

Palos Verdes High School

Writing Program



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Palos Verdes High School

Writing Program



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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, 3.12 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
Semester Essential Skills**

	English 1	English 2	English 3	English 4
Core Literature	<p>1st Semester <i>To Kill a Mockingbird</i> <i>Of Mice and Men</i></p> <p>2nd Semester <i>Animal Farm</i> <i>Romeo and Juliet</i></p>	<p>1st Semester <i>The Catcher in the Rye</i> <i>Lord of the Flies</i></p> <p>2nd Semester <i>Women of the Silk</i> <i>Macbeth</i></p>	<p>1st Semester <i>The Scarlet Letter</i> <i>Adventures of Huckleberry Finn</i></p> <p>2nd Semester <i>Grapes of Wrath</i> <i>The Great Gatsby</i> <i>Death of a Salesman or</i> <i>A Streetcar Named Desire</i></p>	<p>1st and 2nd Semesters <i>Oedipus Rex</i> <i>Hamlet</i> <i>Cyrano de Bergerac</i> <i>The Stranger</i></p>
Writing	<p>1st Semester</p> <ol style="list-style-type: none"> Autobiographical Narrative (in class) PVHS Writing Program <ul style="list-style-type: none"> Introduction through Expository Writing Evidence of Intro, 6 chunks w/ citation, Conclusion Semester Benchmark (in class) <ul style="list-style-type: none"> Expository Synthesis <p>2nd Semester</p> <ol style="list-style-type: none"> Business Letter Analyze Literature Persuasive Research <p>*4 Essays minimum for the year</p>	<p>1st Semester</p> <ol style="list-style-type: none"> Analyze Fiction Expository Essay <ul style="list-style-type: none"> Research Semester Benchmark (in class) <ul style="list-style-type: none"> ERWC <p>2nd Semester</p> <ol style="list-style-type: none"> Business Letter Biographical Narrative Compare Media Genres <p>*5 Essays minimum for the year</p>	<p>1st Semester</p> <ol style="list-style-type: none"> Historical Investigation w/ Bio Narrative Begin Junior Project Semester Benchmark (in class) <ul style="list-style-type: none"> Expository Synthesis <p>2nd Semester</p> <ol style="list-style-type: none"> Reflective College Application Analyze Literature Junior Project <p>*5 Essays minimum for the year</p>	<p>1st Semester</p> <ol style="list-style-type: none"> Revisit Jr. year Reflective College Application Essays SP Research Analyze Literature <p>2nd Semester</p> <ol style="list-style-type: none"> SP Portfolio Analyze Literature <p>*4 Essays minimum for the year</p>
Anthology	<p>1st Semester: Ch. 1-3; 4-6</p> <p>2nd Semester: Ch. 7-9; 10-12</p>	<p>1st Semester: Ch. 1-2; 3-5</p> <p>2nd Semester: Ch. 6-8; 9-11</p>	<p>1st Semester: Ch. 1-2; 3-4</p> <p>2nd Semester: Ch. 5; 6</p>	<p>*As fits w/ individual teacher curriculum</p>
Grammar	<p>1st Semester: Ch. 10-16; 1-2, 5-6</p> <p>2nd Semester: Ch. 3-4; 7-8</p>	<p>1st Semester: Ch. 1-3; 4-5, 7-8</p> <p>2nd Semester: Ch. 10-12; 13-16</p>	<p>1st Semester: Ch. 10-12; 7-8</p> <p>2nd Semester: Ch. 1-4</p>	<p>*As needed</p>

Vocabulary	<ol style="list-style-type: none"> 1. Greek/Roman/Norse mythology word origins 2. PVHS lists 1-8; 9-17 3. Core literature 	<ol style="list-style-type: none"> 1. Review Greek/Roman/Norse mythology word origins 2. PVHS lists 1-8; 9-17 3. Core literature 	<ol style="list-style-type: none"> 1. Apply knowledge of Greek/Latin/Anglo-Saxon roots 2. PVHS lists 1-8; 9-17 3. Core literature 	<ol style="list-style-type: none"> 1. PVHS lists 1-8; 9-17 2. Core literature 3. College preparatory
Independent Reading	2 books per semester	2 books per semester	2 books per semester	2 books per semester
Extended Reading Options	<i>Fahrenheit 411 (H)</i> <i>House on Mango Street</i> <i>Martian Chronicles</i> <i>Mythology or Odyssey Night (H)</i> <i>Raisin in the Sun</i> <i>Speak</i> <i>The Secret Life of Bees (H)</i> <i>White Fang</i>	<i>12 Angry Men</i> <i>12th Night</i> <i>1984 (H)</i> <i>A Separate Peace</i> <i>Brave New World (H)</i> <i>Cat's Cradle (EHAP)</i> <i>I Am the Clay</i> <i>Jane Eyre (H)</i> <i>Man for All Seasons</i> <i>Nectar in the Sieve</i> <i>One Day in the Life of Ivan Denisovich (H)</i> <i>One Flew Over the Cuckoo's Nest (H)</i> <i>the Prince (EHAP)</i>	<i>Billy Budd</i> <i>Caine Mutiny</i> <i>Into Thin Air (H)</i> <i>Old Man and the Sea</i> <i>The Crucible</i>	<i>Black Boy</i> <i>Catch-22</i> <i>Fences</i> <i>Kitchen God's Wife</i> <i>Lords of Discipline</i> <i>Metamorphosis</i> <i>Slaughterhouse Five (H)</i> <i>The Color Purple</i> <i>The Power and the Glory (H)</i>

**PVHS English Department Curriculum
Semester Essential Standards**

	English 1	English 2	English 3	English 4
Core Literature	<p>1st Semester <i>Reading Vocabulary</i> 1.1</p> <p><i>Reading Comp - info texts:</i> 2.1, 2.2, 2.3, 2.4, 2.8</p> <p><i>Reading Comp - literary:</i> 3.1, 3.2, 3.3, 3.4, 3.6, 3.7</p> <p>2nd Semester <i>Reading Vocabulary</i> 1.1, 1.2</p> <p><i>Reading Comp - info texts:</i> 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8</p> <p><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>1st Semester <i>Reading Vocabulary</i> 1.1, 1.2, 1.3 (H)</p> <p><i>Reading Comp - info texts:</i> 2.1, 2.2, 2.3, 2.4, 2.5, 2.8</p> <p><i>Reading Comp - literary:</i> 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7</p> <p>2nd Semester <i>Reading Vocabulary</i> 1.1, 1.2, 1.3</p> <p><i>Reading Comp - info texts:</i> 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8</p> <p><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>1st Semester <i>Reading Vocabulary</i> 1.1, 1.2, 1.3</p> <p><i>Reading Comp - info texts:</i> 2.2, 2.4, 2.5, 2.6</p> <p><i>Reading Comp - literary:</i> 3.1, 3.2, 3.3, 3.5, 3.6, 3.7</p> <p>2nd Semester <i>Reading Vocabulary</i> 1.1, 1.2, 1.3</p> <p><i>Reading Comp - info texts:</i> 2.1, 2.2, 2.3, 2.4, 2.5, 2.6</p> <p><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>1st Semester <i>Reading Vocabulary</i> 1.1, 1.2, 1.3</p> <p><i>Reading Comp - info texts:</i> 2.2, 2.4, 2.5, 2.6</p> <p><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>2nd Semester <i>Reading Vocabulary</i> 1.1, 1.2, 1.3</p> <p><i>Reading Comp - info texts:</i> 2.1, 2.2, 2.3, 2.4, 2.5, 2.6</p> <p><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>1st Semester <i>Writing Strategies</i> 1.1, 1.3, 1.4, 1.5, 1.9</p> <p><i>Writing Applications</i> 2.1, 2.3, 2.4</p> <p><i>Writing Conventions</i> 1.3, 1.4</p> <p>2nd Semester <i>Writing Strategies</i> 1.1, 1.2, 1.3, 1.4, 1.5, 1.9</p> <p><i>Writing Applications</i> 2.2, 2.4, 2.5</p> <p><i>Writing Conventions</i> 1.1, 1.2, 1.3, 1.4</p>	<p>1st Semester <i>Writing Strategies</i> 1.1, 1.2, 1.3, 1.4, 1.5, 1.9</p> <p><i>Writing Applications</i> 2.2, 2.3, 2.4</p> <p><i>Writing Conventions</i> 1.1, 1.2, 1.3, 1.4</p> <p>2nd Semester <i>Writing Strategies</i> 1.1, 1.2, 1.3, 1.4, 1.5, 1.9</p> <p><i>Writing Applications</i> 2.1, 2.2, 2.5</p> <p><i>Writing Conventions</i> 1.1, 1.2, 1.3, 1.4</p>	<p>1st Semester <i>Writing Strategies</i> 1.1, 1.2, 1.3, 1.5, 1.7, 1.9</p> <p><i>Writing Applications</i> 2.1, 2.2, 2.4</p> <p><i>Writing Conventions</i> 1.1, 1.2, 1.3, 1.4</p> <p>2nd Semester <i>Writing Strategies</i> 1.1, 1.2, 1.3, 1.4, 1.5, 1.7, 1.9</p> <p><i>Writing Applications</i> 2.2, 2.5</p> <p><i>Writing Conventions</i> 1.1, 1.2</p>	<p>1st Semester <i>Writing Strategies</i> 1.1, 1.2, 1.3, 1.4, 1.5, 1.7, 1.9</p> <p><i>Writing Applications</i> 2.1, 2.2, 2.5</p> <p><i>Writing Conventions</i> 1.1, 1.2</p> <p>2nd Semester <i>Writing Strategies</i> 1.1, 1.2, 1.3, 1.4, 1.5, 1.7, 1.9</p> <p><i>Writing Applications</i> 2.1, 2.2, 2.5</p> <p><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	1st Semester <i>Writing Conventions</i> 1.3, 1.4 2nd Semester <i>Writing Conventions</i> 1.1, 1.2, 1.3, 1.4	1st Semester <i>Writing Conventions</i> 1.1, 1.2, 1.3, 1.4 2nd Semester <i>Writing Conventions</i> 1.1, 1.2, 1.3, 1.4	1st Semester <i>Writing Conventions</i> 1.1, 1.2 2nd Semester <i>Writing Conventions</i> 1.1, 1.2, 1.3, 1.4	*As needed
Vocabulary	*See "Core Literature"	*See "Core Literature"	*See "Core Literature"	*See "Core Literature"
Independent Reading	*See "Core Literature"	*See "Core Literature"	*See "Core Literature"	*See "Core Literature"

Modern Language Association (MLA) Manuscript Form

It is as important to prepare your manuscript carefully as it is to research your topic thoroughly and write your paper thoughtfully. An improperly prepared manuscript often alienates your reader and detracts from your credibility.

1. Use 8½ x 11 inch white paper. Clean photocopies are usually acceptable for submission. **Keep one copy for yourself.**
2. The paper must be typed in black ink using Times New Roman font size 12. Type double-spaced only on one side of the page.
3. Leave one-inch margins at the top, bottom, right, and left sides of the page.
4. Number the pages consecutively, using Arabic numerals in the upper right hand corner of each page next to your last name. A word processor can automatically number pages with a heading subprogram.
5. Include your first and last name, teacher's name, subject and period, and date in the upper left hand corner of the first page. For example:

Brilliant Student

Ms. Toombs

English 2A, Period 1

19 October 2008

6. Double-space and center the title of your essay below the last line of information in the upper left hand corner of page 1. Begin the first word of the title with a capital, and capitalize each subsequent word except articles, conjunctions, and prepositions, thus:

Orwell's Use of Metaphor in 1984

7. Double-space down from the title and begin your text. **Include a separate title page only if your teacher requests it.**
8. Your extensive revisions should have been made in your drafts, but minor last minute revisions may be made on the finished copy. Proofreading may catch some typographical errors. Additions should be made above the line, with a caret (^) below the line at the appropriate place. Indicate deletions by drawing a horizontal line using a ruler through the word or words you wish to delete, or use whiteout. Use a vertical line to delete a single letter, or to separate words that should not have been run together. Remember you should still proofread your work since a word processor with a program to check spelling or punctuation will not catch all your mistakes.

Essay Terminology

1.	Introduction (Introductory Paragraph)	The first paragraph in a multi-paragraph essay. It includes the thesis, most often at the very end of the paragraph.
2.	Hook	Interesting, catchy opener that gains the readers attention.
3.	Transition	Sentences that relate a general idea to the work being analyzed. Connects one idea to another.
4.	Thesis	One sentence. It is the main idea of the essay. A sentence <u>with a subject and an opinion</u> (commentary). <ul style="list-style-type: none"> • One paragraph essay: <u>First sentence</u> of paragraph • Multi-paragraph essay: <u>Last sentence</u> of introductory paragraph.
5.	Body Paragraph	A middle paragraph in an essay. It develops a point you want to make that supports your thesis. TS → 3 Chunks → CS
5.5	Body Point (BP) *Optional*	A sentence of commentary that directly supports/proves your thesis and topic sentence. It will be the topic of the paragraph “chunk.”
6.	Topic Sentence (TS)	In a multi-paragraph essay, the first sentence in a body paragraph. This must have a subject and an opinion (commentary) for the paragraph. It <u>must directly relate to or support the thesis</u> . Proving this statement will be the focus of your entire body paragraph.
7.	Concrete Detail (CD)	Specific details that form <u>the backbone or core of your body paragraphs</u> . You “use” CD to prove or support your <u>ideas</u> . Synonyms: facts, specifics, examples, descriptions, illusions, support, proof, evidence, quotations, paraphrasing, plot references.
8.	Commentary (CM)	Your opinion or comments about the subject. Synonyms: opinion, <u>insight</u> , <u>analysis</u> , interpretation, inference, personal response, feelings, evaluations, explication, reflection.
9.	Concluding Sentence (CS)	<ul style="list-style-type: none"> • In a one paragraph essay: The final sentence of the paragraph. Restates the thesis. • In a multi-paragraph essay: The last sentence of a body paragraph. It gives a finished feeling to the paragraph and may provide transition to the next paragraph.
10.	Conclusion	Contains generalization. <ul style="list-style-type: none"> • In a one paragraph essay: The final sentence of the essay. It restates your thesis (without repeating key words). • In a multi-paragraph essay: It is <u>the last paragraph</u> in your essay. It may sum up your ideas, reflect on what you said in your essay, offer more commentary about your subject, or give a personal statement about the subject. • It refers back to the introduction.

Writing a One Paragraph Essay

Sentence #	Name	Purpose/Content
1	Thesis/Topic	<ul style="list-style-type: none"> • (CM) Contains <u>subject</u> (literary work) and your <u>opinion</u> on that subject • <u>Author and title</u> of the subject should be mentioned • Presents <u>central focus</u> of entire paragraph • Must be proved
Chunk #1		
	Body Point #1 *Optional*	(CM) Your most important <u>point to directly prove</u> your thesis
	Concrete Detail	(CD) <u>Quotation or example</u> to prove body point #1. Use an <u>example</u> if there are no succinct, significant quotations to prove your point. Paraphrase a quotation if it is broken up into dialogue or otherwise cumbersome to quote. If you do use a direct quotation, do not begin the sentence with the quote. <u>Use lead in words</u> such as “Faulkner writes ‘quote’” or “Lenny says ‘quote.’” You may choose to <u>“weave”</u> a few shorter, related quotations into a sentence of your own construction.
	Commentary	(CM) One to two sentences of your own opinion that <u>analyzes</u> how the quote or example proves your body point #1 and thus the thesis. (This shows that...)
Chunk #2		
	Body Point #2 *Optional*	(CM) Your second point to prove your thesis. Begin this sentence with a transition word such as “additionally” or “second.”
	Concrete Detail	(CD) <u>Quotation or example</u> to prove body point #2 and thus the thesis.
	Commentary	One to two sentences of your own opinion that <u>analyzes</u> the previous quote or example. (This shows that...)
Chunk #3		
	Body Point #3 *Optional*	(CM) Your final point to prove your thesis. Begin this sentence with a transition word such as “finally,” “last,” or “third.”
	Concrete Detail	(CD) <u>Quotation or example</u> to prove body point #3 and thus the thesis.
	Commentary	One to two sentences of your own opinion that <u>analyzes</u> the previous quote or example. (This shows that...)
Final		
	Conclusion	(CM) <u>Restates</u> the <u>thesis</u> using different wording.

**One Paragraph Essay
Sentence Completion Chart *Body Points***

Title of Essay: _____

#1	TS	
#2	BP #1	First,
#3	CD #1	For example,
#4	CM #1a	This shows that
#5	CM #1b	This also shows that
#6	BP #2	In addition,
#7	CD #2	For instance,
#8	CM #2a	This shows that
#9	CM #2b	This also shows that
#10	BP #3	Finally,
#11	CD #3	For example,
#12	CM #3a	This shows that
#13	CM #3b	This also shows that
#14	CS	In conclusion,

**One Paragraph Essay
Sentence Completion Chart *Without Body Points***

Title of Essay: _____

#1	TS	
#2	CD #1	For example,
#3	CM #1a	This shows that
#4	CM #1b	This also shows that
#5	CD #2	For instance,
#6	CM #2a	This shows that
#7	CM #2b	This also shows that
#8	CD #3	For example,
#9	CM #3a	This shows that
#10	CM #3b	This also shows that
#11	CS	In conclusion,

**One Paragraph Essay
Chart *Body Points***

Title of Essay: _____

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

**One Paragraph Essay
Chart *Without Body Points***

Title of Essay: _____

Sentence #	Name	Purpose/Content
1	Thesis/Topic	
Chunk #1		
2	Concrete Detail	
3-4	Commentary	
Chunk #2		
5	Concrete Detail	
6-7	Commentary	
Chunk #3		
8	Concrete Detail	
9-10	Commentary	
Final		
11	Conclusion	

**One Paragraph Essay
Outline *Body Points***

Title of Essay: _____

I. (Thesis) _____

A. (BP) _____

1. (CD) _____

a) (CM) _____

b) (CM) _____

B. (BP) _____

1. (CD) _____

a) (CM) _____

b) (CM) _____

C. (BP) _____

1. (CD) _____

a) (CM) _____

b) (CM) _____

II. (Concluding Sentence) _____

**One Paragraph Essay
Outline *Without Body Points***

Title of Essay: _____

I. (Thesis) _____

A. (CD) _____

1. (CM) _____

2. (CM) _____

B. (CD) _____

1. (CM) _____

2. (CM) _____

C. (CD) _____

1. (CM) _____

2. (CM) _____

II. (Concluding Sentence) _____

Writing a Multi-Paragraph Essay

Paragraph #	Sentence #	Name	Purpose/Content
1 Introduction	1-3	Lead-in Generalization	Designed to peak the interest of your reader and introduce your subject in a general, philosophical manner. Ideas presented here need to coincide with the major ideas of the thesis. Do not be cute.
	4-6	Transition	Bring up author and title to connect the ideas presented in the lead-in to the ideas in the novel. Also helpful to set up the literary work to be analyzed (brief summary).
	7	Thesis	Contains the subject (literary work) and an idea of yours about the subject. The central focus of the entire paper must now be proved.
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		
		Body Point #1 *Optional*	Commentary that directly supports/proves the topic sentence in this paragraph. May start with "first" or "for example."
		Concrete Detail	Quotation, example, or paraphrase to prove your idea in body point #1.
		Commentary	One to two sentences of your own opinion that analyzes the above concrete detail. Explain how the CD supports your topic sentence.
	Chunk #2		
		Body Point #2 *Optional*	This is your second point to prove your topic sentence. This sentence may begin with "additionally," "second," or "furthermore."
		Concrete Detail	Use a quotation, example, or paraphrase to prove your idea in body point #2.
		Commentary	One to two sentences that analyze the above concrete detail and explain how the CD supports your topic.
	Chunk #3		
		Body Point #3 *Optional*	Your final point to prove your topic sentence. This sentence may begin with "finally," "third," etc. Introduces quote.
	Concrete Detail	Use a quotation, example, paraphrase to prove your idea in body point #3.	
		Commentary	One to two sentences that analyze the quote or example. Should complete and round out the paragraph and/or provide transition for the next paragraph.
		Concluding Sentence	The last sentence of a 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 subject. Ideas should get more general and less specific, ultimately leading to final generalization.
	6-7	Lead-out Generalization	Should follow naturally, logically, philosophically from thesis, body of paper, and literary work. Needs to echo, not repeat, generalization at beginning of paper. These final thoughts should give your paper a well-rounded, satisfying, intelligent ending.

Multi-Paragraph Essay Structure *Body Points*

Paragraph #1	Introduction 3 + Sentences Thesis
Paragraph #2	1 st Body Paragraph 14 Sentences Format: #1 Topic Sentence #2 Body Point #1 #3 CD, starts with <i>For example</i> , #4 Commentary #5 Commentary #6 Body Point #2 #7 CD, starts with <i>For instance</i> , #8 Commentary #9 Commentary #10 Body Point #3 #11 CD, starts with <i>For example</i> , #12 Commentary #13 Commentary #14 Concluding Sentence
Paragraph #3	2 nd Body Paragraph 14 Sentences Format: #1 Topic Sentence #2 Body Point #1 #3 CD, starts with <i>For example</i> , #4 Commentary #5 Commentary #6 Body Point #2 #7 CD, starts with <i>For instance</i> , #8 Commentary #9 Commentary #10 Body Point #3 #11 CD, starts with <i>For example</i> , #12 Commentary #13 Commentary #14 Concluding Sentence
Paragraph #4	3 rd Body Paragraph 14 Sentences Format: #1 Topic Sentence #2 Body Point #1 #3 CD, starts with <i>For example</i> , #4 Commentary #5 Commentary #6 Body Point #2 #7 CD, starts with <i>For instance</i> , #8 Commentary #9 Commentary #10 Body Point #3 #11 CD, starts with <i>For example</i> , #12 Commentary #13 Commentary #14 Concluding Sentence
Paragraph #5	Conclusion All commentary. No repeats of key words. Gives a finished feeling to the whole essay.

Multi-Paragraph Essay Structure *Without Body Points*

Paragraph #1	Introduction 3+ Sentences Thesis
Paragraph #2	1 st Body Paragraph 11 Sentences Format: #1 Topic Sentence #2 CD, starts with <i>For example</i> , #3 Commentary #4 Commentary #5 CD, starts with <i>For instance</i> , #6 Commentary #7 Commentary #8 CD, starts with <i>For example</i> , #9 Commentary #10 Commentary #11 Concluding Sentence
Paragraph #3	2 nd Body Paragraph 11 Sentences Format: #1 Topic Sentence #2 CD, starts with <i>For example</i> , #3 Commentary #4 Commentary #5 CD, starts with <i>For instance</i> , #6 Commentary #7 Commentary #8 CD, starts with <i>For example</i> , #9 Commentary #10 Commentary #11 Concluding Sentence
Paragraph #4	3 rd Body Paragraph 11 Sentences Format: #1 Topic Sentence #2 CD, starts with <i>For example</i> , #3 Commentary #4 Commentary #5 CD, starts with <i>For instance</i> , #6 Commentary #7 Commentary #8 CD, starts with <i>For example</i> , #9 Commentary #10 Commentary #11 Concluding Sentence
Paragraph #5	Conclusion All commentary. No repeats of key words. Gives a finished feeling to the whole essay.

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

Topic: _____

Introduction

1. Lead-in/Generalization: _____

2. Transition (include title/author): _____

3. Thesis: _____

Conclusion

1. Thesis (restate): _____

2. Transition: _____

3. Lead-out/Generalization: _____

**Multi-Paragraph Essay
Chart 3 Chunks *Body Points***

Title of Essay: _____

Paragraph #1: Introduction

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

Paragraph #2: Body Paragraph

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

Paragraph #3: Body Paragraph

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

Paragraph #4: Body Paragraph

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

Paragraph #5: Conclusion

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

Prewriting

1. Prewriting is a way to help you write an essay. It gets your concrete details down on paper so you can organize them. If you write your details down, you can refer back to them whenever you are stuck. You can also review your prewriting while you are formulating your essay.
2. The four ways of prewriting are:
 - a. Bubble Cluster
 - b. Spider Diagram
 - c. Outline
 - d. Columns

<p>a. Bubble Cluster</p> <p>A bubble cluster diagram for the topic 'SUMMERTIME'. The central bubble is '#1 SUMMERTIME'. It is connected to two secondary bubbles: '#2 family' and '#2 daily routine'. From '#2 family', three tertiary bubbles branch out: '#3 see my brothers and sisters more often during the day', '#3 barbecues in the backyard', and '#3 go on vacations to Disneyland and the beach'. From '#2 daily routine', three tertiary bubbles branch out: '#3 stay up late and sleep in', '#3 more time to do pleasure reading', and '#3 catch up on movies I missed'.</p>	<p>b. Spider Diagram</p> <p>A spider diagram for the topic 'SUMMERTIME'. The central bubble is '#1 SUMMERTIME'. It is connected to two secondary bubbles: '#2 family' and '#2 daily routine'. From '#2 family', three tertiary bubbles branch out: '#3 see my brothers and sisters more often during the day', '#3 barbecues in the backyard', and '#3 go on vacations to Disneyland and the beach'. From '#2 daily routine', three tertiary bubbles branch out: '#3 stay up late and sleep in', '#3 more time to do pleasure reading', and '#3 catch up on movies I missed'.</p>									
<p>c. 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>d. Columns</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 5%; text-align: center;">#1</td> <td colspan="2" style="text-align: center;">MY TWO BEST FRIENDS</td> </tr> <tr> <td style="text-align: center;">#2</td> <td style="text-align: center;">CHERYL</td> <td style="text-align: center;">JOE</td> </tr> <tr> <td style="text-align: center;">#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 								

Introduction and Hook

Anecdotes

One way to get a reader's attention is to use an anecdote. This is a story that will interest your reader and lead to the point you want to make. Here is a sample introduction that includes an anecdote:

In a home with four boys and two working parents, tensions and anxieties tend to rise at alarming rates. Especially in my family, the never-ending questions of "Who ate the last bowl of Honey-Nut Cheerios?", "Who wiped toothpaste on the counter?", and "who put my new sweater in the dryer?" are always among the most nerve-wracking. Consequently, like any other group of normal human beings, we find ways to relieve the everyday stress. War!

Dialogue

Another way to get a reader's attention is to use dialogue that will interest your reader and lead to the point you want to make. When you use dialogue, you indent each time another person says something. Here is a sample introduction that includes dialogue:

"Like, oh my gosh! He's like sooo cute!"

"Yeah, and those legs!"

"Oooh, let's kick some sand on him by accident or something."

These are familiar sounds of a typical conversation by a couple of typical girls at the beach in search of some friends to go walking with. Or maybe just a smile from a chosen candidate for hunk-of-the-month. The art of scamming on the boardwalk is one mastered by more girls and is a much more popular pastime than swimming in a salty, freezing, seaweed ocean.

"Swim at the beach? You've got to be kidding! Do you know what salt water does to a perm, much less to my new two-piece? It says right on the tag, 'Dry clean only.'"

Nope, these days the beach serves as a teenager's coolest hangout.

Startling Information

Another way to get a reader's attention is to use startling information that will interest your reader and lead to the point you want to make. Here is a sample introduction that includes a startling opener:

It's alive! This 70-something acre piece of land that used to be a boring, hilly dirt and grass pile has come to life with lively young bodies and staff members who will change the community for the better. We have waited a long time for East Side High School to open and now we are off and running to a wonderful future.

All Commentary

Another way to get a reader's attention is to write an all-commentary introduction that will interest your reader and lead to the point you want to make. Here is a sample introduction that is all commentary:

It has been many years since my family has the privilege of becoming yet another divorce-stricken statistic. I cannot even begin to recover any of the broad details lost in the nooks and crannies of my mind that concern life with my father. Save the infrequent Christmas visits, he was an alien to me-not quite an intruder in my life, but more like an intermittent visitor. Then, six years ago, when I was ten, the annual "reunions" ended. Over a third of my life had passed before I saw him again at a time when I could finally understand who this stranger really was.

Introduction Example

The following are example introductions from students in grades 9-12. Some of them follow the three-sentence layout, but you will see others where the student left the format successfully.

Grade Nine:

- Friendship and loneliness are both welcome and unwelcome aspects of life. People need to be close to others and escape the empty feeling that can lead to depression. In Of Mice and Men, George and Lennie stick together and help each other while Crooks and Curley's wife suffer alone.
- Although Animal Farm is about rebellion and freedom, it was written to point out how people take advantage of others. It is human nature to take what you can when you can at the expense of others. It is funny how leaders that people look up to can be so corrupt and hypocritical.
- "Children are meant to be seen and not heard." This is a common belief in the austere Victorian Age. Children like Alice in Alice in Wonderland, confused and unknowing, were made to obey and believe everything they heard. In the same way, adults in Wonderland tried in every way they could to stifle Alice's thoughts and keep her from growing up.
- In every experience, there is something to be learned-something to be used to further extend the ability to live life. Antonia Shimerda in My Antonia, although not wealthy or popular, led a rich life full of knowledge because of everything that happened to her. She would never be a great scholar or a professor, but Antonia knew more than anyone about life, appreciation, and love.

Grade Ten:

- "...if a person really wants to know, then he will listen and see and be patient. Knowledge comes slowly..." This was Ultima's lesson to eight-year-old Tony Marez in Bless Me, Ultima. Knowledge was very important to this boy for it meant maturity. There came a time when Tony was finally mature in character, when he had learned this lesson. However, this time did not come without years of questioning and influence from his friends, his family, his religion, and the magic of Ultima.

Grade Eleven:

- Everything has its price. Under slavery, crops were harvested at the cost of freedom and the degradation of human beings. In Nazi Germany, Jews were slaughtered so that Hitler could continue his tyranny. A handful of victims paid the price for others' happiness, power, and profit. Society's decision to shift the burden to selected scapegoats reveals its failure to deal with the problems plaguing its citizens. In both "Those Who Walk Away from Omelas" and "Harrison Bergeron," an ideal society can exist because its members have turned on the one or the many to achieve their Machiavellian end: to control people's lives and hide the agony borne by the few so that the many can live.
- In Mark Twain's Adventures of Huckleberry Finn and F. Scott Fitzgerald's The Great Gatsby, two characters learn about life in interesting ways. Huck Finn is an easy-going, fly-by-the-seat-of-his-pants person. Nick Carroway in his own way is also unsophisticated but differs from Huck in his reactions of surprise and wonder. Despite their carried backgrounds, both approach life openly and realize new truths at the end.

Grade Twelve:

- After the physical transformation of Oedipus in Oedipus Rex, Oedipus at Colonus dispels the myth that he has undergone a spiritual metamorphosis as well. Oedipus' one marked change- his growing respect for the power of the gods-rises from his need to cleanse his sullied reputation. The self-righteousness and adulation with which Oedipus views himself remain intact, however. He is surrounded by a deteriorating environment where only the constant importance of his family and its dominance in events alter his fate.
- Having succeeded in a quest to discover the nature of his father's death, Hamlet struggles to obtain revenge. His efforts are thwarted, however, by his own contemplative and indecisive personality. As he questions which action to take, he must also consider his ingrained values, his pride, and his conflicting loyalties to his mother and father. These, along with Hamlet's confused indecision and foolish belief in immortality, combine to form an idealism that is ultimately responsible for his tragic death.

Transition

Transitions are word bridges that add to the smoothness of an essay. Without them, writing often feels choppy.

The standard devices must appear in the following places in body paragraphs for the training essays:

Sentence #2 starts with	<i>For example,</i>
Sentence #5 starts with	<i>In addition,</i>

We expand the list after the training essays to include the following:

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 includes the following: a specific topic, a bias for that topic, and an arguable reason for the stance on that topic. It is not a fact but a specific statement that is logically arguable from either side. The thesis statement, a single sentence, appears at the end of the introductory paragraph and becomes the foundation of the essay.

1. **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.

2. **A strong thesis statement uses precise vocabulary to accurately 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 communication telecommunication 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 taken from Of Mice and Men. This explanation was created by Ellen Gilmore, an English teacher at West Hills High School in Santee, California.

1. Paraphrase

You may paraphrase concrete detail – say something from the story in your own words.

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

2. Quotations

You may use quotations (words, phrases, or sentences from the story) as your concrete detail. If you do, you must learn how to integrate (blend) the quotation into your own writing and include a smooth lead-in to the quote. The following guidelines will help you incorporate quotations into your essays effectively:

- a. Do not overuse quotations. Incorporate quoted phrases into your own 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."

- b. Work the quotation smoothly into your own sentence structure.

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

Ineffective: "Lennie dabbled his big paw in the water" shows how Steinbeck describes Lennie in animal-like terms.

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

- c. You may 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.”

- d. If you omit material in order to be concise, mark the omission with three period (called an *ellipsis*) with a space between each (. . .). You do not need to use these at the beginning and end of your quotations. It is understood that you are taking passages 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.”

With ellipsis: As Lennie continued to crush Curley’s fist, he turned “white and shrunken . . . his fist lost in Lennie’s paw.”

3. Using Both Paraphrase and Quotations

You can 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

1. Commentary means your opinion, interpretation, insight, analysis, personal response, feelings (your own in a personal paper, a character's feelings in a literature paper), evaluation, explication, and reflection about a concrete detail in an essay. When you write commentary, you are "commenting on" a point you have made. Commentary echoes the focus in your thesis and topic sentences.

Commentary is a difficult skill to master because all the thoughts must come from you. Your teacher will not supply the information you will need to write commentary. It is up to you to think of some original statements to make about your concrete details.

2. To show you 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.

Turn the page to see the same paragraph with commentary added inside the paragraph.

3. 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.

4. The original sentences are still there, but we have added commentary after each concrete detail. You will notice that for every sentence of concrete detail, there are two sentences of commentary.

The ratio of concrete detail to commentary (CD:CM) is very important. It is 1:2⁺. We write it as

<p style="text-align: center;">CD:CM 1:2⁺</p>
--

5. 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.

6. 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.

Commentary Mistakes

Some students may have one or more of the following problems when they write commentary. We are including two sections: one for mistakes in literature commentary and a second for mistakes in personal commentary. The literature commentary samples are taken from practices on the short story, “The Scarlet Ibis.”

1. Commentary is generic:

¹Brother was cruel to Doodle when he was growing up. ²For example, he made him touch the coffin in the loft. ³This was mean of him. ⁴He was not being very nice.

Better:

¹Brother was cruel to Doodle when he was growing up. ²For example, he made him touch the coffin in the loft. ³He did not care about hurting Doodle’s feelings by forcing him to face a symbol of his own death. ⁴All he cared about was not feeling ashamed of an invalid brother.

2. Commentary drifts from the topic sentence:

¹Brother was cruel to Doodle when he was growing up. ²For example, he made him touch the coffin in the loft. ³This was mean of him. ⁴The coffin was not even used.

Better:

¹Brother was cruel to Doodle when he was growing up. ²For example, he made him touch the coffin in the loft. ³This was mean of him. ⁴He wanted to terrorize Doodle by making him realize he was not supposed to live.

3. Commentary is really concrete detail:

¹Brother was cruel to Doodle when he was growing up. ²For example, he made him touch the coffin in the loft. ³They were in the barn when he touched it. ⁴The parents had kept the coffin even though they did not need it.

Better:

¹Brother was cruel to Doodle when he was growing up. ²For example, he made him touch the coffin in the loft. ³He did not care about hurting Doodle’s feelings by forcing him to face such a symbol of his own death. ⁴All he cared about was not being ashamed of an invalid brother.

Conclusion

The conclusion is the last paragraph in the essay. It is all commentary, does not include concrete detail, does not repeat key words from the paper and especially not from the thesis and introductory paragraph, and gives a finished feeling to the whole essay. It may sum up the writer's ideas, reflect on what is said in the paper, or give a personal statement about the subject. Other approaches are to have students summarize, review, or restate the thesis in different words; echo methods used in the introduction; make an appeal for action; or relate the essay to the listener's interests.

When students get to the conclusion, we tell them to write a paragraph that fulfills three requirements: 1) it is all commentary; 2) it does not repeat key words from anywhere in the essay; and 3) it gives a finished feeling to the paper. Writing a thoughtful, reflective conclusion is very difficult. For essays done in the first few months after students complete this unit, these guidelines are enough. More sophisticated techniques come later.

Two student samples on A Raisin in the Sun are included. The prompt asked students to compare the three female characters in the play and discuss their goals.

1. Three women started on separate roads with different dreams. Beneatha, Ruth, and Lena all had different paths, but they ended up at a crossroads of sorts. As their dreams changed, they realized they all wanted the same thing-happiness. And their roads all ended up at the same destination, 406 Clybourne Park-home.
2. After all three women struggled through a menagerie of different experiences, all left with more than they had lost. Mama lost a husband but gained a son. Beneatha lost a life of new-age luxuries but gained a husband and a heritage. Ruth lost her insecurities and money but gained a worthy companion. All lost wealth but gained worth.

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?

Grade this essay according to the Write Traits 6 Point Rubric for:

Ideas	Organization	Voice	Conventions
6 5 4 3 2 1	6 5 4 3 2 1	6 5 4 3 2 1	6 5 4 3 2 1

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 your 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 your 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?

Grade this essay according to the Write Traits 6 Point Rubric for:

Ideas	Organization	Voice	Conventions
6 5 4 3 2 1	6 5 4 3 2 1	6 5 4 3 2 1	6 5 4 3 2 1

Write Traits 6-Point Rubric

Points	Ideas	Organization	Voice	Word Choice	Sentence Fluency	Conventions
6	<ul style="list-style-type: none"> • Clear, focused, compelling, holds reader's attention • Striking insight, in-depth understanding of topic • Takes reader on a journey of understanding • Satisfyingly rich with significant, intriguing details 	<ul style="list-style-type: none"> • Thoughtful structure guides reader through text • Design is smoothly embedded in text-never too obvious • Satisfying, well crafted transitions • Structure enhances understanding, enjoyment of topic • Unforgettable opening enlightening, provocative conclusion 	<ul style="list-style-type: none"> • As individual fingerprints • Begs to be read aloud-you cannot wait to share it • Passionate, compelling-but never overdone • Uses tone, flavor as a tool to enhance meaning • Tough to put down-holds readers enrapt 	<ul style="list-style-type: none"> • You want to read it more than once • Uses everyday language in original ways-every word carries its own weight • You wish you had written it • Powerful stunning verbs • Precise delightful, thoroughly original-quotable in spots 	<ul style="list-style-type: none"> • Easy to read with inflection to bring out every ounce of meaning • Virtually every word begins differently • Informational writing-crisp and to the point • Creative, personal writing lyrical, poetic, musical • Sings, dances along like a lively script • You have to hear it to appreciate it-You would like to hear it more than once 	<ul style="list-style-type: none"> • Only the pickiest editors spot errors • Conventions cleverly applied to bring out meaning • Complexity of the text lets writer showcase a wide range of conventions-semicolons, ellipses, dashes, italics, etc. • Enticing layout • Virtually ready to publish
5	<ul style="list-style-type: none"> • Clear and focused throughout • Strong main idea, thesis, or storyline • Authentic, convincing, based on research, experience • Main idea expanded, well supported by detail, evidence 	<ul style="list-style-type: none"> • Order works well with topic, purpose • Structure evident, but not overpowering • Main ideas, turning points stand out • Strong lead, appropriate sense of closure that "feels right" • Strong thoughtful transitions 	<ul style="list-style-type: none"> • Enthusiastic, engaging, lively, expressive • Tone and flavor well suited to topic, audience, purpose • Consistently reaches out to audience 	<ul style="list-style-type: none"> • Precise, vivid, natural language • Word choice enhances meaning • Lively, appealing verbs and striking, fresh phrases 	<ul style="list-style-type: none"> • Easygoing flow, cadence, rhythm • Highly readable-a joy to share aloud • Varied sentence structure, length • Purposeful sentence beginnings 	<ul style="list-style-type: none"> • Minor errors that are easily overlooked • Text appears edited and proofed • Sufficient complexity to show off many conventions • Pleasing layout • Ready to publish with minor touch-ups
4	<ul style="list-style-type: none"> • Clear and focused more often than not • Identifiable main topic; thesis storyline • Quality detail outweighs generalities, filter 	<ul style="list-style-type: none"> • Order functional-reader never feels lost • Structure supportive-occasionally predictable • Functional lead and conclusion • Transitions present-usually helpful 	<ul style="list-style-type: none"> • Shows some sparks, moments of spontaneity • Tone and flavor acceptable for topic, audience purpose • Voice comes and goes-strong moments 	<ul style="list-style-type: none"> • Functional clear language used correctly • Some clichés, jargon or overwritten phrases • Some strong verbs-we would like more • Generalities and mechanical phrasing intermixed with originality • Strong promising moments 	<ul style="list-style-type: none"> • Grammatical, natural, pleasant phrasing • Few awkward moments • Some variety in length, structure • Some repetition in sentence beginnings 	<ul style="list-style-type: none"> • Noticeable, but minor errors that do not obscure meaning • Readable, but lacks close attention to convention • Basic-periods, caps, simple spelling • Some errors on difficult spelling, usage, punctuation, etc. • A good once-over before publication

3	<ul style="list-style-type: none"> • Clear, focused moments overshadowed by fuzzy, underdeveloped, rambling text • Main concept, thesis, storyline can still be inferred with careful reading • Generalities and filler outweigh quality detail 	<ul style="list-style-type: none"> • Some out of place information needs reordering • Rereading sometimes required to follow thought or storyline • Lead and conclusion attempted-one or both need work • Transitions often unclear or missing 	<ul style="list-style-type: none"> • Functional, often sincere-though sometimes distant • Occasionally questionable tone for topic, audience, paper • Rarely “speaks” right to audience in an engaging manner 	<ul style="list-style-type: none"> • Moments of imprecise stilted or incorrect language create confusion, detract from message • Now and then a “gem” amidst numerous agates • Verbs lack power-nouns lack precision • Vague or flat language outweighs clarity, sparkle 	<ul style="list-style-type: none"> • Mechanical, but readable • Awkward moments outweigh smooth, natural phrasing • Gangly run-ons or choppy sentences • Repetitive beginnings 	<ul style="list-style-type: none"> • Noticeable detracting errors that may affect meaning • Errors even to basics: periods, simple spelling, capitalization, etc. • More attention to layout needed • Thorough careful editing required for publication
2	<ul style="list-style-type: none"> • A hint of the thesis, storyline to come, just a glimmer • Predominately fuzzy, confusing, loosely focused • Facts and tidbits wander in search of the main idea 	<ul style="list-style-type: none"> • Hard to follow-even with effort-much reordering needed • Lead and/or conclusion missing or formulaic • Transitions unclear or missing 	<ul style="list-style-type: none"> • Distant, encyclopedic, overly formal or too informal, chatty, sarcastic • Tone, flavor inappropriate for audience, purpose, topic • Minimal concern for audience • Minimal involvement in topic 	<ul style="list-style-type: none"> • Flat, dull, dry language, or thesaurus overload • Deciphering this message takes work • Words used incorrectly or with annoying repetition • Adjective avalanche-where are the verbs? • Overwritten or underwritten-weak general words like nice, fun 	<ul style="list-style-type: none"> • Awkward enough to make you stumble and reread often • You can get through it with patience • You will need to rehearse it to read it aloud 	<ul style="list-style-type: none"> • Noticeable frequent distracting errors • Numerous errors even on basics • Limited attention to layout • Line-by-line editing required for publication
1	<ul style="list-style-type: none"> • Notes and random thoughts hastily assembled • Reader can only guess at meaning • Main idea as yet unknown-even to the writer 	<ul style="list-style-type: none"> • Disjointed list or collection of details, events • No “big picture”-nothing goes with anything else • No real lead or conclusion-it just begins and stops • Transitions not attempted • No recognizable structure 	<ul style="list-style-type: none"> • Voice difficult to identify, find, or describe • No sense of person behind the words-is anyone home? • No noticeable concern for audience-no involvement in topic-voice just missing • Once you put it down, you can not pick it up again 	<ul style="list-style-type: none"> • Meaning unclear or buried under mounds of jargon • The message is anybody’s guess • Words seem chosen at random • What is the writer trying to say 	<ul style="list-style-type: none"> • Very hard to read-you slow down and re-read • Does not always make sense-is this a sentence • Can only be read aloud with extensive oral editing (filling in many missing words or rephrasing awkward patterns) 	<ul style="list-style-type: none"> • Serious frequent errors make reading all but impossible • Even patient attentive readers struggle • Errors obscure meaning, put up road blocks • Extensive word-by-word editing required for publication

Senior Project Research Paper Requirements

Each English class will adjust these according to individual assignments for each grade level. By senior year, all senior project papers will be written according to the following guidelines:

All papers:

- ❑ Minimum of (75) note cards
- ❑ Typed outline
- ❑ 7-10 pages in length
- ❑ Minimum of (5) sources:
 - At least (2) from texts
 - At least (2) from internet
 - An interview
- ❑ MLA
 - 12 point, Times New Roman font
 - Double-spaced

Research 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 you with locating the information you will need.
 - 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. <u>Remaking Eden: Cloning and Beyond in a Brave New World.</u> New York: Avon, 1997.

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.** This is a waste of time and energy as you already have that information on your source cards.
- **Be sure to include quotation marks if you are lifting a phrase or passage verbatim.** When writing your paper, you may choose to paraphrase that quotation, but you will still need to internally document that 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*

Organization Structure for Final 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 of these sections reflects one body paragraph of your paper.

Outline to be expanded as needed.

MLA Manuscript Format

The following guidelines are consistent with advice given in the *MLA Handbook for Writers of Research Papers*, 6th ed. (New York: MLA, 2003).

FORMATTING THE PAPER

Papers written in MLA style should be formatted as follows.

Materials

Use good-quality 8½" x 11" white paper.

Title and Identification

MLA does not require a title page. On the first page of your paper, place your first and last name, teacher's name, subject and period, and date on separate lines against the left margin. Then center your title.

Pagination

Put the page number preceded by your last name in the upper right corner of each page, one-half inch below the top edge. Use arabic numerals (1, 2, 3, and so on).

Margins, Line Spacing, and Paragraph Indents

Leave margins of one inch on all sides of the page. Left-align the text.

Double-space throughout the paper. 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 (or five spaces) 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 don't 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) mentioned in the text of your paper 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 and a caption below the figure, flush left, single-spaced. They need not to appear on separate lines. The word “Figure” may be abbreviated to “Fig.” Include source information following the caption.

Place the visual as close as possible to the sentences that relate to it unless your teacher prefers it in an appendix.

PREPARING THE LIST 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 your 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 (or five spaces).

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.

If your word processing program automatically turns Web addresses into hot links (by underlining them and highlighting them in color), turn off this feature.

MLA Documentation

BOOKS

Book by One Author

McCorker, Frank. Storymaking and Mythtelling: Comic Literary and Film Images.

New York: Oxbridge UP, 1992.

Book by Two or Three Authors

Wynn, Charles M., and Arthur Wiggling. Quantum Leaps in the Wrong Direction: Where Real Science Ends...and Pseudoscience Begins. Washington: National Academy, 2001.

Marquart, James W., Sheldon Edland Olson, and Jonathan R. Sorensen. The Rope, the Chair, and the Needle: Capital Punishment in Texas, 1923-1990. Austin: U of Texas P, 1994.

Book by Four or More Authors

Lassiter, Luke Eric, et al. The Other Side of Middletown: Exploring Muncie's African American Community. Walnut Creek, CA: AltaMira, 2004.

Book by an Anonymous Author

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

Book with an Editor

Craig, Patricia, ed. The Oxford Book of Travel Stories. Oxford: Oxford UP, 1996.

Book with an Author and an Editor

Wollstonecraft, Mary. A Vindication of the Rights of Woman. Ed. Carol H. Poston. New York: Norton, 1975.

Anthology or Compilation

Dymes, Fred J., ed. and trans. An Anthology of Native American Poetry. Norman: U of Oklahoma P, 1997.

Work in an Anthology

Desai, Anita. "Scholar and Gypsy." The Oxford Book of Travel Stories. Ed. Patricia Craig.

Oxford: Oxford UP, 1996. 251-73.

Introduction, Preface, Foreword, or Afterward

Callan, Edward. Introduction. Cry, the Beloved Country. By Alan Paton. New York: Macmillan,

1987. xv-xvii.

Multivolume Work

Blotner, Joseph. Faulkner: A Biography. 2 vols. New York: Random, 1974.

Encyclopedia and Dictionary Entry

Posner, Rebecca. "Romance Languages." The Encyclopaedia Britannica: Macropaedia. 15th ed.

1987.

"Sonata." The American Heritage Dictionary of the English Language. 4th ed. 2000.

ARTICLES IN PERIODICALS

Articles in a Daily Newspaper

Clinton, Paul, and Shelly Leachman. "Window on the World: Chinese exchange teacher, Peninsula pupils learn from one another." Daily Breeze [Torrance, CA] 5 Mar. 2007: A4.

Greeley, Andrew. "Today's Morality Play: The Sitcom." New York Times 17 May 1987, late ed., sec. 2: 1+.

Article in a Monthly or Bimonthly Magazine

Fay, J. Michael. "Land of the Surfing Hippos." National Geographic Aug. 2004: 100+.

Article in a Weekly or Biweekly Magazine

Jones, Malcolm. "Our Books, Ourselves." Time 19 Mar. 2007: 59-68.

Article in a Journal Paginated by Volume

Ryan, Katy. "Revolutionary Suicide in Toni Morrison's Fiction." African American Review 34 (2000): 389-412.

Article in a Journal Paginated by Issue

Wood, Michael. "Broken Dates: Fiction and the Century." Kenyon Review 22.3 (2000): 50-64.

MISCELLANEOUS PRINT AND NONPRINT SOURCES

Film

William Shakespeare's Romeo + Juliet: Special Edition. Dir. Baz Luhrmann. Perf. Leonardo DiCaprio and Claire Danes. DVD. 20th Century Fox Home Entertainment, 1996.

Radio or Television Program

"Monkey Trial." American Experience. PBS. WGBH, Boston. 18 Mar. 2003.

Performance

Wicked. By Marc Platt, Jon B. Platt, and David Stone. Dir. Joe Mantello. Perf. Eden Espinosa and Megan Hilty. Gershwin Theatre, New York. 6 Apr. 2006.

Recording

Presley, Elvis. Elvis: Viva Las Vegas. RCA, 2007.

Work of Art

Van Gogh, Vincent. Irises. The Getty Center, Los Angeles.

Interviews

Duncan, Sacha. Email interview. 30 May 2007.

Duncan, Sacha. Personal interview. 30 May 2007.

Duncan, Sacha. Telephone interview. 30 May 2007.

Cartoon or Advertisement

Evans, Greg. Cartoon. Daily Breeze [Torrance, CA] 19 Mar. 2005: B6.

ELECTRONIC PUBLICATIONS

Online Book

Rawlins, Gregory J. E. Moths to the Flames. Cambridge: MIT P, 1996. 17 Jan. 2006

<<http://mitpress.mit.edu/e-book/Moths/contents.html>>.

Part of an Online Book

Roncaglia, Teodolinda. "Modena Mia." Anthology of Northern Italian Poetry. 1879. Ut Pictura

Poesis: Visual Poetry Online. Ed. John Switschardi. 2000. 24 Sept. 2002

<<http://www.utpicturapoesis.org/nit/emilia/roncaglia2.htm>>.

Newspaper Article Online from a Library Subscription Service

Rivin, K. Alan. "Employer Age Discrimination." Legal Issues 14 Mar. 2001. Academic Search

Premier. EBSCO. Von der Ahe Library, Los Angeles, CA. 1 May 2003

<<http://www.epnet.com>>.

Newspaper Article from the Newspaper/Publisher's Website

Lee, Don. "Betting on a Far East Vegas." Los Angeles Times Online.

1 Sept. 2007. 2 Sept. 2007 <[http://www.latimes.com/news/nationworld/world/asia/](http://www.latimes.com/news/nationworld/world/asia/la-fimacao1sep01,1,2273375.story?coll=la-asia&ctrack=1&cset=true)

[la-fimacao1sep01,1,2273375.story?coll=la-asia&ctrack=1&cset=true](http://www.latimes.com/news/nationworld/world/asia/la-fimacao1sep01,1,2273375.story?coll=la-asia&ctrack=1&cset=true)>.

Magazine Article Online from a Library Subscription Service

Peebles, Mustafa. "I-rate over I-raq." Literacy Now. 10 April 2003: 66. Literature Online.

ProQuest. Palos Verdes High School, Palos Verdes Estates, CA. 12 July 2003

<<http://lion.chadwyck.com>>.

Journal Article Online from a Library Subscription Service

Greco, Norma. "I Think I'm Falling in Love with This Novel." English Journal 01 Jul 2006. 48.

eLibrary. Proquest CSA. Palos Verdes High School, Palos Verdes Estates, CA. 09 July

2007 <<http://elibrary.bigchalk.com/curriculum>>.

MLA In-Text Parenthetical Documentation

Basic Forms

- **Page number only**, when author/work cited is evident from context
...importance of structure (23).
- **Author + Page**, when author/work needs to be identified
...importance of structure (Gullans 23).
- **Author + Title + Page**, when work is not identified in text. Avoid this type by identifying in text if at all possible. Use only to distinguish two books/articles by the same author.
...importance of structure (Gullans, Poetic Form 23).

Based on: MLA Handbook for Writers of Research Papers, 6th ed.

Also, note: If there is any missing information:

- n.p. No place of publication given
- n.p. No publisher given
- n.d. No date of publication given
- n.pag. No pagination given

Sample MLA 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." 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. The authors, Donald Redelmeier and Robert 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 dangers of driving while phoning. Here are their results:

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

Heading is
centered

Besthoff, Len. "Cell Phone Use Increases Risk of Accidents, but Users Willing to Take the Risk." WRAL Online. 11 Nov. 1999. 12 Jan. 2001 <<http://www.wraltv.com/news/wral/1999/1110-talking-driving/>>.

URL is broken
after a slash. No
hyphen is used

Farmers Insurance Group. "New Survey Shows Drivers Have Had 'Close Calls' with Cell Phone Users." Farmers Insurance Group. 8 May 2000. 12 Jan. 2001 <http://www.farmersinsurance.com/news_cellphones.html>.

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 <<http://cartalk.cars.com/About/Morgan-Pena/letter.html>>.

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.

Stockwell, Jamie. "Phone Use Faulted in Collision." Washington Post 6 Dec. 2000: B1+.

List is
alphabetized by
first word of
entry

First line of each
entry is at the left
margin; extra
lines are
indented 5 spaces
(one tab in)

Double spacing is used
throughout. No numbers are
used at beginning of entries

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Same rules apply as listed in works cited boxes

Source: Diana Hacker (Boston: Bedford/St. Martin's, 2004).

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