

The Course Book

A guide to assist with writing and language matters for
English 10 and 11

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PARTS OF SPEECH

OBJECTIVE: You must know and understand these definitions as well as be able to recognize them in a text.



NOUN—a person, place, or thing.

You know it's a noun when—the word can be replaced with the word *thing*.

- **Common noun**—any noun that is **not capitalized**.
- **Proper noun**—any noun that is **capitalized**.
- **Concrete nouns**—a thing that is tangible—something **you can touch**
- **Abstract nouns**—things that are not tangible. These **are ideas, feelings, or qualities**—such as love, honor, respect, happiness, etc.
- **Compound nouns**—consists of **two or more words**—basketball, **football, etc.**
- **Collective nouns**—name a group of people or things—**audience, group, or flock.**



PRONOUNS—words that replace **antecedents**.

Personal Pronoun—refers to a person.

I, me, we, us, you, he, him, she, her, it, they, them.

Possessive Pronouns—shows possession.

My, mine, our, ours, your, yours, his, her, hers, its, their, theirs.

Reflexive and Intensive Pronouns—pronouns that feature *self* or *selves* as a suffix.

- Myself, themselves, yourself, herself, himself

Demonstrative Pronoun—points out specific item.

This, that, these, those → That book, these desks, this class, those cookies

Interrogative Pronoun—introduces a question.

What, which, who, whom, whose

Relative Pronoun—introduces a subordinate clause.

That, which, who, whom, whose, how, why, what.

The words *that* and *which* can be interchanged in a sentence.

- The truck *that* slid in the ditch had bad tires.
- The truck *which* slid in the ditch had bad tires.

Indefinite pronouns—refers to person, place or thing that is **not specifically named**.

- somebody, someone, something, anybody, anyone, anything, everybody, everyone, everything, all, both, each, either, few, many, more, most, much, neither, none, nothing, no one, one, other, several, some, such



ADJECTIVE—modifies a noun or a pronoun.

You know it's an adjective when—it answers the following question:

- What kind of thing
- **Blue** sweater—What kind of sweater? A **BLUE** sweater

FUTURE USE

You must memorize the **8 relative pronouns** so you will recognize them in sentence structure.

ARTICLE—there are only three of these: 1) **A**, 2) **An**, 3) **The**



VERB—Expresses an action.



LINKING VERB—A linking verb connects the subject to a word it modifies.

- **Is, was, were, am, be, been, being, are, become**
- **Seem, look, feel, remain, smell**



ADVERB—modifies a verb, adjective, or another adverb.

You know it's an adverb when—it answers the following questions:

- How was it done?
- Where was it done?
- When was it done?
- To what extent was it done?



THE PREPOSITION—this word links a phrase to another part of the sentence

- ❖ If a bird can do it to a cloud, then it's a preposition. See text box.

Aboard
About
Above
Across
After
Against
Along
Amid
Among
Around
At
Before

Behind
Below
Beneath
Beside
Besides
Between
Beyond
By
Down
During
Except
For

From
In
Inside
Into
Like
Of
Off
On
Onto
Outside
Over
Past

Since
Through
To
Toward
Under
Underneath
Until
Up
Upon
With
Within
Without

A CLOUD

In a cloud
Above a cloud
Beside a cloud
Under a cloud
Over a cloud
After a cloud
Outside a cloud
Toward a cloud
Below a cloud
Off a cloud

THE CONJUNCTION—joins words, phrases, clauses, or sentences.

Coordinating conjunction—joins individual words or sentences.

- **F**or
- **B**ut
- **Y**et
- **A**nd
- **O**r
- **S**o
- **N**or
- **FANBOYS**

Correlative Conjunctions—Appear in pairs.

- Not only...but also, neither...nor, either...or, whether...or, etc.



Subordinating conjunctions—these begin a subordinate clause, and you will from now on refer to these as **ADVERBIAL CONJUNCTIONS**.

After	How	Unless
Although	If	Until
As	In order that	When
As if	Provided	Whenever
As much as	Since	Where
As though	So that	Wherever
As well as	So	Whether
Because	Than	While
Before	That	Why
Even though	Though	

Clause

- Clauses have verbs in them. A sentence may have several clauses. A sentence with three verbs has three clauses.
- EXAMPLE: I drove my car while I was eating a burrito.

Phrase

- A phrase does not have a verb in it.
- EXAMPLE: Over the fields and **through the woods** to grandmother's house we go
 - Three phrases in this sentence

Antecedent

- An antecedent is a word that a pronoun replaces.
- EXAMPLE: **The man** walked in to the room and **he** went to work.
 - The man is the antecedent of the pronoun he

Subject

- The subject of the sentence commits the verb action of the sentence.
- EXAMPLE: **The car** crashed from the bridge and into the river.
 - ➔ The car is the subject because it is doing the crashing.

Object

- The object of the sentence receives the verb action
- EXAMPLE: The nurse drove (verb) **the car** (object) to the Shell station.
 - ➔ *the car* is the object because the subject(the nurse) is driving it.

COMMA RULES

OBJECTIVE: You must know and understand these comma rules as well as be able to recognize them in a text.



1. **Items in a series** are separated by commas.
A series may consist of nouns, verbs, clauses, phrases, or sentences.

EX. 1 The coach distributed **uniforms, balls, and bats**.—**Nouns** in a series

EX. 2 We have a government **of the people, by the people, and for the people**.—**Phrases** in a series

EX. 3 I will pass the test **if I take notes, if I study hard, and if I get proper rest**—**Clauses** in a series.

TEXTUAL CLUES: 3+ items and a coordinating conjunction



2. **Two or more adjectives** are separated by commas when two adjectives modify the same word and one does not modify the other.

EX. 1 I've had a long, hectic day.

EX. 2 I went to the **main car** mechanic for help—no commas needed b/c *main* modifies *car mechanic*, not *mechanic*.

TEXTUAL CLUES: Two adjectives that could be separated *and* if you wanted to.

❖ I've had a long and hectic day



3. **Independent Clauses** are separated by a comma when followed by one of the seven coordinating conjunctions.

EX. 1: **John brought sandwiches**, and **Barbara brought the salad**.

EX. 2: **He was uncertain**, yet **he was always ready for a challenge**.

TEXTUAL CLUES: Two independent clauses and a coordinating conjunction.



4. **Nonessential clauses and phrases.** A clause is nonessential when it can be omitted from the sentence without compromising the meaning of the sentence.

A nonessential can best be described as *extra information* that is nice to know but *not really essential* to the meaning of sentence.

These are commonly introduced by the **relative pronouns *who* and *which*** and **participles**.

EX. 1: Emilia Ortiz, **who lives across the street from me**, won a scholarship to MSU.

- ❖ The **red part is not essential to the sentence**. The important info is that she won a scholarship. That she lives across the street is extra info that is nice to know.

EX. 2: The sophomores **who made the Honor Roll** were listed in the school newspaper

- ❖ I don't use commas in EX 2 **b/c the info is essential** since I will not list all sophomores in the newspaper.

TEXTUAL CLUES: Use a comma before use of relative pronoun only when clause is not needed for the clarity of the sentence.



5. **Introductory Elements** precede the subject of the sentence.

There are three kinds of these:

- **Participial—First word of sentence is a participle**

EX: **Calling for a time out**, the referee blew his whistle and signaled.

- **Prepositional— First word of sentence is a preposition**

EX: **By the light of the moon**, we carefully walked home.

- **Adverbial— First word of sentence is an adverbial conjunction**

EX: **When you've gone to this school for a while**, you will know your way around, too.

TEXTUAL CLUES: Place the comma before the subject of the sentence.



6. Interrupters are usually quite short and really do interrupt the sentence. These are commonly **names of people**, a single adverb, **or** a short prepositional phrase.

EX. 1: The senator from Michigan, **Carl Levin**, served on the Ways and Means Committee.

❖ The name, Carl Levin, interrupts the sentence and is unessential.

EX. 2: Between 1924 and 1935, Louis Armstrong, **an innovative musician**, changed the direction of American music.

❖ The phrase, *an innovative musician*, interrupts the sentences and is unessential

TEXTUAL CLUES: Short phrases or names. No relative pronoun.



7. Conventional Uses includes placing commas in:

➤ **Dates**

November 5, 2008

➤ **Addresses**

Grayling, MI

➤ **When a title follows a name**

Rachel Cooper, Ph.D.

➤ **Addressing a letter**

Dear Governor Cobb,

TEXTUAL CLUES:

The above items.

SENTENCE STRUCTURE



INDEPENDENT CLAUSE—This is a clause that can stand by itself. It features at the very least a subject and a verb with perhaps a modifying phrase or an object. It is a complete thought. **It is INDEPENDENT!!**

EX 1: The outfielders missed easy fly balls.

EX 2: The outfielders missed easy fly balls, **and** the infielders were throwing wildly.



SUBORDINATE CLAUSE—This clause begins with either a relative pronoun or an adverbial conjunction. It is **not a complete thought**. If you said a subordinate clause out loud, it would not make sense. ADJECTIVE, NOUN, and ADVERB clauses **are all subordinate**.

EX 1: Since she told us the truth

EX2: because I was late

Subordinate Clauses!

Subordinate clauses begin with **Relative Pronouns**.

EX 1: I am reading a book, **which is a novel about the Civil War**, and I love it

EX 2: She believes **that she can't make up her test..**

EX 3: She will give **whoever wins** the prize.

Subordinate Clauses can also begin with **ADVERBIAL CONJUNCTIONS (28)**

EX 1: Barb sounds **as if she has a cold**.

EX 2: Will you move **so that I can see?**



SIMPLE SENTENCE—Features **one independent clause**.

EX 1: **Cora and Kareem** bought party supplies.—Compound subject

EX 2: They **drove to school** **and decorated the gym**.—Compound verb



COMPOUND SENTENCE—These sentences feature **two independent clauses** joined by a **coordinating conjunction** and a **comma (, and)** or a **semi-colon**.

EX 1: Cora hung lights from the rafters, **and** Kareem set the tables.

EX 2: They never took a break; they were afraid they would not finish on time.



COMPLEX SENTENCE—These sentences feature one independent clause and one or more **subordinate clause**.

EX 1: **When they finished their work**, they complemented each other on their work.

EX 2: **Before you buy a car**, you should test-drive it.



COMPOUND-COMPLEX SENTENCE—These sentences feature at least two **independent clauses** and one or more **subordinate clauses**.

EX 1: Cora waited to ask Kareem to the banquet, **and he accepted her invitation**, **adding that he had been planning to ask her**.

TO MASTER THIS MATERIAL YOU MUST KNOW:

- ❖ The eight relative pronouns
→ **What, who, whom, whose, which, that, why, how**
- ❖ The seven coordinating conjunctions
→ **for, and, nor, but, or, yet, so (FANBOYS)**
- ❖ The twenty-eight adverbial conjunctions

After	Because	Since	Until
Although	Before	So that	When
As	Even though	So	Whenever
As if	How	Than	Where
As much as	If	That	Wherever
As though	In order that	Though	Whether
As well as	Provided	Unless	While & why

SUBJECT/VERB & PRONOUN/ANTECEDENT AGREEMENT

OBJECTIVE: You must understand and recognize the pronoun's antecedent, and you must align singular verbs with singular subjects and align plural verbs with plural subjects.

1. **Singular subjects take singular verbs—singular verb agrees with singular subject.**

EX: Bob attends college

2. **Plural subjects take plural verbs—plural verb agrees with plural subject.**

EX: They attend college

3. **Some indefinite pronouns are singular; some are plural.**

All pronouns ending in **thing, one, or body** are **singular—anything, everyone, Somebody, either, and neither.**

EX: Neither of the animals has been fed.

EX: Everybody is coming over tonight.

Both, few, many, and several are plural.

EX: Several examples are offered in this course book

Some indefinite pronouns may be either singular or plural depending how they are used.

EX: Most of the job was finished

EX: Most of the jobs were finished.

EX: Has any of the shipment arrived

EX: Have any of the shipments arrived.

4. **Compound subjects take a plural verb.**

EX: Barb and Ramona like hiking

HINT:

Most plural nouns feature an **s** to distinguish it.

Most singular verbs feature an **s** to distinguish it.

5. Single subjects joined by **OR** or **NOR** or **EITHER** or **NEITHER** take singular verbs.

EX: **Mark** or **Donna knows** the address

EX: Neither our **phone** nor our **doorbell was** working

Plural subjects joined by **OR** or **NOR** or **EITHER** or **NEITHER** take plural verbs.

EX: Neither **cardinals** nor **finches eat** at the birdfeeder.

EX: Either Henry or **his aunts are** planning the party.

→ Choose a plural verb when a plural part of compound is next to verb.

EX: Neither the potatoes nor **the roast is** done

→ Choose a singular verb when a singular part of compound is next to verb.

6. **Collective nouns may be either singular or plural.**

EX: **The class has met its substitute teacher.**

→ Class as a unit

EX: **The class were disagreeing with one another.**

→ Class as individual

7. **The subject determines the verb, not the object of the prepositional phrase.**

EX: **A basket** of fries **was served** with the chili.

EX: **The color** on the walls you saw in the cabin bedrooms **is awful.**

8. **Other issues in Agreement**

EX: Two **days is** a long time for a game

EX: Eight million **dollars is** a lot of money

Semicolons and Colons

Use **semicolons** between independent clauses joined by a conjunctive adverb.

EX: Some people think grammar is tedious; **however**, they fail to recognize how a conscious knowledge of grammar will strengthen their communication.

Common Conjunctive Adverbs

➤ However meanwhile moreover nevertheless otherwise thereby

Use **semi-colon** to join two clauses that are closely related without using a coordinating conjunction (FANBOYS)

EX: I was gaining on my rival; my coach expects I should win the race.

Use **semi-colon** to join independent clauses containing commas

EX: June sat with Tony, Pat, and me; **and** Josh sat with Flora, Zach, and Jerry.

→If the two clauses were not separated with a semi-colon, who was sitting with whom would be entirely unclear.

Use **semicolon** to join items in a series if the items contain commas

EX: In 1990, the three largest cities in the United States were New York, NY; **Los** Angeles, CA; **and** Chicago, IL.

COLONS

Use a colon before a list of items, especially after using the word *follows* and *the following*.

EX: The only items allowed in the testing area are the **following**: pencils, compasses and calculators.

EX: During vacation, Carl read the biographies of the **following people**: George Washington, Thomas Jefferson, and Carl Sandburg

Use a colon before long formal statements or quotations.

EX: Thomas Paine's first pamphlet in the American Series begins with **these famous words**: *These are the times that try men's souls.*

Use **colons** between independent clauses when the second clause explains or restates the idea of the first.

EX: He deserves a **raise**: He completed the project under budget.

Use **Colons with conventional uses**:

EX: Time—**6:15 P.M.**

EX: Biblical references—**Corinthians 13:1-10**

EX: Between title and sub-title—***Ken Burns Jazz: Coleman Hawkins***

EX: Following salutation of business letter—**Dear Ms. Boughner:**

Italics:

- ❖ Books, plays, magazines, newspapers, movies, long musical recordings (album-length CDs), and epic poems

EX: *Things Fall Apart*

EX: *The Detroit Free Press*

EX: *Abbey Road*

→ Underline these types of media when you are writing by hand—don't do both.

Quotation Marks:

- ❖ Use quotation marks when quoting dialogue from and quotation of source material (lines from novel, poem, research material).

Punctuating quotations:

Commas and periods always go inside of quotation mark:

EX: Ted promised to be here "as soon as he can."

EX: In "I come from There," Mahmoud Darwish writes about his homeland.

Question marks and exclamation points are placed inside the quotation marks if quotation is itself a question or exclamation.

EX: "Where is the pizza?" Mary asked.

EX: "Please be here at noon!"

Punctuation outside of quotation marks:

- ❖ Semi-colons (which are always placed outside of quotation marks) and colons

EX: "The monkey jumped from the tree"; it reminded me of the expression "if at first you don't succeed, try again."

EX: The following students have been voted "most likely to succeed": Bob Johnston and Phil Ramone.

- ❖ Question marks and exclamation marks are placed outside the quotation marks if the quotation is not a question or exclamation.

EX: Why did you shout, "It doesn't matter"?

EX: Don't say "I'd rather eat a horse"!

Ellipsis Points (. . .)

Use ellipsis points when omitting part of a quotation.

EX: "The room overlooking the square had...a view of the chateau."

Apostrophes—See *Apostrophe* entry in *Style and Usage* Section.

Singular possessive:

EX: Barbara's house

Only place apostrophe without the s when pronunciation is awkward:

EX: The species' characteristics

EX: Each of the series' characters

Plural Possessive

EX: The cats' owners

EX: The class's attendance award

Contractions (obviously)

EX: isn't, aren't, didn't, weren't, won't

Hyphens

Compound words

- ❖ self-control, president-elect, non-partisan, sister-in-law

Compound adjectives

- ❖ mid-winter break, pre-school student, down-to-earth person, open-ended, open-minded
- ❖ well-being, non-existent, crime-filled, all-consuming, new-found, clear-sighted
- ❖ good-hearted, never-ending, day-to-day, never-ending, struggle-free, eye-opening, second-guess, short-lived

Any words beginning with:

- ❖ Non—non-issue, non-existent
 - Self—self-consciousness, self-aware, self-confidence, self-identity, self-destructive,
- ❖ Ex—ex-wife, ex-husband,
- ❖ Co—co-captain, co-conspirator
- ❖ Well—well-crafted, well-intentioned, well-designed

Dashes—Dashes are used in a similar manner to the non-essential comma—extra information that the writer wants to set apart from the rest of the sentence.

One types a dash by typing two hyphens that then turn into dash (as seen below).

- ❖ The dance—I am sorry to say—has been cancelled due to an outbreak of listeria.
- ❖ My sister owns two super cars—a Ford GT and a Pagani Zonda.
 - This dash works like a colon by setting up a phrase you intend to state.

PRONOUN USAGE

We can think of pronouns as existing in two groups. The **first group replaces the subject** of a sentence or clause, and **the second replaces the objects of the sentence or clause**.

→ BETWEEN THE SUBJECT AND THE OBJECT WE FIND THE VERB

SUBJECT PRONOUNS **VERB** **OBJECT PRONOUNS**

I, we, they, she, he, who, it,

→ Use these to follow a **linking verb**

→ **Is, was, were, be, being, been, are**

→ Use these to follow **indefinites**

→ it is, there is, there are

Me, us, them, her, him, whom, it

→ Use these for objects of **prepositional phrases**.

POSSESSIVE PRONOUNS—These may function as either subject or object.

→ **Singular Possessive Pronouns**—My, mine, his, her, hers, its,

→ **Plural Possessive Pronouns**—Their, theirs, your, yours, our, ours

Example: **His** horse is faster than mine. (*His horse* is the **subject**.)

My horse is faster than **his** (**horse**). (*his horse* is the **object**.)

First Person Pronouns—I, we, me

Second Person Pronouns—You

Third Person Pronouns—They, she, he, them, him, it

Antecedent—This is the word the pronoun replaces

THE SHORT OF IT—Subjects appear to the left of the verb and objects appear to right of the verb. We know that a sentence may contain several verbs, and that means that the sentence contains several clauses. Each clause contains one verb. **Some examples:**

You are the person for whom I have been looking. Notice that *I* is the subject and *whom* is the **object** of the verb *looking*, hence the correct use of *whom*.

Not even very stupid people would say: *Me want to go to the store.* But sadly, intelligent people will say: Hortense and me are going to the store.

Have you ever said: *This cake is for my wife and I,* thinking that you are being correct by placing the other person before yourself and using *I*???. I suppose you would also say that *the cake is for I.* Didn't think so, so stop talking that way.

Have you ever said: *Please give the keys to either George or myself.* Give the keys to myself. Sounds correct. It's not! *Myself* may only be used to emphasize the subject *I*—I left the keys for myself. So from now on, **leave the keys for me!**

Pronoun Agreement—This means the pronoun must agree in number with its antecedent.

For example—When a **person** (singular) makes a decision, **he or she** (singular) usually feels a sense of relief.

EXPLANATION→*Person* and *he or she* agrees in number

Pronoun Disagreement—People make the mistake of pronoun disagreement by writing:

→When a **person** (singular) makes a decision, **they** (plural) usually feel a sense of relief.

EXPLANATION→*Person* and *they* disagrees in number

Pronoun Disagreement—When one is faced with options, one should usually make a choice so they can move forward.

REVISED→ When **one** is faced with options, **one** should usually make a choice so **one** can move forward

→If you begin to use the indefinite pronoun *one*, then you must continue to use it to ensure pronoun agreement.

ANOTHER OPTION—If writing or saying *one* several times feels awkward, then simply write or say *people* and *they*. In other words, keep your general examples plural.

APPPOSITIVES are nouns or pronouns that appear next to other nouns or pronouns to identify or describe that noun or pronoun.

→The late arrivals—**she, he, and I**—missed the first act.

→The article mentions the winners, **her and me**.

→Ms. Lee gave the debaters, **them and us**, name tags.

→We sophomores raised the most money for charity.

EXAMPLES OF PRONOUN DISAGREEMENT (PD) FROM ESSAYS PAST:

- The more **one** owns, the greater happiness **they** will obtain
- If **a person** is a crowd pleaser in one aspect of **their life**, they begin to sell out in other aspects, too.
- If **a person** works hard, **they** might find success.
- If **a person** doesn't enjoy their job, **they** could be considered lazy.
- **A person** who tries to achieve **their** goals...
- This poem makes **the reader** reflect on **their personal life**.
- **Nobody** wants to spend **their entire life** working
- Growing up doing **what someone** hates to do, not realizing that **he or she** has wasted a substantial amount of **their** life, and letting **oneself** be content with no motivation is something **no one** wants.
- **One** must live **their** life for **themselves**.
- **A person's growth** can change **their views**.
- As **a kid**, it is easy not to understand what a parent does for **them**.

Principal Part of Verbs

REGULAR VERBS--Thus termed because both Past and Past Participle end with *ed*.

BASE FORM	Present Participle	Past Tense	Past Participle
Receive	Is receiving	received	Have received
Use	Is using	Used	Have used
Happen	Is happening	Happened	Have happened
Grade	Is grading	Graded	Have graded
Mow	Is mowing	Mowed	Have mowed

NOTICE--the above verbs always add *ed* to Past and use *have*--the present perfect verb.

IRREGULAR VERBS--Thus termed because these do not end with *ed*.

- Many of these have the same form for both Past and Past Participle.

BASE FORM	Present Participle	Past Tense	Past Participle
find	is finding	found	have found
meet	is meeting	met	have met
seek	is seeking	sought	have sought
sit	is sitting	sat	have sat
teach	is teaching	taught	have taught

IRREGULAR VERBS--with different Past and Past Participle form.

BASE FORM	Present Participle	Past Tense	Past Participle
arise	is arising	arose	have arisen
be	is being	was, were	have been
bear	is bearing	bore	have borne
become	is becoming	became	have become
dive	is diving	dove	have dived
drink	is drinking	drank	have drunk
drive	is driving	drove	have driven
forsake	is forsaking	forsook	have forsaken
lie	is lying	lay	have lain
slay	is slaying	slew	have slain
strive	is striving	strove or strived	have striven or strived
swim	is swimming	swam	have swum
write	is writing	wrote	have written

Verb Tenses

Present Tense—Expresses an action that occurs in the present

EX: Martha races down the mountain and into history.

Past Tense—Expresses an action that occurred in the past

EX: The runner fell and injured his knee.

Future Tense—Expresses an action that will occur in the future

➤ Uses helping verb (modal auxiliary verb) *shall* or *will*.

EX: The governor will not return to Lansing today.

Present Perfect Tense—Expresses an action that occurred at an indefinite time in the past.

➤ Uses helping verb *have* or *has*.

EX: The teachers have already entered all students' grades.

Past perfect Tense—Expresses an action that ended before some other past action.

➤ Uses helping verb *had*.

EX: Peter had studied several poems for his essay.

Future Perfect Tense—Expresses an action that will end before some other future occurrence.

➤ Uses helping verbs *shall have* or *will have*.

EX: By the time school begins, you will have saved enough money for a car.

ACTIVE VOICE AND PASSIVE VOICE

Editorial style guides virtually unanimously recommend that writers do not alternate indiscriminately between the active and passive voice. In some instances, the passive voice cannot be avoided as the subject of the sentence is simply indeterminable, and at such times it may be used, but writers may not swing back and forth between the active and passive voice simply because they cluelessly cannot tell the difference between the two. For you, that foggy mire has now been cleared up by this handout.

THE PASSIVE VOICE features:

A **linking verb** (see list)

A **past tense verb**,

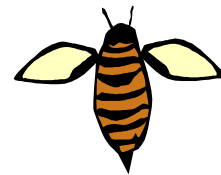
And at times:

A **prepositional phrase that** includes the subject of the sentence.

This prepositional phrase always **begins with the preposition *by***.

The Linking verbs:

- Is
- Be
- Was
- Were
- Am
- Been
- Being
- Are



The Active Voice—emphasizes the subject on the left side of the verb, and this commonly occurs early in the sentence.

EXAMPLE: I completed my homework last night.

Explanation: *I* is the subject as it is the element that commits the verb action—*I* am completing my homework.

The Passive Voice—hides the subject at the end of the sentence or doesn't include it at all.

EXAMPLE:

- My homework **was completed**→ the passive sequence.

OR

- My homework **was completed by me**→ the passive sequence.

NOTICE—that in the first example the subject is absent and that in the second example the subject appears as the last word in the sentence. Clearly, this example written in the active voice is the superior stylistic choice.

ANOTHER EXAMPLE OF PASSIVE VOICE:

- The manuscript was rejected. (Notice linking verb and past tense verb.)
- **The manuscript** was rejected by **my publisher**.

NOTICE that the first example is impossible to revise because the reader cannot tell who rejected the manuscript.

NOTICE that the second example is more succinct and direct when it reads:

- My publisher rejected my manuscript.

ALSO NOTICE that when revising you essentially **flip the sentence** and place the ending at the front and the beginning at the end, compared with the example above.

- **The manuscript** was rejected by **my publisher**.
- My publisher rejected my manuscript

TO REVISE the passive voice into the active, simply emphasize the subject in front of the verb. Notice that *My publisher* is the **subject**.

REMEMBER that you should only use the passive voice in unavoidable situations, such as:

- Iron water pipes **were used** in early twentieth century home construction.

Who used iron pipes? Builders? People? The group is so broad that the writer cannot adequately specify the subject because the subject is unknown.

Remember...the **passive voice sequence** consists of:

- Past tense linking verb
- Past tense verb
- Prepositional phrase that always begins with **BY**
**The BY PHRASE features the subject of the sentence
- These items are always in direct succession.

If I'd had a choice, I'd have chosen myself the career of a lazy man, a glutton—but one who would have been, at the same time, a supporter of “the good and the beautiful.”

PROPER USE OF MODIFIERS

MODIFIERS—these can be single words like adjectives or adverbs, or they can be entire clauses like participial phrases or adverbial clauses.

Examples:

Adjectives—**agile** alligator

Adverb—The alligator maneuvered **agilely** about the swamp.

Participial Phrases—**Running up the stairs**, the young fellow tripped on a banana peel.

Adverbial Clause—**When I was a chicken farmer**, I quickly became a vegetarian.

Comparison Modifiers

Positive	Comparative	Superlative (always involves <i>st</i>)
soft	softer	softest
fuzzy	fuzzier	fuzziest
fussy	fussier	fuzziest
big	bigger	biggest
small	smaller	smallest
handy	handier	handiest
efficient	more efficient	most efficient
frequently	more frequently	most frequently
certain	more certain	most certain

Irregular Modifiers

Positive	Comparative	Superlative (always involves <i>st</i>)
bad	worse	worst
good	better	best
little	less	least
many	more	most

Misplaced Modifiers

Misplaced Modifier and the two-way modifier—This modifier does not clearly modify a specific word but could modify one of two words.

MISPLACED MODIFIER: Undaunted, the storm did not prevent the crew from setting sail

- How can a storm be undaunted?

CORRECT EX: The storm did not prevent the undaunted crew from setting sail.

MISPLACED MODIFIER: Uncle Carmine saw a deer bounding across a meadow on his way to work.

- Who is going to work? The deer or Uncle Carmine?

CORRECT EX: On his way to work, Uncle Carmine saw a deer bounding across a meadow.

Dangling Modifier or Dangling Participle—When placed at the beginning of the sentence this modifier must modify the subject. When placed elsewhere in the sentence, the word for which the modifier is intended must be clear.

DANGLING MODIFIER: Having selected a college, a trip to the campus was planned.

- How can a trip select a college?

CORRECT EX: After we selected a college, my friend and I planned a trip to the campus

DANGLING MODIFIER: While wrapping the gifts, Murphy, my pet terrier, kept trying to untie the bows.

- How can Murphy the terrier possibly wrap gifts?

CORRECT EX: While wrapping the gifts, I noticed that Murphy, my pet terrier, kept trying to untie the bows.

Transitional Adverbs of Transitional Expressions are words or expressions that show how ideas within a sentence, or in separate paragraphs, are linked together. These words are not equally synonymous as they perform different functions.

The Functions of Transitional Expressions

1. **COMPARE IDEAS**—also and, besides, in addition, similarly, yet, likewise
2. **CONTRAST IDEAS**—although, but, however, instead, nevertheless, otherwise, yet, unfortunately
3. **SHOW CAUSE AND EFFECT**—as a result, because, consequently, so, therefore, thus, accordingly
4. **SHOW TIME**—after, before, eventually, finally, first, meanwhile, then, when, since
5. **SHOW PLACE**—above, across, around beyond, from, here, in, on, over, there, under
6. **SHOW IMPORTANCE**—first, last, mainly, then
7. **SHOW A LISTING**—also, for example, in fact, most important, finally
8. **SHOW PROBLEM / SOLUTION**—as a result, nevertheless, nonetheless therefore, thus, consequently, otherwise
9. **SHOW ADDITIONAL IDEA**—besides, for example, furthermore, in addition, additionally, for instance
10. **SHOW CONCLUSION**—thus, consequently, in conclusion, in review, finally

Look at the example below / next page.

The question asks you to choose the proper transitional adverb. To do so successfully, you must read the paragraph, and you will then discover that the paragraph is about social mobility, not the Russian Revolution.

The extent of change can vary greatly. At one pollen social mobility may affect only one member of society. At the other extreme, it may change the entire social system. The Russian Revolution of 1917, therefore, altered an entire class structure.

- A. NO CHANGE
- B. nonetheless
- C. for instance
- D. consequently

The answer is C—for instance.

A and D are both incorrect because the Russian Revolution is not the effect of the cause of the issues of social mobility discussed in the paragraph.

Likewise B *nonetheless* is incorrect because it will not help show a solution to a problem.

Thus, C. *for instance* is correct because the Russian Revolution of 1917 is merely an example or ADDITIONAL IDEA of the extent of change in social mobility.

Notice that if you were not to read the paragraph, you would likely look at the four options and choose one that you think sounds nice, and you would likely choose the wrong answer. Again, these transitive adverbs are not synonymous as they perform separate rhetorical functions.

Read the next paragraph

Either Morisot's subject matter nor her style is distinctive. As a woman, she lacked the freedom enjoyed by her male colleague who face no threat of social disapproval in their journey through Parisian cafes, theatres, and parks, therefore, Morisot tuned her limitations to her advantage, creating a unique vantage point.

- A. NO CHANGE
- B. Similarly
- C. Likewise
- D. However

If G or H were correct, you are suggesting that Morisot turning her limitations to her advantage is a **comparison** with the point about her male colleagues.

If F were correct, you are suggesting Morisot turning her limitations to her advantage is a **solution**, result, or a conclusion to the points above, and that is false.

J. However is the correct answer because her response is in **CONTRAST** to what her male colleagues could do.

NOTICE—If you only looked at the four options, you would likely choose the incorrect response because you think you only have to choose the word that sounds nice. That would be **WRONG**.

Transitional adverbs **perform specific rhetorical functions** (the effective use of language). These words are **NOT SYNONYMS**. Reading the passage and analyzing the function of each word will lead you to the correct answer. You will improve your ability to perform this function when you carefully edit essays.

Things Not to Do in Your Essays (TNTD)

- ALWAYS INDENT your paragraphs—press Tab key on a keyboard; press spacebar 10 times on iPad.
- ALWAYS press spacebar TWICE after every period.
- Do not pose questions to reader
- Don't use I, me, or you
- **Don't use the following words:**
 - Actually
 - Amazing
 - Any non-specific word
 - Awesome
 - Basically
 - Comfort zone
 - Doing, do, did
 - Due to the fact
 - End/ended/ending up
 - Furthermore
 - Get or getting
 - Go back
 - Go, going
 - Goes along
 - Going against
 - In the long run
 - Is because
 - Is when
 - Just
 - Pretty much
 - Prime example
 - Really
 - Step up
 - Stuff
 - Thing
 - ...Does a good job
 - Don't use indefinite Pronouns—see page 3
- **Don't use the phrase *their life*.** The issue is one of agreement. Instead you should write his or her life or their lives.
- **Don't start a paragraph with the words *To begin*.** Typically kids will write: "To begin, snack machines should be banned in public schools." The problem is that the sentence begins with a verbal introductory element and such elements typically modify the subject, and this begs the question: What is beginning? The snack machine? This transition is too similar to a dangling modifier and ought to be avoided. Also, does your reader need to be informed that you are beginning the essay?
- **Don't follow a quotation by writing "*the author uses this quote to....*"** The author is not using quotations; you are. The author is simply writing whereas you quoting his or her work. Instead, write analytically about how the author supports his or her point with the line you are citing.
- Don't use **passive sentences**—SEE Section on Style and Usage
- **Don't write that the author *asks* or *says* something.** Those two words indicate speech. Instead write that the author *states* or *suggests* XYZ, or the author *poses* the question that....

- Don't use a single antecedent with a plural pronoun.
 - **For instance:** "A person brought *their* money with *them*. BAD!!
 - **Instead:** "A person brought his or her money with him or her.
- **Do not begin a sentence with a coordinating conjunction** (and, but, or, nor, for, so, yet).
- Avoid quotations in excess of three (3) lines.
- Always **place punctuation mark inside of quotation marks**; only the semi-colon is placed outside. There are reasons to place other punctuation outside the quotation marks, but for now let's concentrate on mastering this one point.
- **Don't use "fake" quotation marks.** Only use quotation marks when quoting material from a source.
- **Do not use clichés or trite** expressions. These are expressions that have been over-used and are now devoid of originality. Some examples:

○ Come into play	○ Long hard road
○ Fight the good fight	○ Odds were against them
○ Finish what they/you started	○ On the other hand
○ Get his foot in the door	○ Outside the box
○ Go with the flow	○ Spread the word
○ Going through the motions	○ Turn the tide
○ Keep your head high	○ Two wrongs don't make a right.
○ Kept in the dark	
- Do not make lists of items in your essays.
- **Do not use contractions** (shouldn't, don't, etc.).
- **Don't use number words for transitions**—First, second, third. Also, **firstly, secondly, and thirdly ARE NOT WORDS!!**
- Spell all numbers that are less than 101.
- Use relative pronoun *who* to replace people and *that* or *which* to replace things.
- Don't end a sentence with a preposition. **SEE Section on Style and Usage.**
- **Do not use Indefinites—It is, There is, There are**—SEE Section on Style and Usage!
 - **It was** apparent—**it is** unclear what the antecedent is.
 - **INSTEAD**—Focus on the subject: Her dismay was apparent.
 - **It's cold**—what is cold? **It is** unclear. → The morning wind was frigid.
 - **There are** a lot of characters in *Star Wars* → A lot of characters populate *Star Wars*.

Above correction areas on essays I return to you, you will find the following codes. This is what they mean.

- ?? What the heck are you writing about?
- [] Editorial notation for writer to **consider deleting words** with brackets around them
- Cl Cliché/trite Expression
- Dev **Develop further**
- DP Dangling Participle—See Style Guide section in course book.
- Expl **Needs further explanation**
- Expr **Needs a more formalized expression**
- Frag **Sentence fragment**
- Gen **Generalization, generalizing, too general**
- Irrel Items mentioned are irrelevant to writer’s purpose
- Mis Mod Misplaced modifier or modifying phrase in sentence.
- Mult Idea Multiple ideas in single paragraph
- P Passive sentence
- PB Phrase bonus—for phrasing an idea in a particularly fitting manner
- PD **Pronoun/antecedent disagreement**
- RE Reword sentence for clarity or sophistication
- ROWFC **Reorder words for clarity**
- Run Run-on sentence
- SA Superfluous Adverb—sometimes we use adverbs unnecessarily
- SAUG **Look up the problem in the Style and Usage section**
- SI Split infinitive—an infinitive is a verb consisting of the preposition
- Sp Spelling Error
such as definitely, totally, pretty much, etc.
- SVD **Subject/verb agreement is lacking**
the present tense, and then a clause or two later slip into the past tense.
to and a verb—**to split, to** actually **split**.
- Trans **Transition—paragraph either needs one or needs a more explicit one**
- TS Topic sentence (indicated when you need one)
- UA **Unclear pronoun antecedent**
- UC Unclear
- VTS Verb Tense Shift—This is a shift b/w past and present tense instead of maintaining one tense.
- WB Word bonus—for using a particularly colorful word effectively.
- WC **Word choice is not as formal as it could be.**
- WW **Wrong word**
- WW/C **Wrong word for context**

ESSAY SCORING GUIDELINES

COMPOSITION

- A/A- **Introductory paragraph** clearly establishes the focus of the paper, and **thesis** is clearly stated and phrased as last sentence of intro. **Thesis is developed throughout** the paper without deviation. Paper exhibits **control over the elements of composition**, and follows the **guidelines of the assignment** very specifically. Each **paragraph develops one idea** and **transitions** into the next paragraph. Paper has a **concluding paragraph** that draws a conclusion to the assertions put forth in the thesis. **Clauses and phrases are varied** and sophisticated. **Grammar is pristine**. Structure and form are **formal** and developed. Sentence structure, too, is **complex**, formal, and fitting. The writer integrates the source material in a manner that does not direct focus away from the author's thesis. The sources are not summarized, and the writer judiciously inserts quotations to support thesis. The essay **analyzes the complex nature of the ideas** put forth in the prompt or the objective of the assignment.
- B+/B These papers adhere to the criteria listed above with minor compromises of some of those criteria.
- B-/C+ The writer exhibits **competent control over the elements of composition**, although minor struggles are evident. Proper **analysis** of source materials is competently integrated into **original analysis** and **thesis development**, but minor reliance on paraphrase and summary may be evident in places. **Mismanagement of form**, minor simplistic phrasing and sentence structure may also be present.
- C/C- **Control over the elements of composition is reasonably proficient**, but the writer shows little innovation as this control adheres only to the simplistic end of those elements. The writer of these papers presents the weaknesses of the B-/C+ papers to a greater degree, as **too much summary**, repetition, and/or intrusive quotations are present. **Phrasing and sentence construction are simplistic**, and some of the elements of composition have been violated. Significant **insight or analysis** of the complex nature of the idea is **absent or underdeveloped**.
- D+/D The writer of these papers **violate conventions of grammar and composition**. Paragraphing is poor, **phrasing is weak**, some of the objectives of the essay may be absent. **Analysis may be underdeveloped or absent**. Sources may be improperly presented or analyzed.
- D-/E These papers may be in **violation of several of the standards of the assignment**. Grammar is poor; clauses and phrasing are unsophisticated. Structure and form of entire piece is in **need of remediation**. Sources may be inadequate in number, or poorly presented. Proper attention is not given to development of the thesis. Essay may not be of **fully developed**.

ESSAY SCORING GUIDELINES

LITERATURE

- A/A- **Introductory paragraph** clearly establishes the **focus of the paper**, and **thesis** is clearly stated and phrased as last sentence of intro. **Thesis is developed throughout** the paper without deviation. Paper exhibits **control over the elements of composition**, and follows the **guidelines of the assignment** very specifically. Each **paragraph develops one idea** and **transitions** into the next paragraph. Paper has a **concluding paragraph** that draws a conclusion to the assertions put forth in the thesis. **Clauses and phrases are varied** and sophisticated. **Grammar is pristine**. Structure and form are **formal** and developed. **Sentence structure, too, is complex**, formal, and fitting. The essay explores the complex nature of the idea put forth in the prompt supported with **textual analysis** and quotations that shows **original insight** that supports the thesis.
- B+/B These papers adhere to the criteria listed above with **minor compromises** of some of those criteria.
- B-/C+ The writer exhibits **competent control over the elements of composition**, although minor struggles are evident. **Insight and analysis** are evident but is not as keen as the A/B papers. Minor **reliance on paraphrase** and summary may be evident in places. Mismanagement of form, minor **simplistic phrasing** or sentence structure may also be present.
- C/C- **Control over the elements of composition is reasonably proficient**, and the writer shows little innovation as this control adheres only to the simplistic end of those elements. The writer of these papers presents the weaknesses of the B-/C+ papers to a greater degree, as **too much summary**, repetition, and/or intrusive quotations are present. **Phrasing** and sentence construction are simplistic, and some of the **elements of composition have been violated**. **Grammatical errors** are present. Significant **insight or analysis** of the complex nature of the idea is **absent or underdeveloped**.
- D+/D The writer of these papers **violates conventions** of grammar and composition. **Paragraphing is poor**, phrasing is weak, some of the objectives of the essay may be absent. **Analysis is underdeveloped** or absent. The text in question is **misinterpreted** or under interpreted.
- D-/E These papers may be in **violation of several** of the standards of the assignment. **Grammar** is poor, and clauses and **phrasing** are unsophisticated. Structure and form of entire piece is in need of remediation. Thesis is underdeveloped. Misinterpretation is present.

Essay may **not be fully developed**.

Style and Usage

AN INTRODUCTION: What follows is a modest overview of some of the more prominent issues of English usage and style. Elements of style are not merely predicated on preference and taste. Misusing some of these items will result in irrefutable error, while others simply announce bewilderment and bemusement. Without an adherence to the common and accepted guidelines of English usage, our language will collapse into a morass of ludicrous linguistic folly.

Accept and Except— You commonly accept change without exception. This will prevent you from placing a sign in front of your business that reads: **NOW EXCEPTING APPLICATIONS**. I saw this at an oil and lube place, placed by idiots who if they read this booklet might one day advance in the market place. So share this with a friend and make the world a better place.

Affect and Effect—**Affect** is a verb and **effect** is a noun. Only your screaming illiteracy would lead you to write a sentence that reads: "His contumely effected me on a very deep level." If I were busting out the contumely on you to disabuse you of your error, then I should suspect that said contumely would *affect* you or have a scarring *effect* on you.

Among and Between—One should use the word *between* when referring to only two people, and use *among* when you are among three or more people.

Amount and Number—An amount is an uncountable quantity whereas a *number* is a countable quantity. People who think they have a large *amount* of friends are pretentious wankers who would be better off lining up their *amount* of friends, counting them, and then realizing that they do not have any friends at all because they struggle with the English language.

Anyways, Everywheres, etc.—These are not words. People who think these are words ought to be deceived into thinking that a lobotomy will be cosmetically enhancing since these people *anyways* will not appear any different as a result of this procedure.

Apostrophe—The apostrophe is used to show possession and it is used when contracting two words into one.

- Contractions:
 - It is → it's
 - Should have → Should've
 - Do not → Don't
 - And so on...
- Singular possessive—Apostrophe is positioned before the *s*.
 - Mahmoud's horsemeat sandwich
- If the noun concludes with the letter *s*, then place an apostrophe and an additional *s* when both esses/s-es are pronounced.
 - Jesus's apostles
 - Dennis's meal
- Plural possessive—Apostrophe is placed **after** the *s* and no additional *s* is positioned as this letter is not pronounced.
 - The Jews' struggle
 - The boys' bad behavior while hunting

As of yet—Frequently, this sequence is pretentious and sixty-six percent superfluous. One will often see these words used in the following manner: *He has not finished his chores as of yet.* Instead, simply write: He has not finished his chores yet.

Bad/Badly—*Bad* is an adjective and *badly* is an adverb. Thus, when your friend tells you that his job interview went “real bad,” you recognize immediately that had he realized that English grammar requires him to respond, “really badly,” then he likely would not have to suffer unemployment.

Can/May—*Can* is used to announce ability while *may* is used to inquire permission. Why would a person inquire of someone else whether or not he or she is able to, say, go to the bathroom? When a person asks me if he/she *can* go to the bathroom, a stupefied look of incredulity usually descends upon my face before presuming the affirmative. Then I write that person up for leaving class without permission and giggle uncontrollably for the rest of the day.

Dangling participle/modifier—These are modifying phrases or clauses that appear as the first part of a sentence. We also know these as *introductory elements*. These phrases and clauses must **always modify the subject**. If they do not modify the subject, then they become *dangling modifiers*.

To avoid these, you simply have to arrange the subject so that the subject is the first word in the independent clause. To figure out what this might be, simply ask yourself who is committing the action of the sentence.

- Dangling participles/modifiers:
 - Born at the age of fifty-one, the baby proved an amenable tyke to his geriatric parents.
 - The subject is *baby*. How can a baby be fifty-one years old?
 - ✓ Improved—Born to a fifty-one year old woman, the baby proved to be an amenable tyke to his geriatric parents.
 - After overeating, the couch looked really good.
 - The subject is couch. How can a couch overeat?
 - ✓ Improved—After overeating, George thought the couch looked inviting.
 - On returning home, Gloria’s phone rang.
 - The Subject is Gloria’s phone. Did it return home, or did you intend to suggest that Gloria returned home?
 - ✓ Improved—On returning home, Gloria heard her phone ring.

Each other/one another—Use *each other* to indicate relations between two people. Use *one another* to indicate relations among three or more people.

- Example: Yitzhak and Benazir find *each other* sexy. (FYI: Yes, Benazir is a chick’s name.)
- Example: Yaphet and his friends enjoyed *one another’s* company.

Emigrate/Immigrate—To emigrate is to leave the country of which one is a citizen. To immigrate is arrive in one’s new adopted homeland. Ducks and fruit picking foreigners do neither of these two acts; they migrate. They leave and return. You know...winged migration, migrant worker, etc.

Ending a sentence with a preposition—Stylists consider ending a sentence with a preposition in a negative light because a preposition links two phrases together, and what sense does it make to have a preposition if you don’t have anything to link it to?

- Whoops! What I meant was...*if you don't have anything to which to link it.*
 - Simply use a **to which sequence** to prevent this unfortunate event.
 - *Catch-22* is book **that** he was familiar with. → *Catch-22* is book **with which** he was familiar.
- **Notice** rephrasing of the relative pronoun *that* to *which* and the transfer of the preposition **to** in the first example and **with** in the second example.

Fewer/Less—*Less* is an indeterminate quantifier that cannot specify a number. *Fewer* is a modifier that indicates a specific number. For example, *fewer* Americans voted in this election than in the previous election. I feel *less* love for you now that you joined the Klan. I can't count love; but I can, with time, count the number of Americans who voted. And what about the Speedy Check-out aisle that demands 10 items or less??? Illiterates run these supermarkets! Conventional usage demands that these signs read **10 items or fewer!!!**

Good/Well—*Good* is an adjective and *well* is an adverb. I can have a good day, I can do good work, but since *do* is a verb I cannot *do good*. When asked how I am doing, I must respond, "I am doing *well*" so that I modify the verb *doing* with an adverb.

I could care less—Then why don't you since you at least think you are communicating your nadir of apathy regarding a specific point? Simple logic requires you to state that **you could not/couldn't care less.**

Imply/Infer—I can imply that you are a skilled musician, and you can infer that I am suggesting that you are a skillful musician. For me to infer anything, you have to imply or suggest something first. Otherwise one of us will be deported to Uzbekistan.

Indefinites—These include:

- It is → There is → There are
 → **There** will/would/shall/should/may/might/can/could **be/are**

These elements ought not be used as they are unspecific, and you will be significantly more direct if you emphasize the subject of the sentence instead of something that you do not define.

- EXAMPLE: **There are** many people who ride the trains during summer.
- IMPROVED: Many people ride the trains during summer.
- EXAMPLE: **It is** commonly known that prolonged consumption of heroin leads to constipation that must be remediated with anal suppositories.
- IMPROVED: Research/People/Junkies suggests/know that prolonged consumption of heroin leads constipation that must be remediated with anal suppositories.

Notice that the IMPROVED sentences focus on the subject of the sentence.

Insure/Ensure—To *insure* something is to purchase a policy that will repair your home when a tornado ravages it, when gang bangers mistake your abode for that of a rival and spray machine gun fire at it, or a not so dormant volcano deposits molten lava in your villa. To *ensure* is to take preventative measure that a certain action will never repeat itself—**EX.** I will ensure that Harry never leaves the house with the his pet python Pauly.

Its/It's—*Its* is the possessive form of *it*. **It's** is a contraction of *it is*. Any person who would write, “The house lost it's roof in the hurricane,” should suffer the attention of a blind proctologist mistaking a blow torch for a rectal probe. Simply unforgivable!

Lie/Lay—**To lay** something down involves an object: *I will lay the notebook on the table for you*. **To lie** is to place yourself in a position of rest: *I will lie down and take a nap*. You **will never lay** down for a moment of rest.

Like, as/as if/as though—Like is a preposition that is used to link **phrases** and it should never be used as conjunction, as conjunctions are used to link **clauses**. One is permitted on occasion to use like as a conjunction in informal situations, but never in formal writing or formal situations.

EXAMPLE AND EXPLANATION

- Elizabeth smells **like** a horse. Notice that which follows *like* is a **phrase** as it lacks a verb.
 - **BAD:** Mahmoud eats horsemeat **like** it is going out of style. Notice that which follows *like* is a **clause** because it features a verb (is).
 - ✓ **REVISED:** Mahmoud eats horsemeat **as though** it is going out of style.

Literally—For something to happen literally, it really has to happen.

- It was literally the most insane thing I have ever seen.
 - If this were true, then an insane person must have committed the action in question. If not, then the situation was wrongly described as literal.
- *Dude, it was literally raining cats and dogs, man.*
 - Please have someone admit you into a quality detox program so that you will stop pillaging the English language with your insufficient understanding of it.

Might of, should of, etc. Be careful of the way this sounds when you are writing. These, in fact, ought to be **might've and should've**. People who commit this error hate America and should be deported to Guantanamo with all the other terrorists, where all their favorite books will be flushed down the toilet. Oh wait; these people don't have favorite books because *they don't read!*

Off of—People will write sentences like “He drove *off of* a cliff” when English grammar **only requires one preposition**: “He drove *off* a cliff.” One ought never use double or triple prepositions. “I am **up over in** Grayling.” You only need one preposition to link two phrases.

Passive Sentences—A passive sentence usually mentions the subject of the sentence in a prepositional phrase, but not always.

EXAMPLE AND EXPLANATION

- A **passive sentence** always features a past tense linking verb and a past tense verb.
- Sometimes it features the subject in a prepositional phrase that uses the preposition **by**.

PASSIVE: I **was driven** to the brink of insanity.
ACTIVE: You drove me to the brink of insanity.

PASSIVE: The lawn **was mowed by me**.
ACTIVE: I mowed the lawn.

Raise/Rise—**To raise** something is **to bring it up**, such as raising the flag. **To rise** is **to lift** yourself off the couch.

Secondly, thirdly—Writers will frequently use adverbs when listing ideas in sentences or paragraphs, but they never do so with *firstly*.

- First, I would like to announce that poor usage will lead to economic ruin. Secondly, failing to master essential communication skills will facilitate the rise of the Chinese economy at the expense of our own. Thirdly, it just occurred to me that I am using adverbs to list stuff.

Usage only requires a writer to use **first, second, third**, and so on.

Sit/Set—To set is to place something: *I will set the plates on the table*. You, by contrast, will **sit** down to eat dinner. Unless you are dining with cannibals and you are the main course, **it is impossible** to *set* down for dinner, and you may also not announce to an intrusive caller that “Dad’s not available right now; he just set down for dinner.” Why would you want to eat your dad? **BONUS:** *Sat* is the past tense of sit.

So cool—What communist infiltrator convinced American youth to use the *adverbial conjunction so* as an *adverb*?

- You are so gonna get in trouble. → You will suffer grave consequences for your actions. (**Revision via rephrasing.**)
- That is so awesome. → The unspecified object I refer to without clear definition is *very* awesome. (**Properly modified with an adverb.**)
- You are so amazing. → You are a *very* amazing person. (**Also properly modified with an adverb.**)

And while you are in the midst of improving your command of language, **stop using *amazing* and *awesome*** to describe everything that you find positive in nature. *Awesome* means to be filled with awe. *Awe* is the overwhelming feeling of wonder.

A donut is not awesome. If you think that it is, then you should find a quality detox program.

Instead, try some synonyms. Expand your vocabulary a bit. Here are some new options:

- Astonishing, formidable, impressive, grand, august, dignified.
- Now go look up a few more for yourself.
- www.dictionary.com will be your new friend.

FYI—Did you know that **the full definition of Awe is:** A mixed emotion of reverence and *dread* inspired by authority. Yes, **dread!**

Split infinitive—An infinitive is a verb that uses the preposition *to*. Examples are: *to drive, to read, to learn*, etc. **To split** an infinitive is **to put** a word or words between these two words. Formal usage dictates that one ought not split an infinitive. Some stylists suggest that users may now split their infinitives if the infinitive sounds better with a word in the middle. Perhaps these people fancy that they are slumming, using language that *real* people use. Well, if your desire is to build street cred with illiterates and degenerates, then go right ahead.

- To actually split → To split
- To loudly sneeze → To sneeze loudly
- Harriet decided **to** for the first time in her life **ask** for a raise. → Harriet decided **to ask** for a raise for the first time in her life.

Than/Then—*Than* is used to compare two items, and *Then* is used to indicate when something will happen.

- I would rather stick a fork in my eye **than** eat fast food. Here I am comparing two options. Notice the absence of any sequence of events
- I will watch sitcoms for two days straight, **then** I will go to church to see if I can get my soul back.
- Any time you use the word **if**, you should follow it with a **then** sequence—If you eat an exclusive diet of cheez doodles, then your chest will explode.

There/They're/Their

- *There* is an adverb → The dog is over *there*.
- *They're* is a contraction of they are → *They're/They are* coming to dinner.
- *Their* is a plural possessive pronoun → *Their* work warrants much praise.

This/These/That/Those—We have covered this elsewhere; just make sure that you never say “I’m gonna take them books and put ’em away.” Or “Them are good.” If you do, then I will make you cry.

Used to/Supposed to—*Use to* and *suppose to* are both WRONG! Both of these constructions are used in the past tense—He **used** to be smart; now he is a total dullard, probably from using too much crystal meth.

Who/That/Which—In formal English, the pronoun *who* is used to replace people.

- People **who** are conflicted are often very intriguing.

In informal usage, one can forgive a person who says:

- People that are conflicted are often very intriguing.

Therefore, **that** may be used for both people and things. **Which**, however, may only be used to replace things.

Who/Whom—These are both relative pronouns. **Who** is used to replace the subject of a sentence, while **whom** is used to replace an object.

Example and Explanation

- Ted is the author who will be published first.
 - Notice *who* is the **subject** of the clause *will be published*.
- Smith is the candidate whom the people will elect.
 - Notice that *the people* is the subject of the clause *will elect*
 - *Whom* is the pronoun replacing the candidate
 - The people will elect *the candidate*—which is an object that appears to the right of the verb *elect*

Your/You're—**Your** is a possessive pronoun and **you're** is a contraction of *you are*. Please don't go around writing: *I am glad your my teacher* when you should write *I am glad you're my teacher*.

LITERATURE EXPLICATION:

A Writing Process for Analyzing Literature

OBJECTIVE: To write an essay wherein you analyze what a poem or novel means, not merely what it is about. Several possible meanings exist within text; the goal is to identify a meaning that you can defend based on the literary techniques in the poem, play or novel.

THE ASSIGNMENT:

- 3 typed pages in length
- Times New Roman, 12-point font
- Double spaced with one-inch margins
- Name, class, and hour in upper right-hand corner
- Pages numbered bottom right

STUFF TO KNOW:

- Titles of **poems and short stories** are placed in quotation marks, and they are not italicized.
- Titles of **novels and plays** are italicized OR underlined, not both. Do not use quotation marks for titles of novels or plays.
- Names of **magazines and newspapers** are italicized OR underlined, not both. Do not use quotation marks for titles of magazines and newspapers.
- **Articles from** magazines and newspapers are placed in quotation marks, and they are not italicized.
- Names of movies and CDs (albums) are italicized or underlined while individual songs are placed in quotation marks.

- →The point to remember is the greater or longer piece that contains smaller parts (i.e. books contain stories or poems; albums contain songs; magazines contain articles) are italicized OR underlined, not both.
- →Shorter pieces taken from longer pieces are placed in quotation marks.

→**A bit of History**—You only **underline** when you cannot italicize, such as when you are **hand writing a draft**. In **the old days of type writers**, writers **could not italicize** with those machines so they underlined what needed to be italicized. The underline functioned as a **typographical indication** to printers that underlined items needed to be placed in italicized type when printed.

1. PROMPT AND THESIS

- **Read the prompt actively!** You must **devise** your **thesis** from this **prompt**.
- When developing the thesis, do not simply repeat the prompt as such a response will not allow any unique insight.
- If the prompt asks you to write something about the attitude about life, for example, you must define what that attitude is—if it is one that ponders regret (“Cat’s in the Cradle”) **the thesis will be a lot clearer if it reads:**
 - *Harry Chapin explores through imagery, diction and tone a father’s **startled realization** (the human condition) that his son as an adult embodies the shortcomings that he embodied as a young man.*
- Instead of:
 - [*Harry Chapin writes about life in “Cat’s in the Cradle” using imagery and tone.*](#)
- Now that you have a thesis you are ready to prepare content.

2. Possible Human Conditions to consider in literature.

- | | | |
|----------------|------------|--------------|
| ▪ Indifference | ▪ Justice | ▪ Aspiration |
| ▪ Alienation | ▪ Struggle | ▪ Love |
| ▪ Redemption | ▪ Survival | ▪ Hate |
- There are of course many more human conditions. Once you have identified the condition on which you will focus, it is time to outline.
 - Human conditions are ideas (abstract nouns). You can support the idea of a human condition by facts in the piece, as you use facts support the ideas.

3. The Basic Elements of the Literary Analysis Essay

Introductory Paragraph:

- Engaging lead-in sentence
- Overview of perspective—This is the portion that introduces the essay’s focus.
- Thesis—This appears as the last sentence in the introduction and the writer uses this sentence to state the position of the essay.

Body Paragraphs should:

- Feature no fewer than 8 sentences.
- **Topic sentence**—this sentence establishes the **perspective**.
- Build upon and establish point of argument of meaning of piece as a whole.
- **Blend quotation** into sentence it supports. A **quotation** should **never be its own sentence**.
- **Follow quotation with analysis** of how the literary technique in quotation supports the meaning of the piece as a whole.
- End paragraph with supporting **transition**.

Conclusion:

- **Lead-out** sentence
- Sentences 2-6 should offer **summation** of argumentative points
- Last sentence should be a sweet and witty **outro** sentence

4. Some Terms and Ideas to Understand as You Begin Your Essay

Fact → Idea → Insight—keep this concept in mind as you read and identify your ideas and analytic points.

Facts are simply indisputable things that characters do, like the father spending too much time at work in “Cat’s in the Cradle.”

An **idea** is the element that explores the human condition. Regret (an abstract noun) is an idea present in “Cat’s in the Cradle” that the father feels at song’s end.

Insight is your unique analysis of the idea. Including insight allows your reader to gain a unique perspective on the meaning of the song that he or she might not previously have had, like the father being a good person who failed to recognize the value of spending time with his family.

The **Prompt** is the direct instruction on what you must write about in your essay.

The **thesis** is constructed from the prompt and it **indicates the MOPAW**.

Analysis is the process of studying the essential underlying features of something. Analyzing a novel or a poem allows you move beyond merely retelling plot point or simply pointing out matters that are obvious.

MOPAW—the **M**eaning of the **P**iece as a **W**hole. This is the major idea that you are suggesting the piece is about. Draw this from **the Human Condition**.

A perspective is a viewpoint on an idea. You must construct your Topic Sentences from these.

WHEN WRITING ABOUT LITERATURE YOU MUST:

- Always phrase discussion about literature in the **present tense**.
- Have a quotation in every body paragraph
- Each quotation must be **internally cited**.
- Prose → “Quotation” (322). Notice punctuation appears after
- Parenthetical citation.
- Poetry → “Quotation of line 21/as you continue to line 22” (lines 21-22).
- If you are writing about multiple pieces, you must put author name before page or line number.

5. Preparing the Essay

- As you begin to organize your **Essay Preparation Form**, you must:
 - Read the prompt and determine what it is asking you to write about.

- Determine the **MOPAW**—the **M**eaning of the **P**iece as a **W**hole. This is the major idea that you are suggesting the piece is about.
- Develop five perspectives on the MOPAW
- Write down a **rough thesis**. At this point it does not have to be perfect, as you can always revise it later.
- Fill out each half-page section for each perspective on the Essay Preparation Form, identifying quotation, analytic point, and literary technique that supports analysis.

6. Begin to write rough draft.

- Begin the rough draft process by writing the **Body** (paragraph #2).
- Write the conclusion.
- **Write the Intro.**
 - Intro must feature Author’s full name. Every time reference is made to author henceforth, it must be done by last name only.
 - Title of novel is *italicized*; titles of short stories and poems are placed in “quotation” marks.
 - Write lead-in sentence.
 - Six sentences that overview your perspectives.
 - Write thesis statement as last sentence in paragraph.

7. Self-Edit Rough Draft

- Follow the Self Edit form.
- Refer to the Things Not To Do In Your Essay list—**See page 24-25**
- **REVISE** essay for phrasing, word choice, and expressions
- Examine for **subordinate clauses**
- Identify **conversational expressions** (expressions that you mostly hear your friends use) and translate these expressions into formal ones.
- Examine **Word choice**. Consider synonyms for significant nouns and verbs.
- Are **sentence structures** throughout essay varied?
 - Introductory elements—participial, adverbial, and prepositional
 - Compound sentences—(two or more independent clauses)
- Complex Sentences—(at least one independent and subordinate clause)

8. Peer edit rough draft.

- Follow the form that I provide you at the time of peer editing.
- Apply changes.

9. Turn in Final Draft.

- Turn it in.

Argumentative Essay

OBJECTIVE: To develop, organize, and write an argumentative essay that proves a problem exists, which a proposed solution will solve by using evidence to support thesis.

THE ASSIGNMENT:

- 3 typed pages in length, and no more
- Times New Roman, 12-point font
- Double spaced with one-inch margins
- Name, class, and hour in upper right hand corner
- Pages numbered bottom right

As you prepare your essay, please follow the eleven points below

1. Identify your topic. You must determine what your topic will be before you can identify what your thesis will be.
 - Use the following formula:
 - **Subject:** Diabetes → **Topic:** Dietary effects on diabetics
 - **Thesis:** A diet of excessive sugar and fat can cause diabetes.
 - If you were only to write about diabetes, then you would have an **informational** essay, not an **argumentative** one.
2. Find your source information.
 - ✓ Instructor will provide topics. **Choose one** or one will be assigned to you.
 - ✓ Use an *Opposing Viewpoints* title and find 2 other sources.
3. Read your sources for **perspectives** relevant to your thesis.
 - Pare down the glut of information that you have by **underlining (actively reading it for)** points that are relevant to your thesis.
 - Identify your **specific thesis** based on your info.
 - If you need to **find more sources**, please do so.
4. **Prepare** your essay in great detail by completing the **ESSAY PREP FORM**.
- 5 Write thesis statement at the top of the page and **begin to write!**

Introductory paragraph: This must consist of 8 sentences.

- 1. Engaging lead-in sentence
- 2-6. **Overview** of perspective—This is the portion that introduces the essay's focus.
- 7. **Concessionary and rebuttal** statement
- 8. **Thesis**—Final sentence in introduction that states the position of the essay.

- **Concession and Rebuttal statement**—This statement concedes that an opposing viewpoint exists. The rebuttal portion counters that position and leads to your thesis and the position you will argue. The **Concession and Rebuttal statement** should read as follows:

EXAMPLE:

- **Some people suggest** that executions will deter crime; **however, they fail to recognize** that capital punishment fails to reduce crime because it does not address the root cause of criminal behavior.

You must phrase your **Concession and Rebuttal statement** exactly as listed.

This statement allows you to **acknowledge the opposing view**, and the second clause, following the semi-colon, allows you to establish the direction of your position.

Body Para. #1—Counter-Argument: This paragraph must consist of six (6) sentences. Sentences 1-3 must acknowledge the **other side** of the argument. Sentence 4-6 must **rebut** or counter the other side of the argument and establish **your position**.

Body Paragraphs #2-4: Problem Paragraphs

- Feature no fewer than 8 sentences.
- Topic sentence—this shall argue the problem
- Build upon and establish point of argument
- Blend **quotation** in with sentence it supports
- Offer analysis of point and how it supports argument
- End paragraph with supporting transition

Body Paragraphs #5: Plan/solvency Paragraph

Conclusion:

- Lead-out sentence
- Sentences 2-6 should offer summation of argumentative points
- Last sentence should be a sweet and witty outro sentence.

6. **Write Works Cited page**—We will write this as a class.

- Heading must be **Works Cited** and it must be centered
- Each item must be listed alphabetically by author. If no author name is given, then start with title.
- All entries must use *hanging indentations*—all lines after the first line must be indented.

Basic Format from a Database (mel.org) for the WORKS CITED page

Moffat, Anne Simon. “Resurgent Forests Can Be Greenhouse Gas Sponges.” *Science* 18 July 1997: 315-16. *Info Trac Student*. 1997. 15 pars. 12 Dec 2006 <<http://library2.cc.va.us>>.

1. Author of article: Anne Simon Moffat
2. Title of article: Resurgent Forests Can Be Greenhouse Gas Sponges
3. Periodical title: *Science*
4. Date article in appeared in *Science*: July 18, 1997
5. Original page numbers on which the article appeared in *Science*: 315-316
6. Database: Info Trac Student
7. Copyright date of database: 1997
8. Total number of paragraphs as the article appears on Info Trac: 15
9. Date of access (date you downloaded it): December 12, 2006
10. Web address (URL): <<http://library2.cc.va.us>>

These 10 items are explanations of each piece of information in the Works Cited entry.

In-text citation (online source)

“.....” (Moffat par. 2).

- Author’s last name: Moffat
- Paragraph from where the quote was taken: 2nd out of 15

In-text citation (print source: magazine, book)

“.....” (Smith 45)

- Author’s last name: Smith
- Page from which the quote was taken: 45

Opposing Viewpoints:

MacKenzie, James J. "The Decline of Nuclear Power." *Engage/Social* April 1986. Rpt. as "America Does Not Need More Nuclear Power Plants" in *The Environmental Crisis: Opposing Viewpoints*. Eds. Julie S. Bach and Lynn Hall. St. Paul: Greenhaven, 1986. 136-41.

Journal Article:

Dabundo, Laura. "The Voice of the Mute': Wordsworth and the Ideology of Romantic Silences." *Christianity and Literature* 43.1 (1995): 21-35.

Magazine Article:

Alpern, David M. "Has Moscow Violated SALT?" *Newsweek* 22 Oct. 1984: 32.

Newspaper Article:

Crossette, Barbara. "India Lodges First Charges in Arms Scandal." *New York Times* 23 Jan. 1990, natl. ed.: A4.

Book Single author:

Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton: Princeton UP, 1957.

Book: Two Authors:

Howe, Russell Warren, and Sarah Hays Trott. *The Power Peddlers*. Garden City: Doubleday, 1977.

More than Three Authors or Editors:

Edens, Walter, et al., eds. *Teaching Shakespeare*. Princeton: Princeton UP, 1977.

Book—Corporate Author:

National Institute for Dispute Resolution. *Dispute Resolution Resource Directory*. Washington: Natl. Inst. for Dispute Resolution, 1984.

Government Publication:

United States. Federal Maritime Commission. *Hawaiian Trade Study: An Economic Analysis*. Washington: GPO, 1978.

Electronic Sources:**Online Article:**

Ross, Andrew. "Hacking Away at the Counterculture." *Postmodern Culture* 1.1 (1990): 43 pars. 3 May 2003 <http://muse.jhu.edu/journals/postmodern_culture/v001.1ross.html>.

An Entire Book Online:

Rawlins, Gregory J. *Moths to the Flame*. Cambridge: MIT P, 1996. *MIT Press*. 30 Aug 2000 <<http://mitpress.mit.edu/e-books/moths/>>

Article in Online Magazine:

Fallows, James. "The Age of Murdoch." *Atlantic Online* Sept. 2003. 10 Oct. 2003 <<http://www.theatlantic.com/issues/2003/09/fallows.htm>>.

Newspaper Article from Online Database:

Young, Judith S.L. "Fadeout; Only a Few Grand Old Movie Theaters Remain to Remind Us of Their Golden Age." *Newsday* 3 Aug. 2003, Queens ed.: G06. Lexis-Nexis. 5 July 2003 <<http://web.lexis-nexis.com/>>

Website:

Lynch, Tim. "DSN Trials and Tribble-ations Review." Psi Phi: Bradley's Science Fiction Club. 1996. Bradley University. 8 Oct. 1997 <<http://www.bradley.edu/campusorg/psiphi/DSN/ep/503r.html>>.

7. Self Edit Rough Draft #1

- Edit first for paragraph development and proper citations.
- Complete the SELF-EDIT FORM
 - Refer to the **Things Not to Do in Your Essay list.**
 - **Edit source citations**
 - **Edit topic sentences.**

9. Self Edit Rough Draft #2

- Edit the following items in the essay:
 - ✓ Examine word choice throughout and translate all informal expressions into **FORMAL** ones.
 - ✓ Examine sentence structure for variety.

REVISE essay for phrasing, word choice, and expressions

- Examine for **subordinate clauses**
- Identify **conversational expressions** (expressions that you mostly hear your friends use) and translate these expressions into formal ones.
- Examine **significant nouns, verbs and adjectives**—identify synonyms for these. Are these synonyms superior to your initial choice?
- Are **sentence structures** throughout essay varied?
 - Introductory elements—participial, adverbial, and prepositional
 - Compound sentences—(two or more independent clauses)
 - Complex Sentences—(one independent clause and at least one subordinate clause)

10. Peer edit rough draft.

- Follow the form that I provide you at the time of peer editing.
- Take draft home and apply changes.

11. Turn in Final Draft.

Persuasive Analysis Writing Guidelines

Intro - 2-3 Sentences containing the following information:

- States Author's name
- States title of the passage/article
- States author's claim - found at the end of the passage in the directions
- **Thesis:** State the three best persuasive techniques the author uses to make the claim
 - **Emotional Appeal** -- Author builds an argument through emotion and understanding others' experiences.
 - **Ethical Appeal** -- Author builds an argument by appealing to the reader's sense of right and wrong or his or her sense of morality.
 - **Logical Appeal** -- Author builds an argument using reason and logic through statistics, facts, rules, or common beliefs.
 - **Personal Anecdotes/Stories** -- Author builds an argument by appealing to readers through sharing his or her own personal experiences as they relate to the issue.
 - **Comparisons and Analogies** -- Author builds an argument by appealing to readers through comparisons like metaphors and similes to show relationships between ideas.
 - **Word Choice** -- Evaluate a few selected words for their connotation. Examine words that share a commonality. Look at abstract nouns and adjectives.

Body Paragraphs 1-3: 6-8 Sentences each

(persuasive technique, 2 quotes from text, effect on reader, closing statement)

- Topic Sentence: "The author uses the persuasive technique _____ to show _____ (perspective on claim)."
- 1st Quote from the text--an example of the persuasive technique and is integrated with writer's analysis about perspective on claim.
- Explanation of how the example (quote) affects the reader:
 - "This persuades the reader to believe _____ because _____."
- 2nd Quote from the text--an example of the persuasive technique and is integrated with writer's analysis about perspective on claim.
- Explanation of how the example (quote) affects the reader:
 - "This persuades the reader to believe _____ because _____."
- Closing sentence--must begin with one of the following transitional adverbs:
 - Therefore; Thus; Consequently; As a result
 - Persuasive technique establishes perspective on claim as stated in topic sentence.

Conclusion - 2 Sentences

- Restate the author's claim
- Restate the three persuasive techniques used
- Effective closing of essay

Persuasive Analysis Writing Guidelines

READING THE PROMPT

1. Read the directions for the essay at the END of the passage
 - Contains what is expected of the students to write
 - Author's claim is stated
2. Star the information prompt sheet for the intro
 - Title of passage, author's name and claim
3. Read the box
 - Contains ideas to focus on in active reading (always the same)
4. Actively read the passage
 - Underline passages that support author's claim
 - Identify persuasive techniques in underlined passages
 - Label each persuasive techniques in the margins
5. Choose the three strongest persuasive techniques the author uses

persuasive tech #1 persuasive tech #2 persuasive tech #3

6. Circle quotations that support your three persuasive techniques
7. Outline Body Paragraph ideas using guidelines provided
 - Write topic sentence using persuasive tech #1 and claim
 - Find two examples (from circled quotations) of evidence of persuasive tech #1
 - Think about what the author wants the reader to understand or feel

Steps for Writing a Rhetorical Analysis Essay

Step One: Analyze the Prompt/Quad Chart (8-10 minutes)

- Read the issue and determine the two sides of the argument
- Actively read each perspective - underline main ideas in each
- Organize ideas into quad chart
 - Develop simple counter-points for each perspective
 - Put personal thoughts together in 4th box

Step Two: Write an Introduction Paragraph (5 sentences)

- Attention grabber
- Discussion of topic
- Position #1 (NOT perspective)-- one side of the issue
- Position #2-- the other side of the issue
- Thesis statement
 - Ex. With the attention toward this topic, I will examine the validity of these perspectives.

Step Three: Write **Three** Perspective Paragraphs (6-8 sentences each)

- Topic sentence--introducing the perspective
- Evaluate the perspective (main points/reasons)
- Use Transitional Adverb "**However**" to introduce counter-point
 - However, some people fail to recognize...
- Develop counter-argument points

Step Four: Write Your Perspective Paragraph (6-8 sentences)

- What do you believe about this issue?
- Why do you believe it?
- You have to support your position so you show **INSIGHT!**

Step Five: Write a Conclusion Paragraph (3 sentences)

- Restate topic--Clearly, the _____ issue is an important one
- Brief summary of ideas
- Wrap-up/closing

Argumentative Writing Response



Introductory Paragraph: 5 sentences

- **Sentence 1-2—opening.** Attention grabber
- **Sentence 3**—Discuss the topic
- **Sentence 4**—Your **concessionary/rebuttal statement**.
 - The Concession and Rebuttal statement **must read as follows:**
 - **Some people suggest** that executions will deter crime; **however, they fail to recognize** that capital punishment fails to reduce crime because it does not address the root cause of criminal behavior.
- **Sentence 5—Thesis statement.** This must follow the concessionary/rebuttal statement and it must state the position you will argue.

If you are **in favor** of capital punishment, then the thesis should read:

- Therefore, state governments must keep capital punishment legal.

If you are **NOT in favor** of capital punishment, then the thesis should read:

- Therefore, capital punishment must be illegalized



Counter Argument (CA) Paragraph:

This is your first body paragraph.

This paragraph must consist of four (4) sentences, and you must begin each of these 4 sentences as described below.

- Sentences 1 and 2 must acknowledge 2 points of the **other side** of the argument.
 1. *Admittedly some people think...*
 2. *They also think...*
- Sentence 3 and 4 must **rebut** or counter the other side of the argument and establish **your side** of the argument.
 3. *However, they don't understand*
 4. *They also don't understand,*



Body Paragraphs 3, 4, and 5:

In these three paragraphs you will lay out your argument in 3 points or perspectives.



Conclusion Paragraph: 3 Sentences

- 1—Restate your position
- 2-3—Wrap up your position
- You will receive a failing score without a concluding paragraph

Transitions: You **must use these** to begin your paragraphs:

BP 1, the CA—Admittedly some people think

BP 2—First,

BP 3—In addition,

BP 4—Furthermore,

BP 5—Finally

