

Brighton ❖

HIGH SCHOOL

Handbook for
Research and
Writing



THIS HANDBOOK BELONGS TO:

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INTRODUCTION





There are some words that seem to strike fear into the hearts of students: essay, thesis, research paper, works cited list. Yet, all of these demons are easily tamed with a little planning and assistance. This handbook will be your guide to writing in all your classes for your entire career in the high school.

This handbook is set up with five sections:

- In the first section, you will find information on conducting **research**.
- Next, in **organizing your information**, you will find useful models and templates for different types of assignments.
- **Documentation** will address how to show your research in your writing. This section provides examples for works cited lists and in-text citations.
- We've included specific **advice on writing** across the disciplines in the fourth section. Here you will find hints and tips for such joyful moments in high school from literary essays and lab reports to SATs and Regents exams.
- The final section offers advice on **revision**. This is the section that will probably contain the information that will make you a better writer. Don't think that just because it's stuck at the end, it's not as important.

How to use this guide:

Although we'd like to believe that you would settle down with this handbook at night, every night, reviewing the elements of research and writing, we know it won't happen. We didn't design this book to be read like a novel. Instead, this is designed as a handy guide, a faithful companion to follow you as you journey through the writing process. But you won't always need this every step of the way. Use the table of contents to find the section with the information you want. Look for the icons to show you **time-savers**, **helpful hints**, specific **advice for using computers** in the process, and **key examples** to model what you should be doing.

I C O N K E Y	
	Time-Saver
	Helpful Hint
	Computer Advice
	Key Example

Some of the most important components of research and writing won't fit into this handbook: your instructor and time. Be sure to use both of them as wisely as possible.

SECTION ONE: RESEARCH

The most effective way to demonstrate your mastery of a subject is to be able to write clearly and convincingly about it. You must do this in many courses. As a writer, you will use facts, statistics, and authoritative opinions gleaned from your research to support your position. This section of the guide will help you in this process.

Gathering Information and Note Taking

We have chosen an excerpt from an article in Smithsonian magazine to demonstrate forms of note taking. After reading the article, you will find examples of **paraphrase**, **summary**, and **direct quote** formats. Be sure to take down bibliographic information on any source from which you take notes as we have done in the examples below. Page numbers are essential because you will use them when you cite your sources.

Lipske, Michael. "Forget Hollywood: These Bloodthirsty Beauties Are For Real."
Smithsonian. December 1992, 48+.

"The areas are so fascinating they just kind of grab you and take you over," says George Folkerts, an Auburn University zoologist who has studied the ecology of what he calls "pitcher plant bogs" in the Southeast since the early 1970's. Blooming with orchids, lilies and other flowers, the bogs are among the richest plant communities anywhere, with as many as 35 species per square meter. But as many of these soggy sites have been drained and developed, this floral abundance is fading. Compared with the profusion of Bartram's time, only a pittance of pitcher plant habitat remains: probably just 3 percent of the carnivorous kingdom that once covered thousands of acres in places along the Gulf Coast. "If something's not done," says Folkerts, "there will be, at the turn of the century, very, very few sites left where one can go and see pitcher plants." In the areas that do remain, overharvesting-- including poaching-- threatens the future of the carnivores. North Carolina now levies fines of up to \$2,000 for illegal taking of the Venus flytrap.

It is easy to understand the allure of these slightly creepy plants.

“They turn the tables,” explains Leo Song, Jr., manager of the greenhouse complex at California State University, in Fullerton, and coeditor of the quarterly journal of the International Carnivorous Plant Society. “Usually, plants get eaten by insects. And here's a plant that eats insects.”

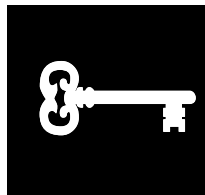
Equally intriguing are cases where insects turn the tables yet again. In many bogs, a small moth belonging to the genus *Exyra* goes about the tricky business of securing food and shelter from the deadly tubes of pitcher plants. The moth's larva chews a groove around the inside of the pitcher in which it has hatched, causing the upper part of the leaf to wilt and to collapse. The remodeling prevents other insects from entering the tube, thus ending that leaf's ability to capture prey. A wasp, *Isodontia mexicana*, does the same when it lays an egg on alternating layers of grass and paralyzed grasshoppers stuffed into the pitcher leaf.

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If you needed to take notes from this passage for a research paper, you would use the three different note-taking techniques: paraphrase, summary, and direct quote.

Paraphrase

To paraphrase is to restate the thought of a selection more simply and clearly, to translate difficult, involved language or concepts into your own words. If you can paraphrase a passage accurately, it is proof that you thoroughly understand the passage. Your paraphrase is often as long as or even longer than the original statement.

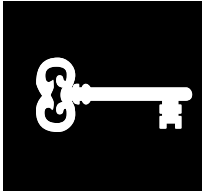


Paraphrase of the last sentence in the last paragraph of the excerpt:

A wasp (*Isodontia mexicana*) makes a nest in the pitcher plant leaf. It puts down a layer of paralyzed grasshoppers and grass, and then lays an egg. Then it repeats the layers (Lipske 51).

Summarize

To summarize is to shorten a rather long section of writing into your own words, taking only the key facts and ideas. You do not change the meaning, make an interpretation of your own, leave out parts of the meaning, or insert your own opinion.

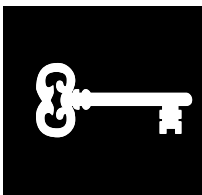


Summary of the first paragraph of the excerpt:

- ❑ Today: just 3% pitcher plant bogs--the habitat of carnivorous plants--left in the Southeast U.S.
- ❑ Draining for development, overharvesting and poaching threaten remainder by 2000 if continued (Lipske 50).

Direct quote

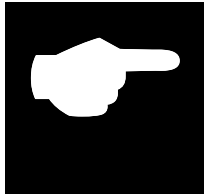
To direct quote is to copy the original exactly in wording, spelling and punctuation. If you must modify the quote in some manner, follow the rules in this handbook. Direct quote **only** those statements that are perfectly phrased (the “last word” on the subject) or that express a point of controversy in an especially effective way. Otherwise paraphrase or summarize the information you have found in your research.



“But as many of those soggy sites have been drained and developed, this floral abundance is fading” (Lipske 50).

ACADEMIC HONESTY

In the process of writing, you may need to quote from the works you are discussing or to use the ideas of another writer to develop your argument. If, for example, you are writing about a novel, you will probably need to quote from the novel or to quote or paraphrase a critic or some other useful source. You must show you have quoted from the novel itself by using quotation marks and following the quotation with its page number in parentheses. (See “Documentation” in this handbook.) In order to use material from another source, you need bibliographic information: author, title, publisher, date and page number. Be sure to record this information when you are reading. If you do not cite the source in your paper, you are guilty of plagiarism. This is true both for quoted, for summarized, and for paraphrased material or ideas.



Plagiarism is "to deliberately or unintentionally use the ideas and writing of another as your own" (Academic Honesty at the University of Rochester n. pag.). When you use the ideas of others, you must make clear in your paper that these ideas are not your own. This is true whether you are quoting directly, paraphrasing, or summarizing the views of another writer.

Computer plagiarism

With the increasing ease and availability of information online, plagiarism has become tempting. This involves downloading information from websites, online databases or other networked sources. Be aware that use of undocumented materials from any of these or other similar sources constitutes plagiarism. This is true for text, ideas or images. Always be sure to document your sources for any material you have used which you found in another source. See “Documentation” in this handbook for instructions and models for documenting your sources.

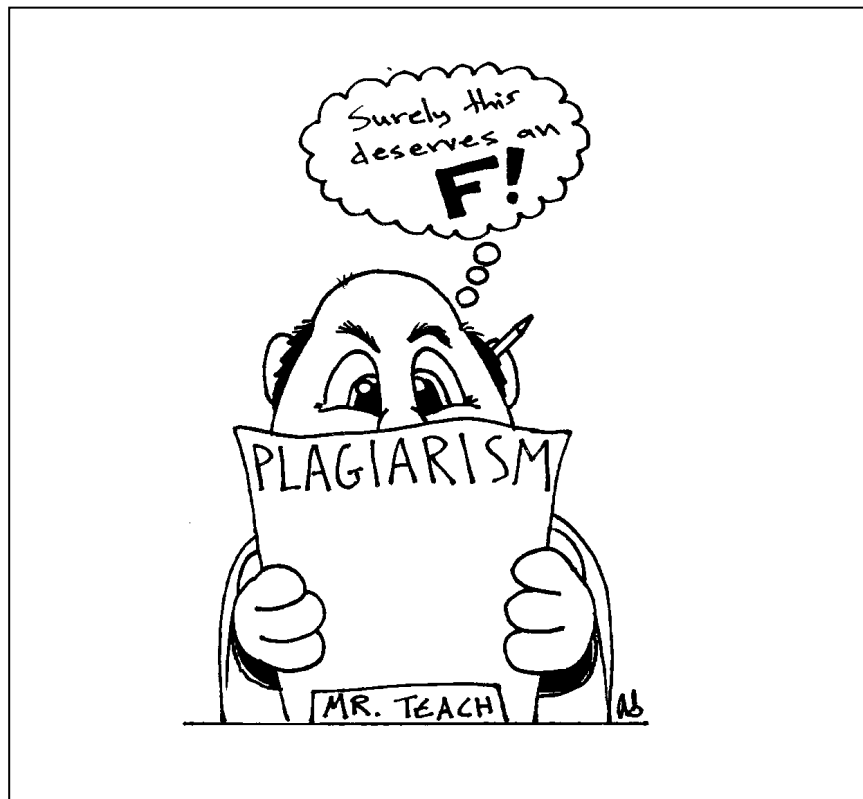
The penalty for plagiarism is an automatic zero for the work and may include other serious consequences. (Refer to the section entitled "Academic Honesty" in the Brighton High School Parent/Student Handbook).

You give credit for ideas or information you have found in your reading by using a parenthetical citation; for specifics on citing material in this manner, see the section of this handbook entitled “Documentation.”

Merely being found on the Internet or communicated through electronic media does not guarantee the validity, seriousness, or credibility of information or ideas. You must exercise considerable caution and judgment in using such material. You must also be diligent about citing such sources when you use them. Do not risk plagiarism.

Writing assignments and oral presentations for foreign language classes

Use of an online translator is permitted for isolated words only. You may use it as you would use a paper dictionary. Translations of blocks of texts are considered a violation of the BHS academic honesty policy. Work is considered incomplete without use of accents or language-specific punctuation.



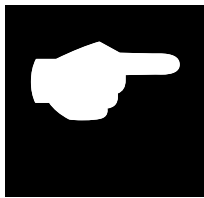
INTERVIEWING

An important element of research is interviewing people who have specialized knowledge or experience, which makes their opinions particularly valuable.

Preparation

For example, if you are writing about a student's right to freedom of expression, it would be useful for you to interview the school principal who knows education law, in addition to eliciting opinions from students. A little preparation will make your interview useful and productive.

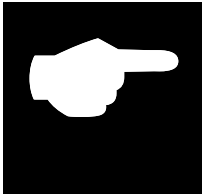
You may wish to record the interview, but be sure you ask permission to do so when you schedule the interview. If you record, be sure the equipment is ready (batteries intact or AC adapter at hand) and that you have several blank tapes. You should still have paper and pens or pencils even if you record your interview.



- ❑ Choose a person who is an expert on the topic you are researching.
- ❑ Make an appointment with the person you wish to interview well in advance.
- ❑ Be sure that you have done enough research so that you can ask intelligent questions.
- ❑ Write a list of questions in advance questions that will require “meaty” answers that you can actually quote directly in your paper.
- ❑ Be sure you ask permission to record the interview.

If you are interviewing the principal about a student's right to free expression, you should already have a sense of what that right includes. It would be more useful for your paper to ask the principal about specific experiences he or she may have had regarding this issue than to take up the time asking what the law is.

Conducting the interview



- ❑ Be on time for the interview.
- ❑ Take your time when you are writing down the answers.
- ❑ Do not hesitate to ask the interviewee to explain or clarify an idea.
- ❑ Do not feel that you must follow the exact order of your questions.
- ❑ Good interviewers are good listeners.
- ❑ Be sure to thank your interviewee for the interview.
- ❑ Transcribe your notes as soon as you leave the interview.
- ❑ Be sure that you record the interviewee's full name (first and last) and title as well as the date of your interview.



EVALUATING INTERNET RESOURCES

Most print resources are reviewed for accuracy by editors, peer review, or library selection. On the other hand, information on the Internet rarely benefits from such reviews. As consumers of Internet information, you will need to evaluate appropriateness of a site. Below is a beginning guide for assessing Internet sites and information.

Evaluation of Web Documents	How to Interpret the Basics
<p>1. <u>Accuracy of Web Documents</u></p> <p>Who wrote the page and can you contact him or her?</p> <p>What is the purpose of the document and why was it produced?</p> <p>Is this person qualified to write this document?</p> <p>Has the information been edited?</p>	<p><u>Accuracy</u></p> <p>Make sure author provides e-mail or a contact address/phone number.</p> <p>Know the distinction between author and Webmaster.</p> <p>Make sure there are no typographical errors, misspellings, or grammatical errors.</p>
<p>2. <u>Authority of Web Documents</u></p> <p>Who published the document and is it separate from the Webmaster?</p> <p>Check the domain of the document. What institution publishes this document?</p> <p>Does the publisher list his or her qualifications?</p>	<p><u>Authority</u></p> <p>What professional or educational credentials are listed for the authors?</p> <p>Where is the document published?</p> <p>Check URL domain.</p>
<p>3. <u>Objectivity of Web Documents</u></p> <p>What goals/objectives does this page meet?</p> <p>How detailed is the information?</p> <p>What opinions (if any) are expressed by the author?</p>	<p><u>Objectivity</u></p> <p>Determine if page is a mask for advertising; if so, information might be biased.</p> <p>View any web page as you would an infomercial on television. Ask yourself why was this written and for whom?</p>

<p>4. <u>Currency of Web Documents</u></p> <p>When was it produced?</p> <p>When was it updated?</p> <p>How up-to-date are the links (if any)?</p>	<p><u>Currency</u></p> <p>How many dead links are on the page?</p> <p>Are the links current or updated regularly?</p> <p>Is the information on the page outdated?</p>
<p>5. <u>Coverage of the Web Documents</u></p> <p>Are the links (if any) evaluated and do they complement the document's theme?</p> <p>Is it all images or a balance of text and images?</p> <p>Is the information presented cited correctly?</p> <p>How does this information compare to information available at other sites?</p> <p>How does this information compare to print resources?</p>	<p><u>Coverage</u></p> <p>If the page required special software to view the information, how much are you missing if you don't have the software?</p> <p>Is it free or is there a fee to obtain the information?</p> <p>Is the information consistent with factual information from books and other print sources?</p>

From: Kapoun, Jim. "Teaching Undergrads WEB Evaluation: A Guide for Library Instruction." C&RL News (July/August 1998): 522-52.

SECTION TWO: ORGANIZING YOUR INFORMATION

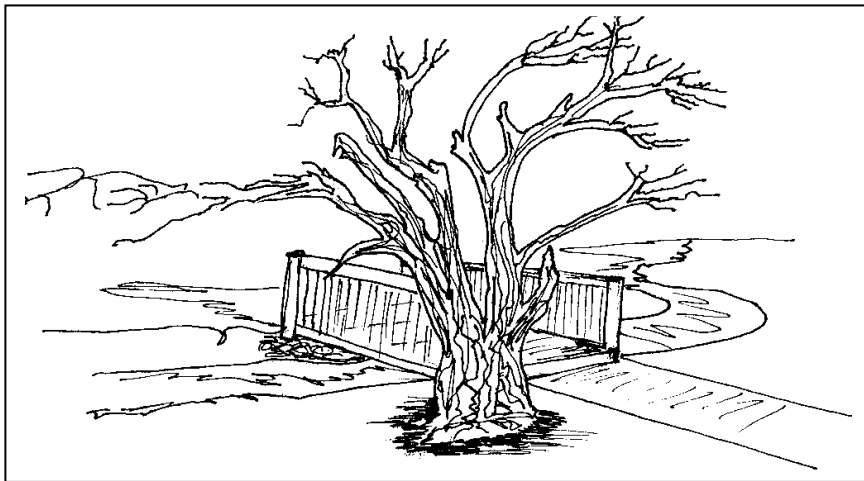
The prince rescues the maiden. Once upon a time. And they lived happily ever after....Wait. Something is definitely wrong here. The story is out of place.

All written work has an order, a flow of logic, a beginning, middle and an end. Organizing your thoughts and ideas into a coherent and interesting pattern is a vital step in the writing process. There are a variety of ways you can use to organize ideas. Listing, mapping, and outlining are just a few of the methods of putting thoughts together into a clear form. Whatever you are comfortable with, whatever aids in the creation of a logical, engaging, and consistent flow of words, let the content drive your decision-making, and make clarity a constant goal.

In this section, you will find four methods of organizing information:

- **Cause and Effect**
- **Compare and Contrast**
- **Chronology**
- **List and Example**

Included with these methods are key transitional words, graphic organizers and hints on how to keep your information organized and clear.



CAUSE AND EFFECT

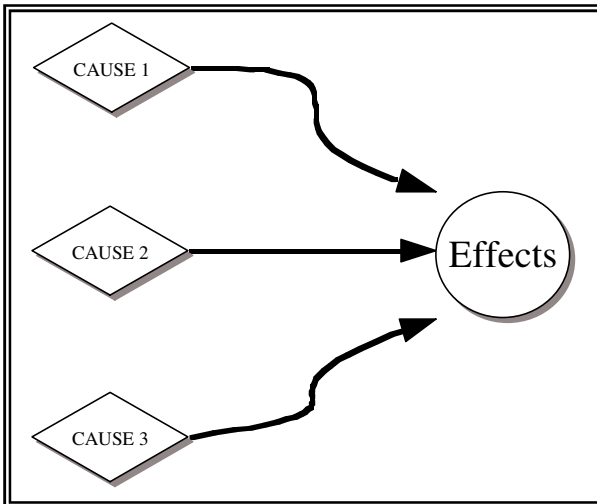
When to use

This method of organization is used when you want to explain or analyze the reason(s) for an action, event, or decision OR the effects or results of an action, event or decision.

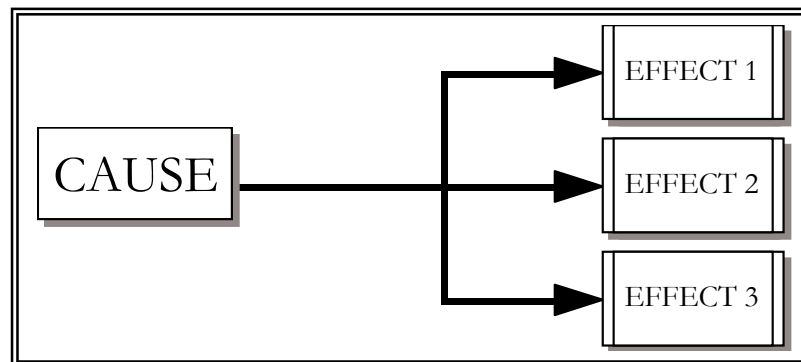
How to use

Distinguish between **cause** and **effect** by asking yourself, “Why did this happen?” (**cause**) and “What happened because of this?” (**effect**).

You may focus on the causes:



or the effects:



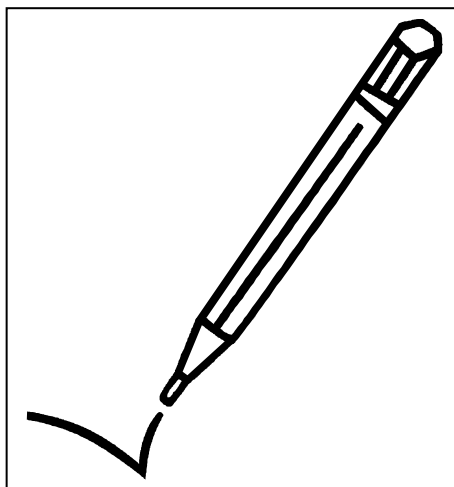
There are several ways to organize this kind of essay:

- **Chronological:** Arrange your details in the order in which the events occurred.
- **Order of importance:** Arrange your details from least to most important or vice versa.
- **Categorical:** Arrange your details by dividing the topic into parts or categories.

Signal Words

Cause and Effect	Degrees of Certainty	Levels of Importance
as a result	certainly	above all
Because	may	equally important
consequently	necessarily	finally
due to	perhaps	first
if...then	possibly	initially
leads to	probably	last
therefore	undoubtedly	primarily
Thus	unquestionably	second

Adapted from Carla J. Beachy's The Cause-Effect Essay. <http://www.howard.k12.md.us/mth/english_dept/adv-comp/eng_effect.html> (June 23, 2005).



COMPARE AND CONTRAST

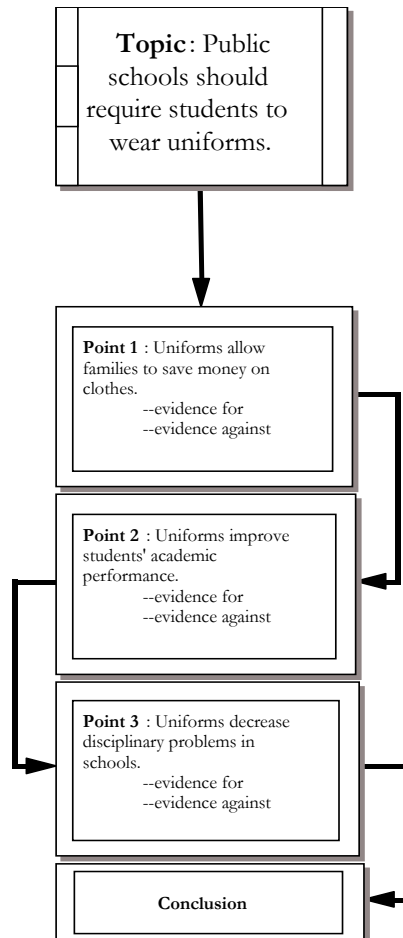
When to use

Use this to discuss the similarities and differences between two things, people, concepts, places, etc. Generally, this type of essay can be organized in either of two ways:

- The **opposing or “block-by-block” style**: This is most useful when the two things being discussed are like two sides of a coin.
- The **alternating style**: This is generally more useful in a lengthier paper or when you are discussing a more complicated topic. You still discuss your main points in the same order, as in the opposing style, but you write about the two things or ideas you are exploring each in a separate section.

How to use

- Opposing or “block-by-block” style



- Alternating style

Topic: Public schools should require students to wear uniforms.

Evidence AGAINST

Point 1: Evidence showing that uniforms do not allow families to save money on clothes.

Point 2: Evidence showing that uniforms do not improve students' academic performance.

Point 3: Evidence showing that uniforms do not decrease disciplinary problems in schools.

NOTE: You need to indicate that you are making a transition from one idea or "side" to another here.

Point 1: Evidence showing that uniforms allow families to save money on clothes.

Point 2: Evidence showing that uniforms improve students' academic performance.

Point 3: Evidence showing that uniforms decrease disciplinary problems in schools.

Evidence FOR

Conclusion

CHRONOLOGY

When to use

You use **chronology** when you describe events or the steps in a process in the order they occur in time.

When you write up the results of a lab experiment in science class, describe the events during the Salem Witch Trials for social studies or a childhood experience for English class, or e-mail directions for the shortest route to your house to a visitor, you will probably use **chronological** order. Even complex subjects, such as how AIDS developed or how the Soviet Union collapsed, are best understood when explained as a historical process. Chronological patterns may be used in **process essays** (which explain how to do something or how something works) as well as in **narration**.

How to use

There are several chronological patterns you can use:

- **Natural order** begins with the earliest event and moves to the latest event.
- **Reverse order** begins with the most recent event and moves backward through time.
- **Flashback order** begins with the recent past, moves to an earlier period in time and narrates the events of a story, usually in natural time order, before returning to the present.

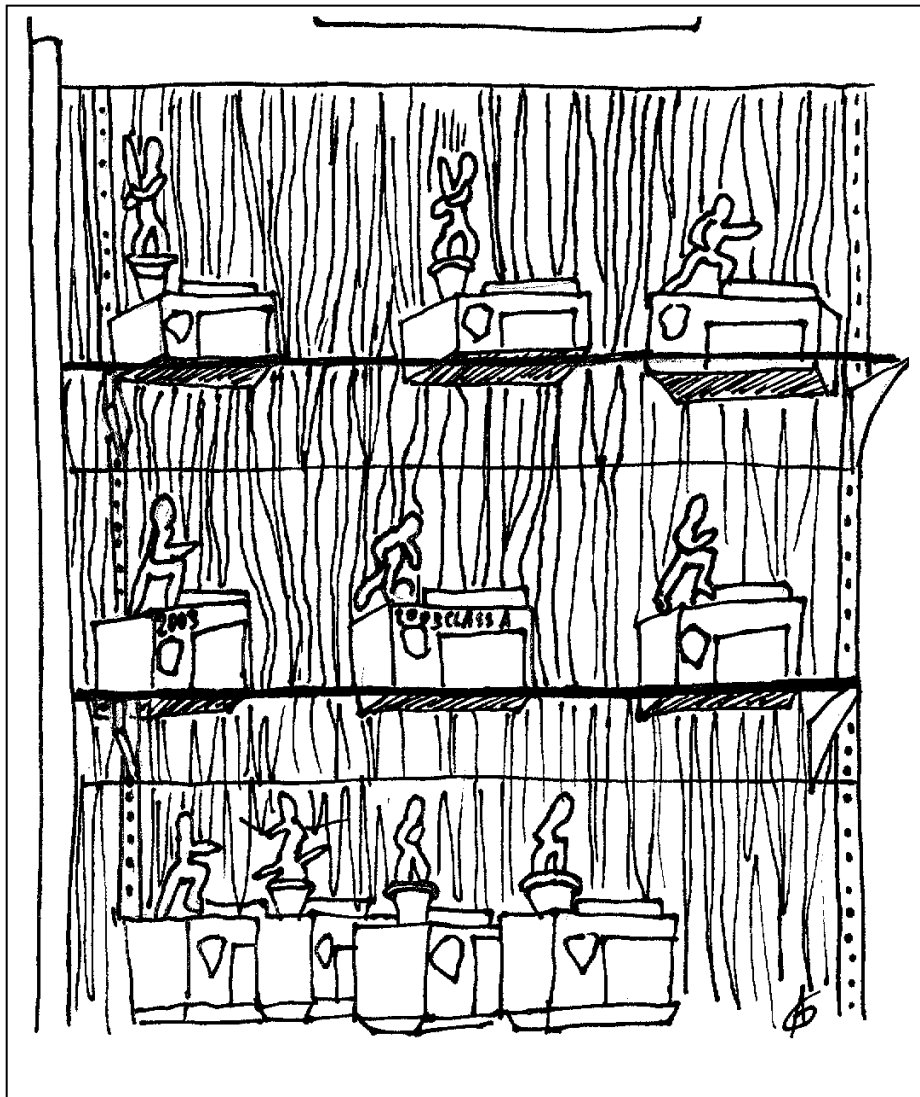
To keep readers from being confused, it is important to use paragraph breaks and transitional statements to signal shifts in time.

When using chronology, be sure you have a specific topic and that you have chosen the events or steps in a process carefully. Consider your audience. For instance, if you are describing how to set up a web page on a computer, you don't want to write at such a level as to insult someone's intelligence, but if your readers have little experience with computers, you will have to explain more details than you would for those who are more familiar with computers.

On the other hand, be selective in the events or steps you describe so that you keep your essay interesting. Imagine how tedious The Catcher in the Rye would be if J.D. Salinger had described every single detail of Holden's daily experiences in New York City (He presses the Down button to summon the elevator; he waits for it to arrive at his floor; gets into the elevator; he presses the button for the lobby; waits for the doors to close; etc.).

Signal Words:

First, second, etc.	finally	before
next	the following day	after
then	later	since



LIST AND EXAMPLE

When to use

This method of organization uses a series of examples or details to support an idea or prove a point.

These examples might include the following to make a point clearer or more interesting or convincing:

- facts
- events
- statistics
- people
- quotations
- anecdotes (brief stories)

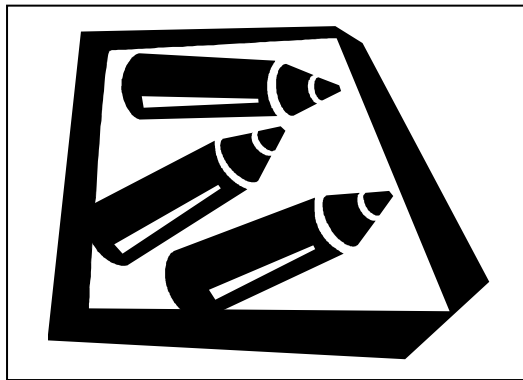
How to use

When you have your topic,

- a. List an abundance of examples, then mark the strongest ones.
- b. Check them to be sure they are relevant. Ask, “Do these examples relate directly to the point?”
- c. Next, ask, “Which of these examples is the most representative?” Use the strongest ones. If they lead to different or opposite conclusions, consider modifying the thesis to be consistent with the new evidence. Make every example work in favor of the purpose, not against it.
- d. Although illustrations can be organized in either time or space order, most often, examples are organized in order of importance with the one carrying the most emphasis placed last.
- e. Organize the examples in the way that will most help further the point. Some possibilities:
 - least to most controversial
 - simplest to most difficult
 - least extreme to most extreme
 - least to most important.

Signal Words

For instance	A case in point is
Another instance of	Here are a few examples
For example	Some instances
Another example of	One such in particular
To illustrate	Yet another



SECTION THREE: DOCUMENTATION

THE WORKS CITED LIST

Your Last Word in Research

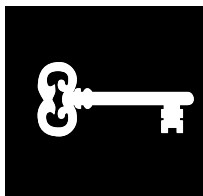
The works cited list contains an alphabetical list of all the sources you have **referred to** (“cited”) in your paper. **It is not the same as a bibliography**, which includes works you may have read or which you would recommend for additional reading but to which you do not actually refer in your text. Your works cited list appears on a separate page or pages at the end of your paper.

Here’s a handy checklist for the formatting of your works cited list:



- ❑ Center the words Works Cited at the top of the page.
- ❑ Arrange the entries alphabetically by the first word (except “the,” “a,” or “an”).
- ❑ Use hanging indentation.
- ❑ Never number the items in your works cited list.
- ❑ Double space between entries, single space within the entry.
- ❑ Capitalize all the major words in the title except “a,” “an,” or “the” or prepositions unless they are the first words of titles.
- ❑ If there is more than one work by the same author in your works cited list, use a line to indicate the same name.
- ❑ Order multiple works by the same author alphabetically by their titles.
- ❑ Place a period the end of each entry.

Books



Basic Format:

Last name, First name. *Title of Book*. City of publication: Publisher, most recent date of publication. Print.

- **No Author**

The New Atlas of Australia. New York: Kangaroo, 1987. Print.

- **One Author**

Ozick, Cynthia. *Heir to the Glimmering World*. Boston: Houghton Mifflin, 2004. Print.

- **Two or Three Authors**

Caldwell, Ian and Dustin Thomason. *The Rule of Four*. New York: Dial Press, 2004. Print.

Bridges, S. J., Eve Taylor, and John Roth. *American Politics*. Chicago: Random House, 2008. Print.

- **More Than Three Authors**

Case, Philip, et al. *American Cities*. Boston: Little, 1989. Print.

- **Organization As Author**

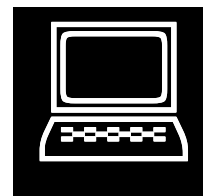
New York Agency for Boys. *How to Successfully Run a Paper Route*. Rochester: New York Agency for Boys, 1990. Print.

- **Multiple Works by Same Author**

Dwyer, Dana. *Today's Schools*. New York: McGraw, 1990. Print.

_____. *The Total Story*. New York: McGraw, 1988. Print.

If there is more than one work by the same author in your works cited list, use the author's name only for the first entry. For subsequent entries, use the underline key to create a line the length of the author's name as shown in the previous entry, and follow it with a period.



- **Multivolume Work (and you are using all of them)**

Goode, Robert. *The Collected Aesop's Fables*, 2 vols. New York: Simon, 1967. Print.

• **Multivolume Work (and you are only using one of them)**

Churchill, Winston S. *A History of the English-Speaking Peoples*. Vol. 4. New York: Dodd, 1966. Print.

• **Editor or Editors**

Harris, Sherry S., ed. *1986-1987 Accredited Institutions of Post-Secondary Education*. Washington, D.C.: American, 1987. Print.

Lenns, Jeremy and Erin Houser, eds. *Stuff About Children is Difficult*. Boston: Little, 1978. Print.

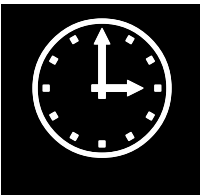
• **Author with an Editor(s)**

Shakespeare, William. *The Tragicall Historie of Hamlet, Prince of Denmark*. Eds. Graham Holderness and Bryan Loughrey. New York: Harvester Wheatsheaf, 1992. Print.

• **Foreward or Afterword**

McWilliams, Carey. Foreword. *The Enemy Among Us: A Story of Witch-hunting in the McCarthy Era*. By Frank Rowe. Sacramento: Cougar, 1980: vii-ix. Print.

Morse, Joann. Afterword. *Pride and Prejudice*. By Jane Austen. New York: Signet, 1980: 327-332. Print.



Be sure when you are using a resource to copy down all of the information you will need to create the full citation. Attempting to find the date of publication without the text is often frustrating.

• **Books Missing Information**

Dickens, Charles. *Our Mutual Friend*. London: Odhams, n.d. Print.

Sendak, Maurice. *Where the Wild Things Are*. New York: n.p., 1969. Print.

- **Encyclopedia Article**

Faust, Ernest Carroll. "Parasitology." *Encyclopaedia Britannica*. 2004 ed. Print.

"Geology." *World Scope Encyclopedia*. 2006 ed. Print.

- **Dictionary**

"Gourmand." *Webster's New World Dictionary of the American Language*. 2nd ed. 1982. Print.

"Taste." Def. 4b. *Oxford English Dictionary*. 2nd ed. 1989. Print.

Always use common sense when compiling your works cited list. Think to yourself, "Can someone find this information based on my citation?" For example, the definition of gourmand in the *Webster's New World Dictionary* is relatively short. "Taste" in the *Oxford English Dictionary*, however, is several pages long. Therefore, the additional piece of information (Def. 4b) is needed. The page numbers are unnecessary since the entries are arranged in alphabetical order.

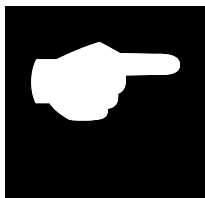


- **One Story From a Collection With Editor**

O'Nan, Stewart. "Twenty Burgers." *Writers Harvest Three: A Collection of New Fiction*. Ed. Tobias Wolff. New York: Delta Books, 1999: 227-251. Print.

- **Collection of Poetry or Short Stories**

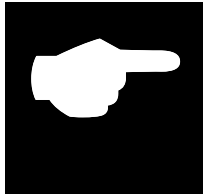
Kaminsky, Ilya. *Dancing in Odessa*. Dorset, Vermont: Tupelo Press, 2004. Print.



If there might be confusion about the place of publication, include the state as well. In the example above, we've added Vermont to make the place of publication easier to identify. Use your common sense.
Note: If more than one city of publication is provided, use the first city listed.

• **Opposing Viewpoints**

Boot, Max. "Activist Judges Undermine Democracy." *Out of Order: Arrogance, Corruption, and Incompetence on the Bench*. New York: Basic Books, 1998. Rpt. in *Opposing Viewpoints: Legal Systems*. San Diego: Greenhaven, 2003: 40-48. Print.



When an article has been reprinted in an anthology or collection, use a double citation. Provide a citation for the original publication information followed by "Rpt. in" (reprinted in) and the citation for the source you found it in.

• **Norton Critical Edition**

Conrad, Joseph. *Heart of Darkness*. 3rd ed. Ed. Robert Kimbrough. Norton Critical Edition. New York: Norton, 1988. Print.

• **Essay Within a Norton Critical Edition**

Achebe, Chinua. "An Image of Africa: Racism in Conrad's *Heart of Darkness*." *Massachusetts Review*. 18 (1977): 782-794. Rpt. in Conrad, Joseph. *Heart of Darkness*. 3rd ed. Ed. Robert Kimbrough. Norton Critical Edition. New York: Norton, 1988: 251-262. Print.

• **Pro/Con**

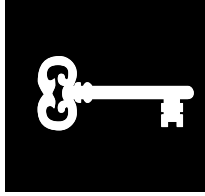
De Beauvoir, Simone. "Are Women Still the Second Sex?: Yes." *The Second Sex*. Trans. H.M. Parshley. New York: Knopf, 1952. Rpt. in *Individual and Society. Pro/Con*. Vol. 1. Danbury: Grolier, 2002: 38-41. Print.

• **Contemporary Literary Criticism**

Marcus, Steven. "American Psycho." *The New York Times Book Review*. 8 October 1995, 13. Rpt. in *CLC 108*. Detroit: Gale, 1998: 395. Print.

Wilding, Michael. "Bye Bye Jack. See You Soon." *Stand*. 16 (1975): 65-66. Rpt. in *CLC 5*. Detroit: Gale, 1976: 215. Print.

Magazines And Newspapers



Basic Format:

Last name, First name. "Article Title."
Magazine/Newspaper Title Date of
publication: page number. Print.

- **Weekly Magazine with Author**

Alexander, Charles P. "The True King of Pop." *Time* 29 August 1994: 79. Print.

- **Monthly Magazine with Author**

Pipho, Chris. "Sorting Out the Data on Adult Literacy." *Phi Delta Kappan* May 1988: 628-629. Print.

- **Article with No Author Specified**

"Ameritech Plans End-to-End ATM Network." *Telecommunications* May 1993: 16+. Print.

- **Newspaper**

Dates, Kristie. "Rape on the College Campus." *Washington Post* 10 June 1990: A1+. Print.

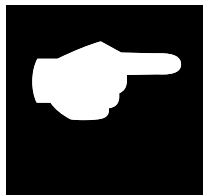
"Animals Let Off the Land." *The Wall Street Journal* 2 June 1992: sec. 1:3. Print.

- **Editorial in a Newspaper**

"All the Help for Nothing." Editorial. *The Miami Herald* 29 June 1990: B12. Print.

- **Letter to the Editor**

Gilbert, Richard. Letter. *The Nation* 13 January 1987: 340. Print.



Many magazines and newspapers now use what is called the "down style" in titles and headlines. This means that only the first word is capitalized. However, when you put the title in your works cited list, you must capitalize all the major words in the title except "a," "an," or "the" or prepositions unless they are the first words of titles.

Other Print Resources

- **Government Publication**

United States Department of Education. *Speed Reading in the Schools*. Washington: GPO, 1990. Print.

- **Pamphlet**

March of Dimes Mothers March. *You Took an Important Step in the Fight to Save America's Babies by Becoming a March of Dimes Mothers March Volunteer!* White Plains, N.Y.: March of Dimes Mothers March, n.d. Print.

- **Personal Letter**

Litthammer, Hans. Letter to the author. 13 October 1992. Print.

- **Cartoon**

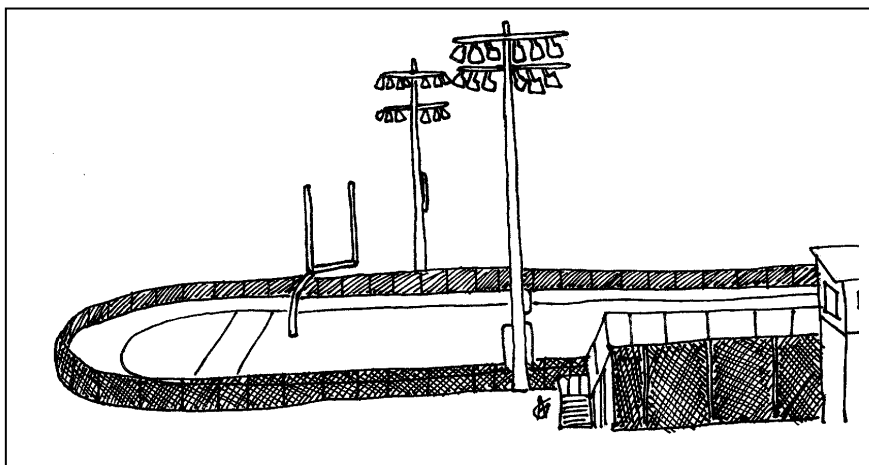
Trudeau, Gary. "Doonesbury." Cartoon. *Orlando Sentinel* 19 June 1978: D6. Print.

- **The Bible (Specific Editions)**

The New Oxford Annotated Bible. New York: Oxford University Press, 1994. Print.

- **Advertisement in a Magazine**

Lufthansa. Advertisement. *Time* 20 November 2000: 151. Print.



Other Sources

• Court Cases

Engel v. Vitale. 468 US 421. Supreme Court of the US. 1962. *law.cornell.edu*. Cornell University Law School, n.d. Web. 29 August 2005.

• Lecture

Gilbert, Richard. "How Much Do We Deserve?" Unitarian Universalist Association. Rochester, New York. 23 March 2009. Address.

• Personal Interview

Miller, Susan. Personal Interview. 17 July 1997.

• Film

North by Northwest. Dir. Alfred Hitchcock. Perf. Cary Grant and Eva Marie Saint. MGM, 1959. Film.

• CD

Talking Heads. Liner Notes. *Stop Making Sense: Special New Edition*. Sire, 1999. CD.

Charest, Ben. "Belleville Rendez-vous (French version) by -M-." *The Triplets of Belleville*. Higher Octave, 2003. CD.

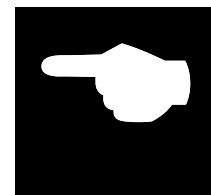
• Television Program

"Susan Grows Up." *The American Experience*. Narr. David Niven. PBS. WXXI, Rochester, New York. 5 October 1990. Television.

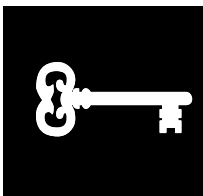
• Musical Score

Bernstein, Leonard. *Candide Suite*. Adapted by Clare Grundman. New York: Jalni Publications, 1993. Print.

- | |
|---|
| <ul style="list-style-type: none">• Italicize titles of full-length works (e.g. books, magazines, newspapers, CDs, films, television series, and others). When such titles are handwritten, they should be underlined.• Put quotation marks around titles of shorter works, such as songs, poems, essays, short stories, magazine and newspaper articles, and episodes in a television series. |
|---|



Electronic Resources



Basic Format:

Last name, First name. "Document title." *Title of the overall web site*. Publisher or sponsor of the site, date. Web.
Date of access.

• E-Mail

Getman, Charles W. "Re: City Curfews." Message to Christopher Julian. 19 June 2009. E-mail.

• Websites

Harris, Robert. "A Glossary of Literary Terms and a Handbook of Rhetorical Devices." *virtualsalt.com*. VirtualSalt, 11 October 2008. Web. 2 July 2009.

The International Byron Society. "Timeline." *internationalbyronsociety.org*. The International Byron Society, 2009. Web. 8 August 2009.

"The Man." *rabbie-burns.com*. The Bard, n.d. Web. 9 September 2009.



- Authors of websites include compilers, editors, translators, organizations, and others. If no author is provided, begin your citation with the title.
- If no publisher or sponsor of the site is available, use n.p.
- If no date is available, use n.d.

• Online Magazine

O'Hehir, Andrew. "The Myth of Media Violence." *salon.com*. Salon, 17 March 2005. Web. 5 April 2008.

• Online Newspaper

Wyatt, Edward. "For 'Code' Author, 24 Months in a Circus." *New York Times*. New York Times, 21 March 2005. Web. 21 March 2005.

• Newsbank Newsfile

Gardiner, Andy. "Hazing Scandal Rips Apart Town, School; University of Vermont Still Has Scars." *USA Today*. 5 February 2001: C1. *newsbank.com*. Web. 11 June 2001.

Online Databases

- **Social Issues Resources Series (SIRS)**

Pope, Stephen J. "Same Sex Marriage: Threat or Aspiration?" *America*. 6 December 2004: 11-16. *SIRS Knowledge Source*. Web. 22 March 2005.

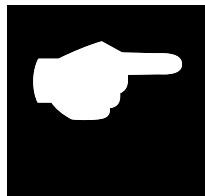
- **SIRS Government Reporter**

Regini, Lisa A. "The Supreme Court Revisits Miranda." *FBI Law Enforcement Bulletin*. March 2000: 27-32. *SIRS Government Reporter*. Web. 22 March 2005.

- **Proquest**

Kurtz, Stanley. "Push-pull." *National Review*. 5 March 2007: 32-34. *Proquest*. Web. 11 June 2009.

"Congress as Umpire on Steroids." Editorial. *Christian Science Monitor*. 16 March 2008: 8. *Proquest*. Web. 22 March 2008.



Look carefully at on-line databases. For example, web presentations of periodicals may include enhancements such as hyper-textual links, sound recordings, and film clips that are not present in their print counterpart.

- **Facts On File**

"Arctic National Wildlife Reserve." *Issues and Controversies*. 23 May 2006. *Facts on File*. Web. 11 June 2006.

"Kyoto Protocol Takes Effect." *World News Digest*. 17 February 2005. *Facts on File*. 22 March 2005.

"Einstein's 'Miracle Year.'" *Today's Science*. March 2005. *Facts on File*. Web. 22 March 2005.

- **EBSCO Host Master File Select**

Williams, Rachael. "Gene Tests Served up to Tell Fine Foods from Fakes." *Nature*. 17 March 2006: 262. *EBSCO*. Web. 22 March 2006.

- **Encyclopaedia Britannica**

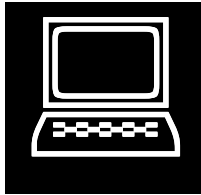
"Crick, Francis Harry Compton." *Encyclopaedia Britannica Online*. Encyclopaedia Britannica, 2008. Web. 22 March 2008.

- **Newsbank Infoweb**

Davia, Joy. "Medicaid Reformers Detail Plan." *Rochester (NY) Democrat and Chronicle*. 15 March 2005: A1+. *newsbank.com*. Web. 13 May 2009.

- **Opposing Viewpoints Online**

Scott, Michael. "America Must Take Stronger Measures to Halt Illegal Immigration." *The Social Contract*. Fall 2000. Rpt. in *Opposing Viewpoints: Illegal Immigration*. Ed. William Dudley. St. Paul, Minn.: Greenhaven Press, 2002. *Opposing Viewpoints*. Web. 26 January 2007.



- Don't assume that the documentation format automatically provided by some computer programs is the same documentation format required by your school.
- When you enter college, documentation requirements may vary within the college from department to department. This is why it is important to learn how to use a research handbook.

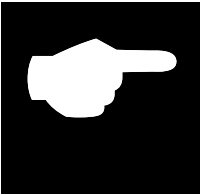
Works Cited

- Achebe, Chinua. "An Image of Africa: Racism in Conrad's *Heart of Darkness*." *Massachusetts Review*. 18 (1977): 782-794. Rpt. in Conrad, Joseph. *Heart of Darkness*. 3rd ed. Ed. Robert Kimbrough. Norton Critical Edition. New York: Norton, 1988: 251-262. Print.
- "Ameritech Plans End-to-End ATM Network." *Telecommunications* May 1993: 16+. Print.
- British Broadcasting Corporation. "The Readiness is All—The Filming of *Hamlet*." *bbc.co.uk*. British Broadcasting Corporation, 1990. Web. 19 March 2009.
- Case, Philip, et al. *American Cities*. Boston: Little, 1989. Print.
- Churchill, Winston S. *A History of the English-Speaking Peoples*. Vol. 4. New York: Dodd, 1966. Print.
- "Congress as Umpire on Steroids." Editorial. *Christian Science Monitor*. 16 March 2005: 8. *Proquest*. Web. 22 March 2005.
- Dickens, Charles. *Our Mutual Friend*. London: Odhams, n.d. Print.
- Dwyer, Dana. *Today's Schools*. New York: McGraw, 1990. Print.
- _____. *The Total Story*. New York: McGraw, 1988. Print.
- Getman, Charles W. "Re: City Curfews." Message to Christopher Julian. 19 June 2009. E-mail.
- Kaminsky, Ilya. "A Toast." *Dancing in Odessa*. Dorset, Vermont: Tupelo Press, 2004: 27. Print.
- The New Atlas of Australia*. New York: Kangaroo, 1987. Print.
- North by Northwest*. Dir. Alfred Hitchcock. Perf. Cary Grant and Eva Marie Saint. MGM, 1959. Film.
- Szymanski, Michael. "How Free Are the Mentally Ill?" *Everyday Law*. January 1989: 22-26. Rpt. in *Social Issues Resource Series: Mental Health*, Vol. 4. Boca Raton: Social Issues Resource Series, 1994: 29-30. Print.

IN-TEXT CITATION

Showing your research in your writing

Knowing how to document your evidence is as simple as providing enough information in parentheses to allow your reader to find your source in the works cited list. Think of it as a shortcut to the more complete list at the end of your paper. There are three main issues to think about when you are citing your sources inside your essay.



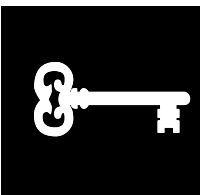
Questions to ask yourself:

1. How many sources am I using?
2. Did I refer to the author and/or title in the sentence (called a signal phrase)?
3. Am I using multiple works by the same author?

One Work by One Author

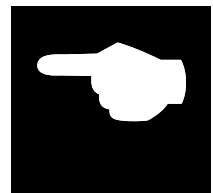
The whole class is reading and analyzing the same literary work. You are all given copies of The Adventures of Huckleberry Finn, and you have to describe the tensions between the river and the shore. You know that you need to quote the book in order to defend your thesis. But what do you do?

Give the page number of a specific reference (paraphrase or quotation) in parentheses, **being sure the work you are referring to is clearly identified in the text of your essay**. Place this parenthetical citation at the end of the reference, and put your period after the parentheses, as if the citation were just another word in the sentence.



In Huck's description of his father, he uses the color white in an ironic manner: "There weren't no color in his face where his face showed; it was white; not like another man's white, but a white to make a body sick ..." (19).

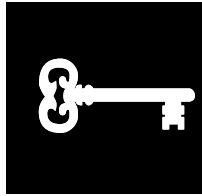
You don't need to include the author in the in-text citation because you are only using one text



Multiple Works by Different Authors

Now you're comparing the use of fire as a metaphor in three different novels written by three different authors. If you only use the page number, it could get a little confusing.

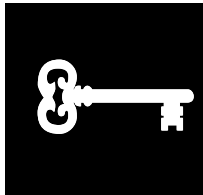
This time give the **last name** of the author and the **page number** for each citation. There is no need to give the title of the work because your works cited list is arranged by author.



Both protagonists know that pride is the quality that makes the difference between happiness and failure. Grandfather's belief that he must stand up for himself (de Pereda 24) is exactly like Granny's saying, "Just people [at her home] is what I tend to consider"(Bambara 136).

Multiple Works by the Same Author

If you are referring to more than one work by the same author, you must use a significant word from the title in each citation to distinguish between them.

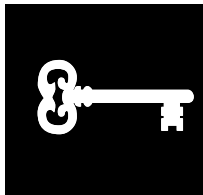


Conrad's description of the gulf as "unknown to trade, to travel, almost to geography" (Secret 182) is similar to his description of the river as "one of the dark places of the earth" (Heart 6).

NOTE: The two texts cited in the above example are The Secret Sharer and Heart of Darkness.

Works without an Author

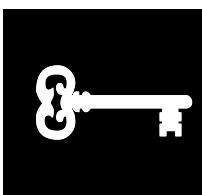
If you are using a text that doesn't have an attributed author, use a shortened version of the title. For example, if you are quoting an editorial from the online version of The New York Times entitled "Life in the Bottom 80 percent," your in-text citation will look like this:



Despite the economic gains of the past few years, the "census report showed that income inequality was near all-time highs in 2004, with 50.1 percent of income going to the top 20 percent of households" ("Life" n.pag.).

SIGNAL PHRASE

Sometimes in your writing, you refer to the author whose material you are citing. Besides making it easier to read, this also cuts down on the length of your parenthetical citations. So, when the author's name is used in a signal phrase, just use the page number in the citation.



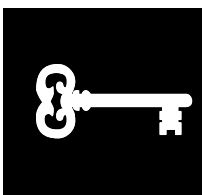
One author with signal phrase

Lipske explains the appeal of carnivorous plants by describing them as “slightly creepy” (50-51).



Two authors with signal phrase

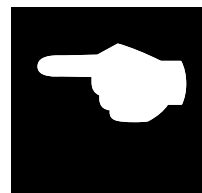
Cass and Birnbaum note that a large number of colleges in America maintain religious affiliations (xxiii).



Personal interview

Dr. Peter Knapp, principal of Brighton High School, believes that a dress code “would have to have Board of Education approval.”

For an interview that you personally conduct, you do not need parenthetical citation. Instead, as in a signal phrase, name the person in your text, and include his/her title to indicate authority. Be sure, however, to include this interview in your works cited list.



HANDLING QUOTATIONS

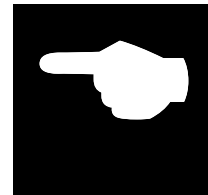
It's important to use quotations in your writing. It helps add validity and authority to your ideas. It is also important to punctuate and format them accurately as well. Here's some advice on how to do it:

End quotation marks follow the last word, not the parentheses. Punctuation at the end of a quote that ends your sentence should come after the parenthetical citation.

Quote at the end of a sentence

As Thoreau said in Walden, "Simplify, simplify" (34).

If the quote ends with a question mark or an exclamation point, put it inside the quotes. Be sure to put a period after the citation.



"Or is injustice, once suffered, a mirror universe, with laws of logic and principals reason opposite of civilizations?" (Doctorow 311).

Quote in middle of the sentence

E.M. Forster often places characters in "a muddle" (89); they need to find a way out of their confusion.

Quoting Verse (including most of Shakespeare)

Robert Frost's most famous lines are probably at the end of "Stopping by Woods on a Snowy Evening": "And miles to go before I sleep,/ And miles to go before I sleep" (15-16).

Hamlet's state of mind is clear when he says, "How weary, stale, flat an unprofitable,/ Seem to me all the uses of this world!" (1.2.133-134).



Older editions of verse drama are sometimes numbered entirely with Roman numerals: the capital Roman numeral refers to the act, the lower case Roman numeral refers to the scene, and the Arabic numerals refer to the specific lines quoted. Thus, the lines quoted from Hamlet in the previous example might be cited as (I.ii.133-134).

Using Ellipses

If you omit any part of a quotation, use ellipses (which is shown by three dots: ...) to show that you have omitted something. Be sure that you do not change the author's meaning, and be sure that the quotation still makes sense—especially when you insert it into the context of your sentence.

You may need to adjust your wording to make the quotation fit within your sentence grammatically, whether you are making use of ellipses or not. Insert the ellipses whenever you omit words from the quotation. If the quotation comes at the end of your sentence, place the period after the parenthetical citation. When the quoted material is only a brief phrase, it is not necessary to add ellipses at either end.



“Blooming... the bogs are among the richest plant communities anywhere...” (Lipske 50).

Lipske describes these carnivorous plants as “slightly creepy” (50-51).

DISPLAY QUOTE

If the direct quotation is four or fewer lines long as written out in your text, just include the quotation in your text and put the parenthetical citation at the end of the quotation. If in incorporating a quotation within your text, the quoted material will take up MORE THAN FOUR lines, set it up as a display quote.

A display quote should be indented one inch from the left margins, should be single-spaced, and should not include quotation marks since its appearance shows it is a quote. Do not change the right margin.

Prose

The power of Hollywood to shape our lives is understated. The government,

however, has often looked to movies to change public perception. In fact,

the Pentagon last week revealed that it is spending money to train scientists how to write screenplays for thrillers related to their specialties. Why? Because the status of science has sunk so low that the government needs these disciplines to become sexy again among students or the brain drain will threaten national security (Alter 27).

Verse

Hamlet's state of mind is clear in his first soliloquy:

How weary, stale, flat and unprofitable,
Seem to me all the uses of this world!
Fie on't! ah fie! 'tis an unweeded garden
That grows to seed; things rank and gross in nature
Possess it merely (1.2.133-137).



In a display quote, slashes are not used since you are quoting the lines exactly as they appear on the page in the source, and the line divisions are visible.

Quoting Dialogue from Drama

LEAR: I will die bravely, like a smug bridegroom.
What! I will be jovial. Come, come;
I am a king, My master, know you that?
GENT.: You are a royal one, and we obey you (4.6.193-196).

Since a play or film is made up almost entirely of dialogue, the speeches are not shown with quotation marks in the play's text. If you use a display quote, you will not need to use quotation marks. When you quote lines from drama involving more than one character or extending beyond four lines in your text, put it in a display quote. Be sure to identify the speakers.



Quote with Interpolation

If you feel that information in a quote needs to be clarified, insert the clarification within brackets. This is called interpolation.

“As in all post-war periods, the major political issue [post-War of 1812] was that of finance” (Churchill 4: 131).

“Inwardly, [Okonkwo] was repentant. But he was not the man to go about telling his neighbor that he was in error” (Achebe 31)

ASSEMBLING A RESEARCH PAPER

The parts of a research paper must be arranged according to the instructions below.

TITLE PAGE

- Center your title two inches down from the top of the page.
- Write your title all in capital letters.
- Do not underline or quote your title.
- Place your name in the center of the page.
- Capitalize only the first letters of your name.
- Place the teacher's name, the name of the course, and the date the assignment is due, all centered under one another, ending one inch above the bottom of the page.

<p>ARCHETYPAL ELEMENTS IN "LITTLE HERR FRIEDMANN"</p> <p>by Itiya Hanau</p> <p>Mrs. Vacanti Myth and Modern Man December 3, 2000</p>
--

TEXT

First page

- Place your title, all in capital letters, two inches down from the top of the page.
- Skip four double-spaced lines and begin your text.
- Be sure to indent your paragraphs one tab (about one-half inch).

- Leave a one-inch margin on both sides of the page and on the bottom of the page.
- Double-space, or skip lines.
- Write on one side of the page only.
- Don't number the first page.

ARCHETYPAL ELEMENTS IN "LITTLE HERR FRIEDEMANN"

Thomas Mann uses many familiar archetypes in his short story "Little Herr Friedemann" from the book *The World of the Story: Selected Stories in English*. These archetypes are the same ones discussed by Sigmund Freud in his essay "The Theme of the Electra Complex." In Mann's story we see examples of the feminine figure, earth mother, and return to the womb archetypes in Herr Friedemann and the woman around him. Mann uses these archetypes as a way of characterizing the roles of each person in the story to give the reader a better understanding of the characters.

Mann begins the story with the words "It was the night" (Mann 122). "Immediately" the reader's attention is directed to the initial archetype often symbolized by a night. Herr Friedemann is the only one the wrong thing. The woman is immediately blamed, and by blaming the woman's behavior, Mann reinforces a theme of gender. It was her fault, the woman who is supposed to be good and kind. This is an interesting beginning to give the reader the idea from the beginning that something is definitely wrong with the woman. Once after mentioning "after the first paragraph" does the reader learn exactly what is the fault. Little Herr Friedemann is a child who is blamed by the woman who is supposed to be good and kind. This is a very interesting beginning to give the reader the idea from the beginning that something is definitely wrong with the woman.

Little Herr Friedemann's fall, Mann describes how Little Herr Friedemann's mother "had" "that evening" suffered a "stunning blow" (Mann 122). "She had been punished" (Mann 122). "And now she was too weak to restrain any more than indignantly" (Mann 122). "Friedemann"

Subsequent pages

- Leave a one-inch margin at the top, the bottom and both sides of all pages of text after the first page.
- Place page numbers, beginning with page two, in the top right hand corner of the page or in the center of the top of the page. Just use the Arabic number. Do not write the word "page" or spell out the number.

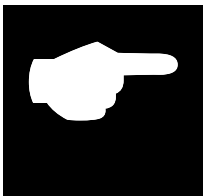
WORKS CITED PAGE

- Center the words Works Cited one inch from the top of the page.
- Follow the instructions and models for works cited pages found in this handbook. (See pages 20-31 .)

SECTION FOUR: WRITING ADVICE

Throughout your tenure at Brighton High School, you will be asked to complete a wide variety of writing assignments across the curriculum. In this section you will find definitions for common writing terms, advice on essay writing applicable to the vast majority of writing assignments, and tips for in-class essay writing, extended assignments, and the SAT essay. This section can guide you in any writing you do, as good writing is not just expected in the English class but is expected in everything you turn in.

BASICS FOR WRITERS



Three basic questions for any writer are:

What is my **subject**?

What is my **purpose**?

Who is my **audience**?

The **subject** is generally a limited topic selected by the writer or determined by a question. The **purpose** is the aim of the writing: to inform, to explain, to define, to analyze, to present research findings, to express personal thoughts and feelings, to narrate personal experience, to create (stories, poems, plays, songs, etc.). The **audience** is the intended reader of the work. The writer's audience determines the language the writer will use (formal, informal, satirical, humorous, etc.).

Most academic writing falls under a general category called **expository writing**. Expository writing includes writing to explain, writing to define, critical analysis, and research writing. Expository writing turns into **persuasive writing** when the writer uses information, explanation, definition, analysis, and/or research to take a position on a topic and convince the audience of something about that topic.

Essay Talk

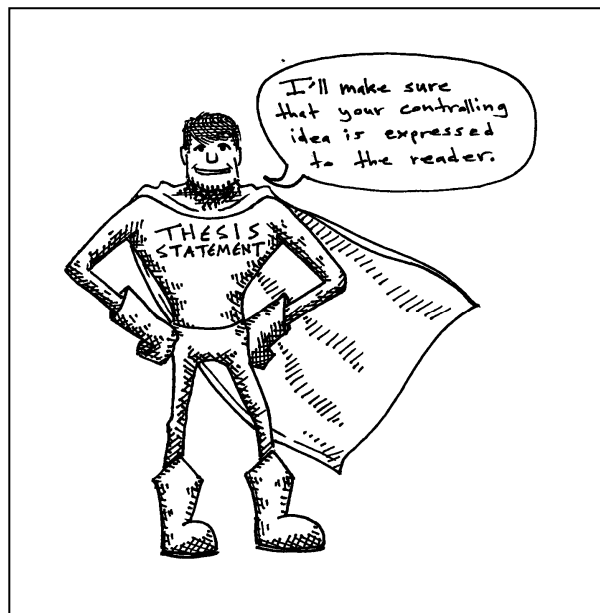
Essays (or compositions) are composed of a series of **paragraphs**. Paragraphs, especially those that stand alone, usually are organized around one main idea. The **main idea** is often expressed in a single sentence, the **topic sentence**, which often appears in the first or second sentence of the paragraph. **Supporting details** clarify the main idea. The kinds of details depend on the subject. In expository writing, the writer may use facts or statistics, examples, or an anecdote.

A paragraph should have **unity**. Unity is created when all the sentences support the main idea, whether the main idea is stated in a topic sentence or is implied. A paragraph has **coherence** when the ideas are clearly connected and arranged in an order that makes sense to the audience (e.g., spatial order, order of importance, chronological order). Similarly, an essay has unity and coherence when the paragraphs are linked in a logical, clear manner.

The Thesis Statement

The thesis statement gives the essay's main, or unifying, idea about a topic. A thesis statement is usually a sentence or two in the first paragraph (the introduction) that announces the limited topic and suggests the direction of the essay's content. Some thesis statements simply identify the topic:

Californians are facing a water shortage resulting from several years of drought.





The term controlling idea is used side by side with thesis statement in preparation for the State Regents' exam.

Most thesis statements identify the main idea that the writer is actually trying to prove to the reader:

Facing a possible fifth year of sustained drought, communities along the California coast are looking to desalinated ocean or bay water as a way to quench their thirst and water their lawns.

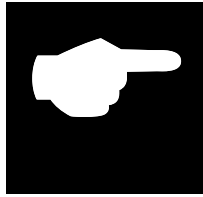
Essay Shape And Length

Along with the **introduction**, which catches the reader's interest, sets the tone, and presents the thesis statement, the **body** of an essay follows the same basic rules of development as writing a paragraph: supporting details, unity, coherence. The **conclusion** leaves the audience with a final impression and a sense of completion.

The length of the introduction and conclusion of a typical student essay is considerably shorter than each of the body paragraphs. If the essay length runs between 2-6 double-spaced typewritten pages, an effective introduction can be 3-5 sentences. The same is true for the conclusion. In longer papers, the introduction may need to be expanded depending on the paper's topic.

(Some information adapted from The Elements of Writing)

6 + 1 TRAITS OF WRITING



The 6+1 Traits of Writing is a tool for both students and teachers of all subject areas. Whether you are composing an essay for social studies, a lab report for science, or a short story for English, applying 6+1 can help you create a quality piece of writing.

IDEAS

1

- the content and meaning of what you are writing; your focus
- the main ideas and the details; the way you develop your thoughts
- your understanding of a topic

ORGANIZATION

2

- ideas presented in a logical order
- makes sense to the reader
- the order, the structure
- ideas and evidence connected by good transitions

VOICE

3

- the point of view and tone of your writing
- awareness and respect for your reader
- the way you make your writing interesting to read

WORD CHOICE

4

- appropriate use of vocabulary
- use of precise, varied, descriptive, and natural language
- active and specific verbs

SENTENCE FLUENCY

5

- sentences flow smoothly; easy to read
- well-constructed sentences varying in length and design
- beginnings of sentences vary
- creative and purposeful sentences

CONVENTIONS

6

- correct paragraphing, spelling, capitalization, and punctuation
- command of grammar and usage

PRESENTATION

+

1

- final document neatly prepared and professional in appearance
- legible handwriting
- appropriate use of fonts and font sizes
- correct spacing, margins, page numbering
- appropriate use of illustrations, charts, graphs, and other visual aids



IN-CLASS ESSAYS/ESSAY TESTS

Most writing assignments allow you to work through the process of reading, thinking, writing, and revising over the course of days, weeks, even months. Yet, in many situations, both in school and in the career world, you are required to read, think, write, and revise within a required amount of time. You will need to show how quickly and clearly you can write on a given topic. Here are some tips to help you prepare for essay tests and lessen some of the anxiety that often comes when required to write on demand:

Practice: Try to anticipate some of the questions that could appear on the test, and practice writing essay responses as part of your preparation for the test. Think of it the same way as warming up your muscles before going for that mile run.

Study the Test: When handed the test, don't start writing immediately. Take a few minutes to read through the whole test, and think about your response and how you are going to organize your thoughts.

Make a Plan: Quickly list key words and ideas on the test paper or scrap paper, or make a simple outline of what you will discuss.

Get Writing: Don't fuss over your first sentence. Get to work on expressing your main points. Don't get bogged down with a long introduction. Get to your thesis statement quickly, and support it with specific reasons, details, and examples.

Write Only One Draft: You don't have time to create a masterpiece. Use your time to add or omit ideas and information instead of recopying and rewriting.

Know the Time: Make sure you check the clock as you move through the stages of your essay so you do not run out of time. For example, if you have 45 minutes to compose one essay, allow yourself about five minutes to read and plan, thirty minutes to write, and five to ten minutes to re-read and revise.

Proofread: As suggested, give yourself the last five minutes or so to read over your essay. Ask yourself: Have I answered the entire question? Do my words and sentences mean what I want them to mean? Will my reader understand what I'm trying to say?

Testing Language: Take time to make sure you understand the meanings of key verbs that are commonly found in essay test questions:

Argue—take a viewpoint on an issue and give reasons to support this opinion

Example: Argue whether or not your school should require all students to participate in extracurricular activities.

Analyze—take something apart to how each part works

Example: Analyze the central character in Edgar Allan Poe’s “The Tell-Tale Heart.”

Compare—point out likenesses

Example: Compare George Washington Carver and Thomas Edison as inventors.

Contrast – point out differences

Example: Contrast the economic conditions in the South and in the North at the end of the Civil War.

Define – give specific details that make something unique

Example: Define the term *colonialism* as it applies to American’s early history.

Demonstrate (or Illustrate, Present, Show)—provide examples to support a point

Example: Demonstrate that a line intersecting parallel lines produces equivalent angles.

Describe – give a picture in words

Example: Describe the eulogy scene in *Julius Caesar*.

Discuss – examine in detail

Example: Discuss the term *manifest destiny*.

Explain – give reasons

Example: Explain why the United States entered World War II.

Identify – point out specific persons, places, things, or characteristics

Example: Identify the leaders of the Confederacy and their importance in the Civil War.

Interpret – give the meaning or significance of something

Example: Interpret the role of Cesar Chavez in organizing the farm lab movement.

List (also Outline, Trace) – give all steps in order or all details about a subject

Example: List the events leading up to the Montgomery bus boycott.

Summarize – give a brief overview of the main points

Example: Summarize the plot of F. Scott Fitzgerald’s “Winter Dreams.”

Adapted from *The Elements of Writing*. Holt, Rinehart, and Winston, 1998.

The SAT Essay

The SAT exam, which most students complete as part of their college entrance requirements, begins with a 25-minute writing task. This is an exercise geared to test your ability to think and write in an organized fashion without much time to plan or revise. It is an exercise designed to prompt a variety of responses from a wide range of knowledge. In other words, the information and ideas you have learned in all your academic subjects will help you respond to the SAT essay.

The College Board, the creators of the SAT, explain that the essay requires students to show how well they can develop a point of view on an issue and support it with specific reasoning and evidence. Sound familiar? In other words, you are expected to respond to the writing prompt by establishing a thesis and proving it valid.

Sample SAT Essay Question

Essay Prompt:

Think carefully about the issue presented in the following quotations and the assignment below.

1. *While secrecy can be destructive, some of it is indispensable in human lives. Some control over secrecy and openness is needed in order to protect identity. Such control may be needed to guard privacy, intimacy, and friendship.*

--Adapted from Sissela Bok, "The Need for Secrecy"

2. *Secrecy and a free, democratic government, President Harry Truman once said, don't mix. An open exchange of information is vital to the kind of informed citizenry essential to healthy democracy.*

--Editorial, "Overzealous Secrecy Threatens Democracy"

Assignment: Do people need to keep secrets or is secrecy harmful? Plan and write an essay in which you develop your point of view on this issue. Support your position with reasoning and examples taken from your reading, studies, experience, or observations.

(from The College Board's *A Guide to the New SAT Essay*, 2004.)

Those who have studied scored samples of SAT essays suggest five ways to make an essay strong and five ways to make an essay weak:

A good essay

- strong in content; good ideas, specific examples
- well organized; logical structure, clear paragraphing
- effective use of transitions
- clear introduction with a thesis statement
- good use of language; varied vocabulary and sentence structure

A weak essay

- vague
- poor language skills
- immature thinking
- hard to read handwriting
- too short

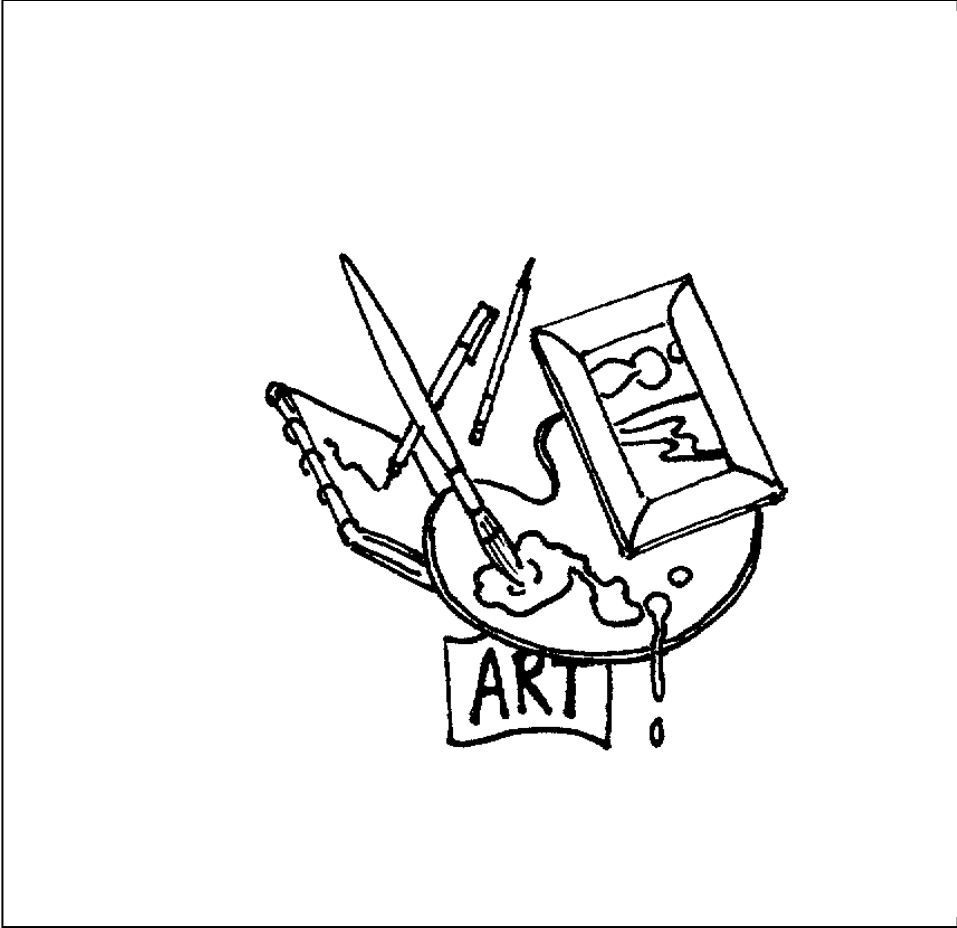
(Adapted from “Essay Writing for the new SAT” by Helen Mathur. <<http://www.takesat.com>, 2005.)

MODELS FROM SPECIFIC COURSES

Each class has its own requirements. A physics lab will look different on the page than a creative writing assignment, and a DBQ has different goals than an artist's statement. However, all writing has at its core the same purpose: to make a connection between the author and the reader. Certain things are givens; every author should know her audience and have a certain level of mastery and sophistication in terms of language. Other elements of writing change from assignment to assignment and class to class. Your writing sample for French I might focus on basic grammar and vocabulary, while your research paper for economics class might put a stronger emphasis on the content. In any case, we think good writing is good writing: clear, concise and with a clear voice.

On the pages that follow, you will find rubrics and models of assignments for a number of courses. These examples should give you an idea of what each discipline expects of your writing. Every assignment isn't in here. If it were, the book would be several hundred pages long, and we want you to be able to carry this handbook around with you, after all.

These examples are designed to give you an idea of what each discipline expects out of your writing. As always, check with your teacher to get the inside scoop.



ART: Artist's Statement

The students were asked two questions on which they were to base their statement:

1. Why did you choose the work that you have chosen for your portfolio?
2. What reaction are you looking for from those who view your portfolio?

In the sample below, the student was able to answer each of the questions by reflecting on what her work means to her personally. She was able to express herself clearly and creatively, holding the reader's interest through her highly detailed, descriptive sentences.

When I see beauty in the world, I cannot help but absorb it, filter it through my person, and translate it back into the waking world. It is my greatest desire to harmonize myself with the vast world of color, form, lines and shapes.

I wish I could bathe in color, wipe it all over my soul. Instead, I wipe my soul all over, using color. This passion is illustrated through my self-portrait, "Myself in Colors." I am reaching out to the world, beaming my own spectrum. I also include my "Harvest Still-life;" through color, ordinary vegetables swirl and hum with life.

Form is another thing that intrigues me I love to meander through every contour of the human figure, as they are paths I both know intimately, and find alien. That is why I have chosen "My Face," "A Boy," and a gesture drawing in pencil. In each, the subject has captivated my desire to become one with form. In "My Face," I explore all the shapes and shadows in my own funny smile by zooming in on one portion of my face. In my pastel, "A Boy," I carefully smoothed emotion into the pigments. Even with all the lovely curves and creases, the human figure is not complete without emotion. In each of my drawings of people, I have not just copied an image, but have created a new one, full of emotion, that breathes on its own.

The clay of the earth has always inspired me. Every pinch, poke, rolling, and smoothing of this wonderful substance thrills me. The creative doors are endless and the keys are my hands. It took diligence and patience to create my "Squid," but I hardly noticed the time pass as I gently persuaded him to live. I wanted to capture the flowing of water, the exotic colors of the coral reefs, and the bizarre appeal of this creature all in one. I wanted the world to see my "Squid" because he is not a sculpture, but a dance. Through "Artifact," I strove to make tangible the essence of the Aztecs as it dwells in my mind.

I want to show people what I see and feel. I want to create a window for the world to peer into and see beauty they have never met before. Art is a word, a three-letter, black smear on this paper. However, this simple word is so packed with variety and meaning that it is dwarfed by its own implications. Art is color. Art is light. Art is shapes, and lines, and movement. Art is genesis. Art is the sunrise, and will be with me until my last sunset.

ART: Press Release

The students were asked to create a press release based on a student-run exhibition. The sample below answers the important parts of a press release: who, what, where, when, why and how. The sample is precise and to the point. The information is clear and well presented.

For Immediate Release

December 20, 2000

The Brighton High School Portfolio Preparation class will be exhibiting their work in the school atrium located at 1150 Winton Road South. The exhibit, called Picasso's Children, will begin with an opening reception on Wednesday, January 10, from 7:30-9pm. The exhibit will run through Friday, January 19, and is open to the public.

This is the first year that the Portfolio class is in existence under the instruction of art teacher Debra Burger. The artwork to be displayed ranges from pencil drawings to pastels and paintings to photographs and 3-D sculptures. Nineteen students make up the portfolio class whose objective, along with reviewing past work and creating new pieces, is to develop a high quality portfolio for college admission.

When asked about the show, junior Anthony Donaldson remarked, "I think the show will convey the importance of working as a team to make a show that will be enjoyable to all the participants." Aileen Tsao, also a junior, is anxiously awaiting the show, because "normally drama, music, and the theater arts receive the most publicity, but this show will bring attention to the visual arts. I think it will be an inspiration to all who attend."

Students in the class have worked in committee on everything involving the show, from creating the name and logo, painting the exhibition panels, designing the invitations, creating video press releases, planning the reception to designing a class website of the show. You can visit the website at www.bcsd.org to see a preview of some of the work and learn more about the artists.

For more information you can contact:

Debra Burger at 242-5000



ENGLISH: Critical Lens Essay

Your task:

Write a critical essay in which you discuss The Adventures of Huckleberry Finn from the particular perspective of the statement that is provided for you below in the **Critical Lens**.

In your essay:

- Provide a valid interpretation of the Critical Lens
- Agree or disagree with the Critical Lens as you have interpreted it
- Support your opinion using specific references to appropriate literary elements from The Adventures of Huckleberry Finn

CRITICAL LENS:

The Victorian poet and critic Matthew Arnold said that literature is “at bottom a criticism of life.”

Guidelines:

Be sure to

- Provide a valid interpretation of the critical lens that clearly establishes the criteria for analysis.
- Indicate whether you agree or disagree with the statement as you have interpreted it (Do not choose both ways! It weakens your argument.)
- Choose at least two examples from The Adventures of Huckleberry Finn that you believe best support your opinion.
- Use the criteria suggested by the critical lens to analyze the examples you have chosen.
- Avoid plot summary. Instead, use specific references to appropriate literary elements (for example: theme, characterization, symbolism, setting) to develop your analysis.
- Organize your ideas.
- Specify title and author.
- Follow the conventions of standard written English. This is a formal essay; use appropriate language, tone, etc.
- Do not use first person; we know it’s your idea—it’s your essay.
- PROOFREAD for spelling punctuation, etc.

Can literature reflect dissatisfaction with the status quo? Matthew Arnold once stated that literature “at bottom is a criticism of life.” This means that literature can express frustration or dissatisfaction with a certain way of life. This could not be truer. In the picaresque novel The Adventures of Huckleberry Finn by Mark Twain, the author, through certain characters, expresses such aggravation using Huckleberry Finn to express his anger towards the treatment of African-Americans by white society through satire and characterization.

Mark Twain uses satire in Huckleberry Finn to express his anger at the treatment of African-Americans by whites in the Southern United States. Satire is very well displayed in an interaction between Huck Finn and Aunt Sally Phelps, respectively: “...We blowed out on a cylinder-head.” “Good gracious! Was anybody hurt?” “No’m. Killed a n—.” “Well, it’s lucky; because sometimes people do get hurt...” (220-221). The satire in this quote is largely sarcasm, since the welfare of the black community was, for the most part, ignored due to the fact that at the time of the setting, blacks were used for slave labor and seen as expendable.

Twain also uses characterization as a method of criticism. Pap Finn, Huck’s father, is an alcoholic and a highly disreputable man. A great deal of irony is shown in a long rant against social progression: “...when they told me there was a state in this country where they’d let that n— vote, I drawed out. I says I’ll never vote ag’in” (7). The irony here is that Pap thinks himself superior to a respectable man of mixed ancestry; his anger at the newfound empowerment of this man is such that he withdraws one of his own democratic rights. If he really did not want this man to vote, the only legal way he could stop him would be to participate in government. His long rant exposes him as a fool. Jim the slave, by contrast, is wise and concerned for Huck’s welfare. The thinking of Twain’s time, however, reflected strong racist feelings towards black Americans.

Satire and characterization are used by Mark Twain in The Adventures of Huckleberry Finn as a means to criticize the society he lived in. Twain’s work in Huck Finn relates to Matthew Arnold’s claim that literature critiques society through the author’s attack on the racial prejudice that was routine in his own culture.

-Joey Edizel, class of 2007

ENGLISH: The Introduction

Starting is often the hardest part of writing. Below are some examples of introductions.

Basic and straightforward

James Joyce's *Portrait of the Artist as a Young Man* follows the development of Stephen Dedalus as he discovers his artistic self. Despite the rigid formality of Catholic Ireland, Stephen is able to break away from the structures of education, family, and religion to pursue his true calling. The fault lines for this break begin to develop during Stephen's early childhood; his fascination with language suggests a latent artistic nature. The first chapter reveals Stephen's early development as an artist and his first experiments with language.

-Simran Winkelstern, Grade 12, Class of 2000

Poetry analysis

Using a sustained allusion to the mythical muses, Seamus Heaney explores his own poetical inspiration in the poem "Personal Helicon." The rhyme allows the reader to understand why Heaney writes, and why he chooses to allow the world into his soul. By evoking images of ancient wells and a mythical mountain, Heaney draws parallels to the past, a common technique used in his poems. He chronicles childhood recollections of different wells and fountains, each one having a separate meaning and significance. But the key to understanding the poem is studying its title: "Personal Helicon."

-Adam Blickstein, Grade 12, Class of 2000

Comparative Literature:

A common element in The Things They Carried, by Tim O'Brien, "The Man He Killed," by Thomas Hardy, and chapter nine in All Quiet on the Western Front, by Erich Maria Remarque is that the protagonist in each case kills an enemy. All three men discover that the man they kill is similar to themselves. Although soldiers in war, the three men feel sadness, remorse, and guilt after the up-close experience of killing a man. They are uncertain as to why they are fighting the war or who will benefit from the outcome. All of them share a revelation that there is no glory in war but rather senseless death.

-Tony Kingston, Grade 10, Class of 2003

Transactional Analysis

Advanced: writer's ability to combine the critical, the creative, and the personal

Comparing novels and films is like comparing a donkey with a submarine; they can both carry a person from one place to the next, but that is the extent of their resemblance. Books and movies both impart information, but they employ completely different techniques to do so, and they appeal to completely different senses. There are ongoing debates about which medium is superior. My opinion is that this debate is completely beside the point. It is not the medium that gives a work its value, but rather it is the content expressed that is essential.

-Lucas O'Connor, Grade 12, Class of 2004

ENGLISH: Checklist For Writing

Manuscript Rules

- ___ All handwritten work should be done in blue or black ink.
- ___ All essays (handwritten or typed) should be double-spaced and written on one side of the paper only.
- ___ Use 12-point type in a standard font .
- ___ Your full name, course name and class period should be on the paper.
- ___ Neatness counts!

The Introduction

- ___ Your thesis statement must have subject and direction, BUT
- ___ You should not cram too many details into your introduction.
- ___ Start your essay with a “hook” – something that makes the reader want to read your essay. Avoid clichés such as “The dictionary definition of school is...” or “In literature as in life, jealousy can ruin lives.”
- ___ If you are writing a literary essay, your introduction must include author’s name/authors’ names and title(s) correctly punctuated:
 - ___ titles of short works in quotation marks (poems; songs; articles in periodicals such as magazines or newspapers; short stories)
 - ___ titles of long works underlined OR italicized (books; plays; films; television series; all periodicals such as magazines and newspapers; CDs)
- ___ Be sure to list the literary works in the order in which you discuss them in the essay.

The Body of the Essay

- ___ Be sure that your ideas are clearly and fully explained.
- ___ Be sure that you give specific examples or details to support your ideas.
- ___ If you are writing a literary essay, be sure that you
 - ___ include direct quotations from the literary works you discuss.
 - ___ do not summarize plot. Assume that your reader knows the literary works you are discussing.
- ___ Be sure that you have organized your essay in a way that makes sense.
- ___ Be sure that you have clear transitions from one paragraph or section of the essay to the next.

Conclusion of the Essay

- ___ Avoid merely restating your thesis statement/controlling idea here.
- ___ Do not introduce new ideas.
- ___ Avoid clichés and stuffy or corny “philosophical” comments on the nature of mankind or the state of the world.

Odds and Ends

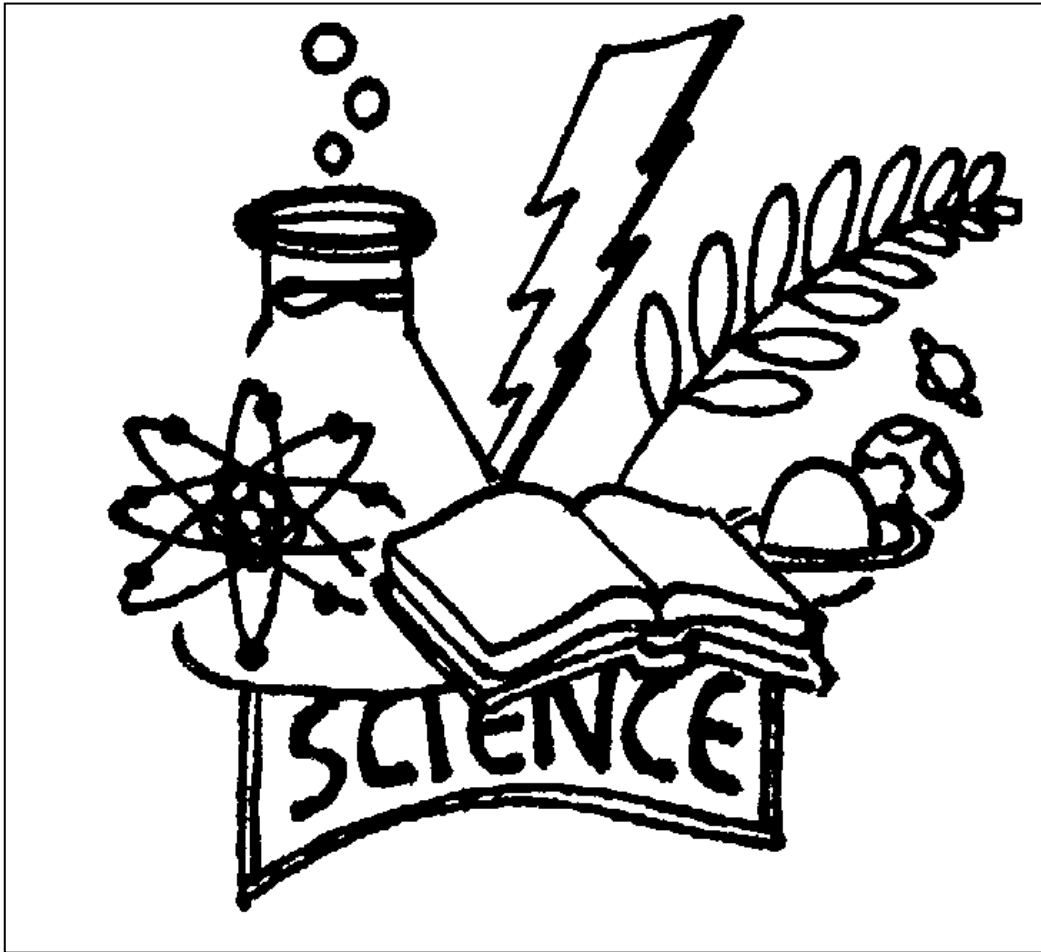
- ___ In literary essays, always use present tense consistently.
- ___ Do not use slang or colloquialisms in formal writing.
- ___ Never use this phrase in an analysis: *This is a perfect example of* because there is no perfect example of anything.
- ___ Do not “editorialize” unless you are writing a review.
- ___ Do not use the words “incredible” or “unbelievable” to describe anything that is not *literally beyond belief*.
- ___ Do not make sweeping generalizations.

ENGLISH: Literary Essay

A literary essay is a formal academic exercise. It is your attempt to demonstrate your understanding of a literary work or works and your mastery of the concepts and language used in literary analysis. It requires you to demonstrate your highest level of thinking, organizing, supporting an argument, and writing. Your literary essay, like your research paper, must be developed carefully, with considerable thought, multiple drafts, and attention to detail. You are trying to produce an essay, which shows your very best work.

In order to develop your literary essay most effectively, fulfill the requirements described below:

- 1. Develop a strong introduction (see page 57-8).**
- 2. Adopt a formal, mature, and authoritative voice:**
 - a. Never refer to an author by his or her first name alone.
 - b. Never write any variation of “In my essay I will . . .” or “In my essay I have . . .”
 - c. Do not refer to yourself. Your name on the paper indicates that the essay is your opinion.
 - d. Use full words, not contractions. Write “is not” rather than “isn’t,” etc. This will make you sound more mature, more scholarly.
 - e. Use formal language, not slang or colloquialisms. Write “children,” “students,” “young people,” not “kids.” Write “man,” not “guy.”
- 3. Choose details carefully.**
 - a. Use quotations to support all major claims.
 - b. Quote only as much as is needed to prove/illustrate your point.
- 4. Analyze.**
 - a. A mere plot summary of the work is not an analysis. You must state a thesis about the work and prove it by providing evidence—details and quotations from the work, which support your thesis.
 - b. Always discuss the significance of the literary elements and devices you identify within the work; i.e., do not just point out that the author has used irony or symbolism or a metaphor, etc., but go on to explain HOW that literary element contributes to or helps to reveal the author’s meaning.



SCIENCE: Hints For The Physics Lab Write-Up

Subject: Details of experiment

Purpose: To present findings from experiment and explore the results

Audience: Peers

Each lab write-up should contain the following elements:

- Abstract:
 - Background
 - Method
- Sketch Of Apparatus
- Data Tables
- Graphs
 - Trendlines
 - Graph Analysis
- Conclusion

In the **background**, be sure to introduce briefly your lab. Try to capture your reader's attention by pointing out some real-life application or historical context. Show the significance of this experiment. This is also the place where you will clarify your goals for the experiment.

The **method** section presents the reader with a description of what you did. Explain the important steps of the experiment, but you do not need to go into too much detail. The important thing is to describe clearly so that the experiment could be duplicated by the reader.

Sketches and **diagrams** are useful to present information clearly. Be sure to draw and label vectors. If needed, be sure to show proofs. IP Sim is an excellent piece of software to help you out.

Data tables will help you present findings efficiently. Be sure always to use a title, display the constants at top of the table, label the columns with units, and use the appropriate number of significant figures.

Graphs should contain a title, axis labeled with units, trendlines and trendline equations.

Think of the **Graphs Analysis** section as a place where you tell the story about what the graph reveals. Discuss relationships revealed. Explore the significance of the slope of linear functions and the Y-Intercept. In your writing, make sure you are clear and concise.

In your **Conclusion**, address the following questions:

- a) Were the goals achieved?
- b) What general relationships were revealed?
- c) What are the sources of error? (Do **NOT** mention “Human Error”)
- d) Do you have any suggestions for further study?

SCIENCE: AP Biology / Lab Abstract Format

TITLE:

OBJECTIVE: State the purpose of the activity.

- What is the question that you're trying to answer?
- What is the hypothesis that you're testing?

METHODS AND MATERIALS: Discuss the design of the experiment; that is, how do you use the equipment in this lab to find the answer to your question?

- Be sure to identify variables and controls.
- Explain what you will be measuring, why; and how will you be collecting data.
- Explain the use of any special chemicals or instruments.
- Describe the necessary skills or techniques learned in this lab.
- Do NOT list steps or materials!

RESULTS: Describe your data and observations.

- Do NOT show tables, graphs, or charts.
- Do NOT list or recite your data.

DISCUSSION: Explain why the results do/do not support your hypothesis.

- State the answer to the question according to your results.
- Explain why the experiment turned out the way it did.
- Identify sources of error if necessary (but do NOT blame inaccurate measuring or not following directions; these are unacceptable sources of error).
- Discuss the major concepts or themes of biology that we've learned about in class as they relate to this lab (why is what we learned in lab important to life processes?)

SCIENCE: Example of AP Biology Lab Abstract Format

The Frequency of Antibiotic Resistant *E. coli* in Alimentary Tracts

Objective: The objective is to determine if the average American has ampicillin and tetracycline resistant strains of *E. coli* in their digestive system.

Materials and Methods: Informed consent was obtained from 100 randomly selected people: 50 men and 50 women ranging in age from 10 to 92 years. An isolate of *E. coli* was obtained from the stool of each subject and grown in the presence of tetracycline and ampicillin. The area of inhibition was measured and compared to that of a non-resistant strain of *E. coli*. The percentage of sensitive and resistant organisms was determined by age and sex.

Results: Thirty percent of the men and 24% of the women were found to have ampicillin resistant bacteria. The majority of the sample population was found to be under the age of 50. Slightly more people age 50 and over were found to be resistant than those under 50. Only 12% of both men and women were found to have tetracycline resistant bacteria, with the older population having a somewhat higher incidence of resistance.

Discussion: Penicillin and its derivatives such as ampicillin were the first commercially available antibiotics. Tetracycline was introduced later. The length of exposure to the antibiotics is reflected in the greater percentage of subjects with amp-resistance (24-30%), compared to those with tetra-resistance (12%). In addition, subjects age 50 and over who would have a longer life-time of exposure to both antibiotics were in fact more likely to harbor resistant organisms. These data suggest that antibiotics should be carefully dispensed and monitored by health care professionals.

(from http://www.usc.edu/CSSF/Info_Genl/Abst_Ex.html)



S.S.: Rubric For A Thesis/Opening Paragraph

Quality	4 Responses at this level:	3 Responses at this level:	2 Responses at this level:	1 Responses at this level:
Meaning Understanding Does it address the task?	Convey a full understanding of the task while revealing an insightful connection	Convey a full understanding of the task	Address the task minimally	Show little connection with the task
Development Evidence Analysis Does it give background information?	Give relevant specifics with initial analysis	Give relevant specific examples	Uses specific examples minimally	Repeats the question solely
Organization Exhibits direction Does it set direction with a clear thesis statement?	Set the path with a clear thesis statement	Contain a logical thesis statement	Attempt a thesis statement but is unclear or undefined	Lack a thesis statement
Language Use Word use Sentence variety	Flow easily; are engaging and engage the reader	Flow well	Are choppy in style	Are incoherent; confusing
Conventions Grammar Spelling Do grammar, spelling, and handwriting make it easy to understand the ideas?	Are error free	Contain several errors that do not interfere with understanding	Contain several errors that may interfere with understanding	Contain errors that prevent understanding

S.S.: Rubric For A Body Paragraph

Quality	4 Responses at this level:	3 Responses at this level:	2 Responses at this level:	1 Responses at this level:
<p>Development</p> <p>Evidence</p> <p>Analysis</p> <p>Does it give background information?</p>	<p>Offer a clear and detailed understanding/ definition of terms/concepts</p> <p>Link description to analysis to answer the question fully</p>	<p>Present good background and definition concepts/terms and limited analysis</p>	<p>Present limited definition of concepts/terms (e.g. "Hinduism is polytheistic.") No analysis</p>	<p>Offer no relevant background details or analysis; no definition of terms.</p> <p>Contain inaccurate information (i.e. reverts to "creative writing" to fill the space. Doesn't know what he/she is talking about.</p>
<p>Organization</p> <p>Transition/topic sentence</p> <p>Exhibits direction</p>	<p>Begin with a transition/topic sentence that is specific, detailed and directs the reader</p>	<p>Offer a transition/topic sentence with clear direction</p>	<p>Offer a general/unclear transition/topic sentence</p>	<p>Lack any transition/topic sentence</p>
<p>Language Use</p> <p>Word use</p> <p>Sentence variety</p>	<p>Apply relevant vocabulary; make clear connections for the reader; flow well</p>	<p>Flow well; make connections for the reader</p>	<p>Are choppy in style</p>	<p>Are incoherent; confusing</p>
<p>Conventions</p> <p>Grammar and spelling</p> <p>Do grammar, spelling, and handwriting make it easy to understand?</p>	<p>Are error free</p>	<p>Contain several errors that do not interfere with understanding</p>	<p>Contain several errors that may interfere with understanding</p>	<p>Contain errors that prevent understanding</p>

S.S.: Sample Opening Paragraphs For SS 10

Thematic Essay June 2001—Geography

Geographic features can positively or negatively affect the development of a nation or region.

Select one geographic feature from your study of global history.

Explain how this geographic feature has had an effect on the historical development of two nations or regions.

Be sure to include specific historical examples in your essay.

You may use any geographic feature from your study of global history. Some suggestions you might wish to consider include: river valley, desert island, rain forests, and climate. Do not use the United States in your answer.

Samples of opening paragraphs arranged from simplest to more advanced

Geography has affected nations positively or negatively. This essay will discuss how this has happened in history.

Geography is the study of landforms and climate. These elements affect how a nation or region develops. Mountains are a good example of a geographic feature that has played an important role in history.

One of the most deciding factors in the defining of a culture is its geographic setting. Geographic features strongly affect its historical development. The mountainous regions of Greece and India certainly molded these cultures.

In today's world linked by global communication and rapid transportation systems, the effect of geography seems minimal. Yet, this ability to override geography as a significant factor in the historical development of an area is a 20th century phenomena. For most of history, geography was destiny. The mountainous geography of Greece and India and its accompanying isolation brought protection from invasion and yet contributed to the disunity within the regions and prohibited cultural diffusion.

S.S.: 10 Principles For An Effective Informational Essay

1. *Informational* essays have a sharply focused, limited topic
2. *Informational* essays should have a clearly stated argument, controlling idea, or thesis statement.
3. *Informational* essays should include analysis, connections, insightful interpretations and go beyond common knowledge.
4. An *informational* essay conveys the same spirit of a good story and engages or speaks to the intended audience.
5. *Informational* essays are built, step-by-step, using relevant and specific evidence to support the claims that maintain and develop the argument, controlling idea or thesis statement.
6. *Informational* essays exhibit a logical and coherent structure through an introduction, body paragraphs, and a conclusion that maintains and supports a thesis statement.
7. *Informational* essays always document their sources.
8. *Informational* essays are written “dispassionately.” (Formal explicit objective)
9. The last paragraph (conclusion) of an *informational* essay ties directly to and extends the first paragraph (introduction).
10. *Informational* essays observe the common conventions of written English.

(Adapted from Marius, Richard and Page, Melvin. *A Short Guide to Writing About History*.)

S.S: Key Components To DBQ

INTRODUCTION

- _____ Background information
- _____ Thesis easily recognized

THESIS PROVEN

- _____ Clearly addresses question
- _____ Clear direction
- _____ Plenty of specific examples used

RECOGNIZES COMPLEXITY

- _____ “Yes, but ...”
- _____ The DBQ provides for both sides, you must recognize this

BALANCED

- _____ Coverage balances OI & DOCS

ORGANIZED

- _____ Paragraphs present orderly argument
- _____ Finish strong
- _____ Proper intro and conclusion

OUTSIDE INFORMATION

- _____ You must go beyond info provided
- _____ Show your mastery of era in question

PROPER USE OF DOCUMENTS

- _____ Used to Support, not organize essay
- _____ “Seamless”
- _____ Weaved into essay

COVERS ENTIRETY OF PERIOD IN QUESTION

- _____ “Snapshot”
- _____ Beginning/ Middle/ End

CONCERNS FOR A SOCIAL STUDIES ESSAY

INTRODUCTION

- a. provide background information to “set the scene”
- b. specify points that will be made
- c. tell the reader what direction your argument will take
- d. first impression

THESIS STATEMENTS

- e. direct it towards the focus of the question
- f. make sure it addresses all parts of the task
- g. do not simply restate/rephrase task or question
- h. make it your own
- i. specify what you will prove

SPECIFY

- j. do not hint at an event/person/fact; state it outright
- k. if it does not appear on the paper, we cannot grade it

ANALYZE

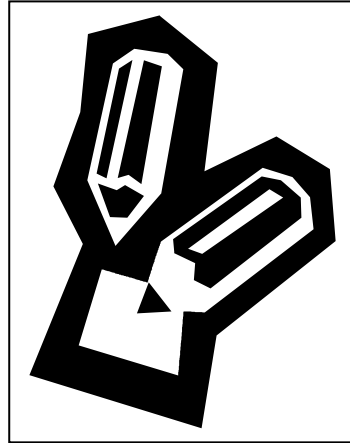
- l. why is the fact important?
- m. how does this augment my argument?
- n. tie each fact back to your thesis statement
- o. explain the significance of each fact that you describe

CONCLUSION

- p. reiterate your strongest points
- q. provide a clincher
- r. leaves no doubt your argument has been proven
- s. last impression

SECTION FIVE: REVISION

After you have written your essay, DBQ, lab other content-specific writing assignment, it is edit and proofread it. Too many students are their first draft, thinking this is their final also think if they read their work over once they have revised and edited and the paper is in. It is not! You are often too “close” to your able to look at it objectively and with a fresh why it is important to complete written work time so that you can get away from your work and then come back to revise and edit it. You shift from writer to reader, which means that read what is actually on the page, not what you think you have written and proved.



report, or time to revise, satisfied with product; they before class, ready to turn work to be eye. That is well ahead of for a day or so also need to you have to

Revising:

This step may include major re-ordering, removal, or addition of material such as textual support and quotations.

- **Not enough support:** As you reread your work, check whether you have provided enough background information to support your arguments. Would someone besides your teacher or a classmate understand your logic and proof? Ask someone who is not in your class to read your work. Can she understand your ideas or does she has questions about your conclusions?
- **Too much background:** Maybe you have provided too much information. If you are focusing on irony, decide if you really need to point out the symbolism in a piece of work.
- **Does not follow assignment:** Check the assignment and confirm that you have included each of the requirements in your work. If an essay requires you to prove how an author uses irony to demonstrate a theme, make sure that your work discusses both of these aspects.
- **Unorganized:** You must ensure that you discuss events in the order in which they occur. You may choose among several methods of organization, but make sure that you are consistent.

Editing/proofreading:

This step is the polishing stage, the presentation of your work.

Spell check/grammar check:

At the very least you **MUST** run a spell check of your work before handing it in. Remember, however, that the spell check does not find homonyms; therefore, if you write “to” instead of “too,” the spell check will not catch it. In addition to spell check, you must also read your

work yourself, slowly and carefully, to find spelling errors. Also, do not rely on the computer's grammar check because it is often incorrect. Look at its suggestions and evaluate them yourself before automatically clicking on the change.

Check lists: review your instructor's own checklist for work: line spacing, punctuation of quotations, verb tense, etc.



REMINDERS ABOUT STYLE, MANUSCRIPT AND PROOFREADING

- ___ Use present tense throughout the paper in writing about literature/film.
- ___ Refer to writers by their surnames.
- ___ Punctuating titles:
 - ___ underline or italicize full-length works (novels, plays, film titles)
 - ___ quotation marks around short works (short stories, poems, essays)
- ___ Correct form for including quotations
 - ___ Display quotes (any quote that takes up MORE THAN FOUR lines of your text)
 - ___ Quote within a quote
 - ___ Use of ellipses
 - ___ Use of interpolation. Please note that you should use brackets
[], not ().
 - ___ Quoting verse or verse drama (Shakespeare)
 - ___ Quoting dialogue from drama or film
- ___ Correct form for citations
 - ___ Use correct punctuation around citations
 - ___ EACH AND EVERY citation must include page number(s) OR n. pag.
 - ___ Cite correctly
 - ___ NO comma or period between author/title and page number/n. pag.
- ___ PROOFREAD! One effective way is to start with the last paragraph and read backwards to the first paragraph. At this stage you are looking for MECHANICAL ERRORS, not errors in content (which you already did when you edited).
 - ___ most serious errors: sentence errors (run-ons, comma splices, fragments)
 - ___ usage—especially agreement between subject and verb and noun and pronoun
 - ___ spelling
 - ___ punctuation

