper must be typed in black ink using Times New Roman font size 12. Type double-spaced and use only one side of the page.

Heading and Title

MLA does not require a title page. On the first page of the paper and flush with the left margin, type your first and last name, teacher's name, subject and period, and the due date on separate lines, double-spacing between the lines. Double-space again and center the title. For example:

Brilliant Student

Ms. Toombs

English 2A, Period 1

19 October 2012

Orwell's Use of Metaphor in *1984*

Page Numbers

Insert the page number following your last name in the upper right corner of each page, one-half inch from the top and flush with the right margin. Use Arabic numerals (1, 2, 3, and so on).

Line Spacing and Paragraph Indents

Double-space throughout the paper including the heading. Do not add extra line spaces above or below the title of the paper or between paragraphs.

Indent the first line of each paragraph one-half inch (tab) from the left margin.

Long Quotations

When a quotation is longer than four typed lines of prose or three lines of verse, set it off from the text by indenting the entire quotation one inch (or ten spaces) from the left margin. Double-space the indented quotation, and do not add extra space above or below it.

Quotation marks are not needed when a quotation has been set off from the text by indenting.

Web Addresses

When a Web address (URL) is mentioned in the text of the paper and it must be divided at the end of a line, do not insert a hyphen (a hyphen could appear to be part of the address).

Visuals

MLA classifies visuals as tables and figures (figures include graphs, charts, maps, photographs, and drawings). Label each table with an Arabic numeral (Table 1, Table 2, and so on) and provide a clear caption that identifies the subject. The label and caption should appear on separate lines above the table, flush left. Below the table, give its source in a citation.

For each figure, place a label (*Figure*) and a caption below, flush left, single-spaced. They need not appear on separate lines. Include source information following the caption.

Place the visual as close as possible to the parts of the text to which they relate.

FORMAT OF WORKS CITED

Begin the list of works cited on a new page at the end of the paper. Center the title Works Cited one inch from the top of the page. Double-space throughout.

Alphabetizing the List

Alphabetize the list by the last names of the authors (or editors); if the work has no author or editor, alphabetize by the first word of the title other than A, An, or The.

If the list includes two or more works by the same author, use the author's name only for the first entry. For subsequent entries, use three hyphens followed by a period. List the titles in alphabetical order.

Indenting

Type the first line of an entry flush left and indent any additional lines one-half inch (tab) from the left margin.

Web Addresses

When a URL must be divided, break it after a slash or before a period. Do not insert a hyphen. Also, insert angle brackets around the URL.

Since most computer programs automatically highlight web addresses in hotlinks (by underlining and highlighting in blue), remove the hyperlink.

MLA Documentation

Book, one author

McCorker, Frank. *Storymaking and Mythtelling: Comic Literary and Film Images*. New York: Penguin, 1992. Print.

Book, two or more authors

Bondanulla, Peter, Julia Stickaway, and Giorgio K. Tacchi, eds. *Dictionary of Siculo-Albanian Literature*. Eastport: Greenforest, 1993. Print.

*Note: For more than three authors, list the first author and add et al., or give all the names in full

Work in an Anthology

Yorbach, Erich. "Odysseus Wonderful." *The Representation of Fantasy and Adventure in Western Literature*. Ed. Polly Feemis. Ithaca: Syracuse UP, 1943. 3-23. Print.

Anonymous Book

The Dictionary of Ancient Etruscan Civilization. London: Menvra, 1986. Print.

*Note: alphabetize title by D, not T

Article in a Reference Book

Mrwebe, Asele. "Dagon Religion." *Encyclopaedia Eclectica: Macropaedia*. 16th ed. 1998. Print.

Journal Article

Monk, Maria. "The Devil's Daughters: Problems with the Catholic Feminine Image in English Gothic Fiction." *Mosaic* 13.3 (1990): 3-27. Print.

Newspaper Article

Livvet, Glenn. "Brendan Behan's Decline and Fall." *Gotham Times* 21 Nov. 1973, late ed.: B17+. Print.

E-book

Bloom, Leopold. *A Quite Long Day with Jimmy Joyce*. Dublin: DeValera Press, 2005.

netLibrary. Web. 16 June 2007.

Web site

Quade, Alex. "Elite Team Rescues Troops behind Enemy Lines." *CNN.com*. Cable News

Network, 19 Mar. 2007. Web. 15 May 2008.

*Note: The first date is the date of publication; the second is the access date. An edition or version can also be given after the Web site title.

Journal Article (from a Library Database)

Jauch, Joseph. "When Friends Argue: Galileo, Urban VIII and What Really Happened." *Journal*

of Cosmology and Theology 14.2 (1951): 26-45. JSTOR. Web. 14 July 2008.

Newspaper Article (from Publisher's Web site)

Chin, Celia. "National Portrait Gallery Today." *D.C. Post Online*. 30 May 2009: n.pag. Web. 31

May 2009.

Interview

Bundy, Robin. Personal interview. 10 May 2008.

Thomas, David. Telephone interview. 10 May 2008.

Source

MLA Style Quick Guide. LibGuides at Loyola Marymount University. *Loyola Marymount*

University. 2009. PDF file.

MLA In-Text Citation

In MLA style, in-text documentation is done through parenthetical citation, allowing the reader to locate the source in the Works Cited. As a general rule, keep parenthetical citations as brief as possible, and try to incorporate most of the information into the text.

Basic Forms:

According to Gullans in his book *Poetic Form*, the importance of structure...(23).

***Page number only**, when author and work is evident from text.

In the book *Poetic Form*, importance of structure... (Gullans 23).

***Author and Page**, when only work cited is evident from text.

...importance of structure (Gullans, *Poetic Form* 23).

***Author + Title + Page**, when none is evident from text.

Source

MLA Style Quick Guide. LibGuides at Loyola Marymount University. *Loyola Marymount University*. 2009. PDF file.

MLA Sample Paper

Daly 1

Angela Daly

Ms. Duncan

English 4A, Period 1

9 January 2005

Title is centered

A Call to Action: Regulate Use of Cell Phones on the Road

Hook to catch reader's attention

When a cell phone goes off in a classroom or at a concert, we are irritated, but at least our lives are not endangered. When we are on the road, however, irresponsible cell phone users are more than irritating: They are putting our lives at risk. Many of us have witnessed drivers so distracted by dialing and chatting that they resemble drunk drivers, weaving between lanes, for example, or nearly running down pedestrians in crosswalks. A number of bills to regulate use of cell phones on the road have been introduced in state legislatures, and the time has come to push for their passage. Regulation is needed because drivers using phones are seriously impaired and because laws on negligent and reckless driving are not sufficient to punish offenders.

Thesis answers research question

Use a clear topic

No one can deny that cell phones have caused traffic deaths and injuries. Cell phones were implicated in three fatal accidents in November 1999 alone. Early in November, a driver distracted by his cell phone killed two-year-old Morgan Pena. Morgan's mother, Patti Pena, reports that the driver "ran a stop sign at 45 mph, broad sided my vehicle and killed Morgan as she sat in her car seat" (4). A week later,

Signal phrase names the author of the quotation to follow. No page number is available for this Web source.

Author's name given in parentheses; no page # is available

corrections officer Shannon Smith, who was guarding prisoners by the side of the road, was killed by a woman distracted by a phone call (Besthoff). On Thanksgiving weekend that same month, John and Carole Hall were killed when a Naval Academy midshipman crashed into their parked car. The driver said in court that when he looked up from the cell phone he was dialing, he was three feet from the car and had no time to stop

(Stockwell B8).

Page number given when available

Use clear topic sentences throughout the paper.

Expert testimony, public opinion, and even cartoons suggest that driving while phoning is dangerous. Frances Bents, an expert on the relation between cell phones and accidents, estimates that between 450 and 1,000 crashes a year have some connection to cell phone use (Layton C9). In a survey published by Farmers Insurance Group, 87% of those polled said that cell phones affect a driver's ability, and 40% reported having close calls with drivers distracted by phones.

Scientific research confirms the dangers of using phones while on the road. In 1997, an important study appeared in the *New England Journal of Medicine*. Redelmeier and Tibshirani, studied 699 volunteers who made their cell phone bills available in order to confirm the times when they had placed calls. The participants agreed to report any nonfatal collision in which they were involved. By comparing the time of a collision with the phone records, the researchers assessed the following dangers of driving while phoning:

Summary & long quotation are introduced with a signal phrase naming the authors

Long quotation is set off from text; quotation marks are omitted

We found that using a cellular telephone was associated with a risk of having a motor vehicle collision that was about four times as high as that among the same drivers when they were not using their cellular telephones. (456)

Works Cited

- Besthoff, Len. "Cell Phone Use Increases Risk of Accidents, but Users Willing to Take the Risk." *WRAL Online*. 11 Nov. 1999. Web. 12 Jan. 2001.
- Farmers Insurance Group. "New Survey Shows Drivers Have Had 'Close Calls' with Cell Phone Users." *Farmers Insurance Group*. 8 May 2000. Web. 12 Jan. 2001.
- Layton, Lyndsey. "Legislators Aiming to Disconnect Motorists." *Washington Post* 10 Dec. 2000: C1+.
- Pena, Patricia N. "Patti Pena's Letter to Car Talk." *Cars.com*. Car Talk, 10 Jan. 2001. Web. 12 Jan. 2001.
- Redelmeier, Donald A., and Robert J. Tibshirani. "Association between Cellular Telephone Calls and Motor Vehicle Collisions." *New England Journal of Medicine* 336 (1997): 453-58. Print.
- Stockwell, Jamie. "Phone Use Faulted in Collision." *Washington Post* 6 Dec. 2000: B1+.

American Psychological Association (APA) Manuscript Format

The following guidelines are consistent with advice given in the *Publication Manual of the American Psychological Association*, 6th ed.

FORMAT OF THE PAPER

Materials

Use only white 8½ x 11 inch paper.

Margins

Leave one-inch margins at the top, bottom, right, and left sides of the page.

Title Page

The APA manual does require a title page. The title should be typed in uppercase and lowercase letters, centered between the left and right margins, and positioned in the upper half of the page. The recommended length for a title is no more than 12 words. Following the title, type your first name, middle initial, and last name. On the third line, type the name of your school.

Page Numbers and Running Head

The title page is numbered as page 1. In the upper right-hand corner of each page, type a short version of the title, followed by the page number. Number all pages, including the title page.

Line Spacing and Paragraph Indents

Double-space throughout the paper.

Indent the first line of each paragraph one-half inch (tab) from the left margin.

Long Quotations

When a quotation is longer than 40 words, offset the text by indenting one-half inch (or five spaces) from the left margin. Double-space the quotation. Remove quotation marks when a quotation is set off from the text.

Abstract

If the teacher requires one, include an abstract immediately after the title page. Center the word Abstract one inch from the top of the page; double-space the abstract the same as the body of the paper.

An abstract is a 100-120 word paragraph that provides readers with a quick overview of the essay. It should express the main idea and the key points; it might also briefly suggest any implications or applications of research within the paper.

Visuals

APA classifies visuals as tables and figures (figures include graphs, charts, maps, photographs, and drawings). Label each table with an Arabic numeral (Table 1, Table 2, and so on) and provide a clear caption that identifies the subject. The label and caption should appear on separate lines above the table, flush left. Below the table, give its source in a citation.

For each figure, place a label (*Figure*) and a caption below, flush left, single-spaced. They need not to appear on separate lines. Include source information following the caption.

Place the visual as close as possible to the text to which they relate unless the teacher prefers it in an appendix.

FORMAT OF REFERENCES

Begin the list of references on a new page at the end of the paper. Center the title References one inch from the top of the page. Double-space throughout.

Alphabetizing the List

Alphabetize the list by the last names of the authors (or editors); if the work has no author or editor, alphabetize by the first word of the title other than A, An, or The.

If a list includes two or more works by the same author, use the author's name only for the first entry. For subsequent entries, use three hyphens followed by a period. List the titles in alphabetical order.

Indenting

Type the first line of an entry flush left and indent any additional lines one-half inch (tab) from the left margin.

Authors' Names

Invert all authors' names and use initials instead of first names. With two or more authors, use an ampersand (&) before the last author's name. Separate the names with commas. Include names for the first six authors; if there are additional authors, end the list with "et al." (Latin for "and others").

Titles of Books and Articles

Italicize the titles and subtitles of books. Do not use quotation marks around titles of articles. Capitalize only the first word of the title and subtitle (and all proper nouns) of books and articles.

Abbreviations

Abbreviations for "page" and "pages" ("p." and "pp."). Abbreviation for "paragraph" (para.).

Web Addresses

When a URL must be divided, break it after a slash or before a period. Do not insert a hyphen. Since most computer programs automatically highlight web addresses in hotlinks (by underlining and highlighting in blue), remove the hyperlink.

APA Documentation

Book

DeCarbo, M. A., & Lustiger, I. V. (1969). *Mentorship among older and younger college students*. Berkeley, CA: University of California.

*Note: For more than seven authors, please consult the APA guide 6.27 (page 184)

Chapter in Book or Entry in Reference Book

Francisco, J. P. (2001). The role of development. In M. E. Marcsh & C. L. Noble (Eds.), *The new encyclopedia of psychology* (pp. 325-338). New York, NY: Amicus.

Anonymous Book

The dictionary of therapeutic methods. (1986). London: Menvra.

*Note: alphabetize by the first significant word, in this case "D." If a work is signed "Anonymous," begin the entry with the word Anonymous spelled out and alphabetize under "A."

Journal Article

Monk, M. T., Brown, J. T., & Stone, C. C. (2006). Depths of perception. *Journal of Neurology*, 32(2), 34-46.

Newspaper Article

Stilner, J. (2009, May 30). Bullying among children. *The Washington Post*, pp. B1, B6.

Dissertation or Thesis

Hoffnen, C. (2008). *Collective memories: Building a community-based archive* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses database. (AAT 3354271)

E-book (Electronic version of a print book)

Bloom, K. (1982). *Love and myth in Freud* [ebrary version]. Retrieved from <http://linus.lmu.edu>

E-book (Electronic only book)

O'Hare, D. T. (n.d.). *The handbook of computer addiction*. Retrieved from
<http://onlineoriginalbooks.com/item3225>

Web site

Qualke, A. (2008, April 3). Revisiting Columbine. *Colorado Online News*. Retrieved May 8, 2008, from <http://www.con.com>

Online Journal Article (with DOI)

Prdziebylo, I. L., Korzybski, C. L., & Gimpelowicz, Z. (1991). Interpersonal cognition and sibling rivalry in large families. *Polish Journal of Psychology*, 74, 329-348.
doi: 10.1037/2078-6133.25.2.233

Online Journal Article (without DOI)

Light, G. T., & Love, T. R. (2002). Emotional intelligence in primates. *Journal of Cognitive Psychology*, 4(3), 33-46. Retrieved from <http://0-www.jstor.org.linus.lmu.edu/>

Interview

Bundy, R. (2008, May 10). Interview by T. O'Neill [Personal interview].

Thomas, D. (2008, May 10). Interview by T. O'Neill [Telephone interview].

Source

APA Style Quick Guide. LibGuides at Loyola Marymount University. *Loyola Marymount University*. 2009. PDF file.

APA In-Text Citation

In APA style, in-text documentation is done through an author-date citation system, allowing the reader to locate the source in the References.

If the name of the author appears in the text, cite only the year of publication in parentheses (example 1). Otherwise, place both the author's name and date of publication in parentheses, separated by a comma (example 2). If both the author and year appear in the text, do not include a parenthetical citation.

Example 1: Jenkins (2003) described the beginning stages...

Example 2: In the beginning stages... (Jenkins, 2003)

For 2 authors: Cite both names every time.

For more than 2 authors: Cite all authors the first time, then only the first author plus et al. subsequently.

Source

APA Style Quick Guide. LibGuides at Loyola Marymount University. *Loyola Marymount University*. 2009. PDF file.

V. Response Forms

Peer Response
5 Paragraph Essay

My Name: _____

Writer's Name: _____

Essay Title: _____

1. The essay should have 5 paragraphs: the introduction, 3 body paragraphs, and a conclusion. Each one begins with the first line indented. There are no skipping lines between paragraphs.

How many paragraphs does this essay have? _____ Is each paragraph indented? _____
Does the writer skip lines between paragraphs? _____
Do you need to fix anything about the physical structure of the paragraphs in this essay?
_____ If yes, what?

2. Read the entire essay. Cross out the following words and phrases (unless used in a direct quotation): *any contraction, you, your, yours, we, us, our, I think, I feel, I believe, in my opinion, in conclusion, would, should, could, may, might, I, me, my.*
3. Read the entire first draft again. Check spelling, grammar, and punctuation. Fix anything that is wrong.
4. Using a highlighter, indicate and number all concrete details. (The test is this: Could you go back and find the information in the book?)

How many concrete details are highlighted per body paragraph? _____
(There should be 3).
Does each concrete detail have a correct page citation? _____ Fix any that are wrong.

5. Circle and connect repeated key words. (This is also called *circle-and-line*). The author will cross out the repeats and rework his/her sentences. Use a thesaurus if necessary.

6. Fill in the following information about each paragraph:

Introduction _____ Hook? _____ Transition? _____ Thesis?

Does the transition include the author and title? _____

Does the thesis clearly state what will be discussed? _____

What is it? _____

Does the author need to fix anything? _____ If yes, what?

Body Paragraph #1 _____ TS? _____ CD:CM (1:2+)? _____ CS?

Does TS include all parts of the body paragraph? _____

How many CD:CM? _____

Is at least one CD a direct quotation? _____

Do you need to fix anything? _____ If yes, what?

Body Paragraph #2 _____ TS? _____ CD:CM (1:2+)? _____ CS?

Does TS include all parts of the body paragraph? _____

How many CD:CM? _____

Is at least one CD a direct quotation? _____

Do you need to fix anything? _____ If yes, what?

Body Paragraph #3 _____ TS? _____ CD:CM (1:2+)? _____ CS?

Does TS include all parts of the body paragraph? _____

How many CD:CM? _____

Is at least one CD a direct quotation? _____

Do you need to fix anything? _____ If yes, what?

Conclusion _____ Re-state thesis? _____ Transition? _____ Generalization?

The conclusion should bring closure to the essay and reflect the ideas in the thesis. Do you need to fix anything? _____ If yes, what?

7. Now go back to the introduction and copy the thesis here:

Was this proven in the essay? _____ How? (State specific places or summarize)

If not, how can this essay be revised to prove the thesis more clearly?

Self-Response
5 Paragraph Essay

My Name: _____

Essay Title: _____

1. The essay should have 5 paragraphs: the introduction, 3 body paragraphs, and a conclusion. Each one begins with the first line indented. There are no skipping lines between paragraphs.

How many paragraphs does this essay have? _____ Is each paragraph indented? _____
Do you skip lines between paragraphs? _____
Do you need to fix anything about the physical structure of the paragraphs in this essay?
_____ If yes, what?

2. Read the entire essay. Cross out the following words and phrases (unless used in a direct quotation): *any contraction, you, your, yours, we, us, our, I think, I feel, I believe, in my opinion, in conclusion, would, should, could, may, might, I, me, my*. Delete all of these words and phrases and rework the sentences.
3. Read the entire first draft again. Check spelling, grammar, and punctuation. Fix anything that is wrong.
4. Using a highlighter, indicate and number all concrete details. (The test is this: Could you go back and find the information in the book?)

How many concrete details are highlighted per body paragraph? _____
(There should be 3).

Does each concrete detail have a correct page citation? _____ Fix any that are wrong.

5. Circle and connect repeated key words. (This is also called *circle-and-line*). Now cross out the repeats and rework the sentences. Use a thesaurus if necessary.

6. Fill in the following information about each paragraph:

Introduction _____ Hook? _____ Transition? _____ Thesis?

Does the transition include the author and title? _____

Does the thesis clearly state what will be discussed? _____

What is it? _____

Do you need to fix anything? _____ If yes, what?

Body Paragraph #1 _____ TS? _____ CD:CM (1:2+)? _____ CS?

Does TS include all parts of the body paragraph? _____

How many CD:CM? _____

Is at least one CD a direct quotation? _____

Do you need to fix anything? _____ If yes, what?

Body Paragraph #2 _____ TS? _____ CD:CM (1:2+)? _____ CS?

Does TS include all parts of the body paragraph? _____

How many CD:CM? _____

Is at least one CD a direct quotation? _____

Do you need to fix anything? _____ If yes, what?

Body Paragraph #3 _____ TS? _____ CD:CM (1:2+)? _____ CS?

Does TS include all parts of the body paragraph? _____

How many CD:CM? _____

Is at least one CD a direct quotation? _____

Do you need to fix anything? _____ If yes, what?

Conclusion _____ Re-state thesis? _____ Transition? _____ Generalization?

The conclusion should bring closure to the essay and reflect the ideas in the thesis. Do you need to fix anything? _____ If yes, what?

7. Now go back to the introduction and copy the thesis here:

Was this proven in the essay? _____

If not, how can this essay be revised to prove the thesis more clearly?

Source Cards and Note Cards

Effective note taking throughout the research process ensures authentic documentation of information, avoids plagiarism, and minimizes confusion and stress when writing the research paper and Works Cited page.

Source Cards:

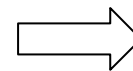
- For each new source, create a separate note card that includes all relevant bibliographic information (all titles, authors, publisher, page numbers, dates, etc. needed for the Works Cited page). The PVHS library has worksheets online and in the library to help with locating needed the information.
 - Keep in mind the different information required for various kinds of sources!
- Number each source card in the upper, right-hand corner. For any quotation or fact taken from that particular source, write the corresponding source number on the note card's upper, right-hand corner.

1
Silver, Lee M. <i>Remaking Eden: Cloning and Beyond in a Brave New World</i> . New York: Avon, 1997. Print.

Note Cards:

- Put one quotation, statistic, or paraphrase per note card.
- Indicate the number of the source in the upper, right-hand corner of the card. **DO NOT RE-WRITE SOURCE INFORMATION ANYWHERE ON THE NOTE CARD.**
- **Be sure to include quotation marks if lifting a phrase or passage verbatim.** When writing the paper, it is permissible to paraphrase the quotation. However, it is necessary to cite the source.

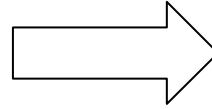
4
“In the statement, the White House said President Bush has agreed to increase to 100 percent from 75 percent direct federal aid for disaster services in all 25 Florida counties that have been declared disaster areas because of Hurricane Charley and Tropical Storm Bonnie” (118).



Corresponding
source card number

Outline

- I. Thesis sentence
- II. Topic sentence for main point #1
 - A. Support (research/concrete detail)
 - 1. Commentary
 - 2. Commentary
 - B. Support
 - 1. Commentary
 - 2. Commentary
- III. Topic sentence for main point #2
 - A. Support (research/concrete detail)
 - 1. Commentary
 - 2. Commentary
 - B. Support
 - 1. Commentary
 - 2. Commentary
- IV. Topic sentence for main point #3
 - A. Support (research/concrete detail)
 - 1. Commentary
 - 2. Commentary
 - B. Support
 - 1. Commentary
 - 2. Commentary
- V. Topic sentence for main point #4
 - A. Support (research/concrete detail)
 - 1. Commentary
 - 2. Commentary
 - B. Support
 - 1. Commentary
 - 2. Commentary
- VI. Topic sentence for main point #5
 - A. Support (research/concrete detail)
 - 1. Commentary
 - 2. Commentary
 - B. Support
 - 1. Commentary
 - 2. Commentary
- VII. Concluding sentence



Each Roman numeral reflects one body paragraph of the paper.

Outline to be expanded as needed.

Anti-Plagiarism

Important Information to Remember

- Document all information from other sources, which includes direct quotations and paraphrases, as well as ideas gained from these sources. However, there is some information referred to as public domain, or common knowledge, which does not need documentation. Examples of public domain include well-known phrases or proverbs such as, “What goes around comes around.” It also consists of such common knowledge as, “George Washington was the first President of the United States.” However, be cautious. If there is any doubt, about whether something is public domain or not, it is best to cite it.
- If information includes numbers, cite it. Double-check the information for accuracy.
- The pulp tabloids (i.e., *National Enquirer*, *Star*) demonstrate that just because information is in print, does not mean it is true. Also, be sure to check the validity of information from the Internet. Anyone can write anything and put it online.
- Double-check any questionable or controversial information.
- It is less likely to use another author’s words when more sources are available. Additional sources give enough information to:
 1. Realize that different sources give different data
 2. Make comparisons and contrasts
 3. Make connections between different pieces of information
 4. Draw conclusions
- The less research information available makes it more difficult to write about the research topic. Therefore, when relying on fewer sources, it may lead into plagiarism.

Document all information from primary and secondary sources

Primary sources include:

- Personal interviews (in person, on the phone, and online)
- Surveys
- Notes
- A work of literature
- An autobiography

Secondary sources include:

- Textbooks
- Articles
- Reference books
- Literary criticism
- Any writing discussing any primary source

VI. Resources

Local Libraries

Palos Verdes Library District

Location	Hours
Peninsula Center Library 701 Silver Spur Road Rolling Hills Estates, CA 90274 310-377-9584 http://www.pvld.org/	Monday-Thursday: 10:00 a.m.-8:00 p.m. Friday: 10:00 a.m.-6:00 p.m. Saturday: 10:00 a.m.-5:00 p.m. Sunday: 1:00 p.m.-5:00 p.m.
Miraleste Library 29089 Palos Verdes Drive East Rancho Palos Verdes, CA 90275 310-377-9584 ext. 452	Monday-Friday: 11:00 a.m.-6:00 p.m. Saturday: 10:00 a.m.-5:00 p.m. Sunday: Closed
Malaga Cove Library 2400 Via Campesina Palos Verdes Estates, CA 90274 310-377-9584 ext. 551	Monday-Saturday: 10:00 a.m.-5:00 p.m. Sunday: Closed
Annex 627 Silver Spur Road, Suite 210 Rolling Hills Estates, CA 90274 (Village Shopping Center) 310-377-9584 ext. 301	Staffed by PVLD Monday-Thursday: 3:00 p.m.-7:00 p.m. Monday-Thursday: 1:00 p.m.-5:00 p.m. (School Holidays)
	Staffed by Freedom4U Friday: 3:00 p.m.-7:00 p.m. Friday: 1:00 p.m.-5:00 p.m. (School Holidays)
	*Open to 6th-12th graders with valid student I.D.

Redondo Beach

Location	Hours
The Main Library 303 North Pacific Coast Highway Redondo Beach, CA 90277 http://www.redondo.org/library	Monday-Thursday: 10:00 a.m.-8:00 p.m. Friday: 10:00 a.m.-6:00 p.m. Saturday: 9:00 a.m.-5:00 p.m.
The North Branch 2000 Artesia Boulevard Redondo Beach, CA 90278	Monday, Wednesday, Thursday: 12:00 p.m.-8:00 p.m. Saturday: 9:00 a.m.-5:00 p.m. Tuesday, Friday: Closed

Torrance

Location	Hours
Katy Geissert Civic Center Library 3301 Torrance Boulevard Torrance, CA 90503 310-618-5959 www.library.torranceCA.gov	Monday-Thursday: 10:00 a.m.-9 p.m. Friday: 10:00 a.m.-6:00 p.m. Saturday: 10:00 a.m.-5:30 p.m. Sunday: 1:00 p.m.-5:00 p.m. (September through June)
El Retiro Branch Library 126 Vista Del Parque Redondo Beach, CA 90277 310-375-0922	Monday-Thursday: 11:00 a.m.-8:00 p.m. Friday: Closed Saturday: 10:00 a.m.-5:00 p.m. Sunday: Closed
Henderson Branch Library 4805 Emerald Street Torrance, CA 90503 310-371-2075	Monday-Thursday: 11:00 a.m.-8:00 p.m. Friday: Closed Saturday: 10:00 a.m.-5:00 p.m. Sunday: Closed
North Torrance Branch 3604 Artesia Boulevard Torrance, CA 90504 310-323-7200	Monday-Thursday: 11:00 a.m.-8:00 p.m. Friday: Closed Saturday: 10:00 a.m.-5:00 p.m. Sunday: Closed
Southeast Branch Library 23115 South Arlington Avenue Torrance, CA 90501 310-530-5044	Monday-Thursday: 11:00 a.m.-8:00 p.m. Friday: Closed Saturday: 10:00 a.m.-5:00 p.m. Sunday: Closed
Walteria Branch Library 3815 West 242nd Street Torrance, CA 90505 310-375-8418	Monday-Thursday: 11:00 a.m.-8:00 p.m. Friday: Closed Saturday: 10:00 a.m.-5:00 p.m. Sunday: Closed