

Student Writing Tools

Printed from JBHS Web site
February, 2009

Dear JBHS Students and Parents:

Student Writing Tools has assisted Barlow writers since 1996. Now in its tenth edition, *Tools* has helped JBHS students understand the writing process, format and cite their papers correctly, and even come to understand the difference between various punctuation marks. We send you *Tools* again this year knowing that, if you open it often enough, it will become an indispensable tool in your writing life.

The most noticeable change in this edition is a new section regarding the documentation of sources found through the JBHS Library Media Center's offering of online subscribed services. We hope you find this section helpful. We continue to count on your feedback, so contact us at any point during the year to give us your suggestions and advice.

The Writing Center Staff:

*Jonathan Budd, Jack Powers,
Jenny Peters, and Jennifer Hansen*

Tools is also available online at <<http://www.er9.org/jbhs/>>.

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You may also want to try the following online resources for information about grammar and style.

<http://www.ccc.commnet.edu/grammar/>
<http://newark.rutgers.edu/~jlynch/Writing/>
<http://owl.english.purdue.edu/handouts/grammar/>

THE JBHS WRITING PROGRAM

College Writing Course - The school offers this course to students in grades 10-12. It is designed for students interested in improving their writing skills. All students, whether gifted, interested, or identified as needing further development of their writing skills, are candidates for this course.

Writing Center - The Writing Center staff coordinates the across discipline writing program, offering students individual help with writing and supporting teachers in the teaching of writing. Equipped with computers, printers, and scanners, the Writing Center is a place where students are able to complete work for a wide range of courses. A paraprofessional supervises the room, offers students and staff assistance, and administers the writing programs. A writing assistant is available by appointment to work with individual students who wish to increase their writing competence. The Writing Center is a quiet work area and is open and available to students from 7:00 a.m. until 4:00 p.m. daily (3:30 p.m. on Fridays).

Writing Rubrics - The diagnostic rubric (see page 12) is designed to give a student a detailed analysis of a specific piece of writing. The narrative rubric (page 11) gives a summary description of writing at each level.

The Book of Writing Models - *The Book of Writing Models* is comprised of examples of student writing at each level designated on the rubric. It is designed to model each rubric level so that students and parents have a clearer understanding of the standards.

Cumulative Writing Folders - Students maintain writing folders throughout their four years at Joel Barlow. Students and teachers are encouraged to file papers from courses across the curriculum in the folders at every opportunity. Encouraging each student to view his or her writing as a body of work, the folders are also used as a basis for the formal writing portfolio requirement junior year. The cumulative folders also include students' common writing assessments from grades 9 and 10 and their writing self-assessments from grades 8, 10, and 12.

Junior Writing Portfolio - In their junior year, students are required to compile a portfolio of their best writing. The portfolio includes a reflective letter, a formal analysis paper, an informal essay / creative piece, a "writer's choice" piece, and a timed piece. The portfolios are assessed using the narrative rubric and results are mailed home in April. Students may consult with Writing Center staff and rebuild their portfolios for reassessment before the end of junior year. A graduation requirement, the final portfolio results are recorded on the first semester senior transcript.

THE WRITING PROCESS

As a JBHS student, you will be asked to grapple with a variety of writing tasks. You may be assigned to compose any (or all) of the following: persuasive letters, research papers, essays about personal experiences, literary analyses, etc. Though the types of writing vary and the subject matter shifts, there is a standard writing process that will help guide you from the moment a piece is assigned to the moment it is returned to you with a grade, leaving you either very relieved or wondering why you didn't put in more time.

Getting Started

Pay attention to the world around you. Writers must be aware of the circumstances in which people live so that they may draw comparisons, make connections, form opinions, and include relevant details in their compositions.

Read often. And not just for school assignments. Whether it's the latest novel in a favorite series, a popular magazine, the text of a Web site, or an editorial in *The New York Times*, the more you read, the more you expand your vocabulary and exposure to different writing styles and sentence structures.

Prewriting (once an assignment is given)

List your random thoughts about the topic of your assignment. Begin making a list of any words, phrases, and ideas that come to mind. This is called brainstorming. Though some thoughts may seem unrelated, odd, messy, or nonsensical, writing them down will help you. You'll learn more about your own thought process (what you *really* think), and you'll avoid having to stare for an eternity at empty computer screens and blank pieces of paper.

Limit your subject by reading over your random thoughts and thinking about what you have written that's important, original, or especially fitting for the assignment. Decide on a specific, more narrow topic that you can reasonably write about in the time and pages assigned.

If it's required by the assignment, **conduct research.** Sometimes you will be asked by your teacher to use the work of other writers (critics, historians, experts, etc.) to help support your own ideas about a topic. If you're having trouble limiting your subject, see what other writers have had to say about it, but don't ever present their ideas or words as your own.

Write your thesis statement, a carefully written expression of your own stance toward the limited subject. The thesis statement often appears as the last sentence or two of the introductory paragraph. It should be specific, arguable, and interesting. This stage will be necessary in literary analyses, research papers, and most other formal essays. You may also think of it as your "statement of

purpose" or "claim." If your assignment does not call for a thesis statement, make sure that the focus of your writing is always clear.

Create a plan for your writing. Write out the major points and examples you will use to prove your thesis or develop the main idea of the piece. Your plan might take the form of an informal list, a series of note cards, or a detailed outline with everything spelled out in the order it will appear.

Writing/Drafting

First Draft—If you have time, the best strategy is to write more than one draft for all assignments. This way, your first attempt can be very free and uncensored. Just type away (or scribble away) about your limited subject, returning to the plan you created during prewriting whenever you get off track or confused about what to say next. Cover all your points, and make sure your piece contains an introduction, body, and conclusion. The **introduction** is the place to engage your readers and let them know what the piece is about. The **body** is the place to explain and illustrate your points with relevant examples, to develop your argument and prove your thesis, to explore your ideas and make connections. The **conclusion** comes at the end and should flow naturally from the rest of the piece. It should not simply summarize. The conclusion is a place to answer the implied "so what" question, to convey what is significant about your ideas. Just as your introduction needs to be interesting enough to hook readers, your conclusion should end your piece with a bang!

Revision—Read your first draft with a critical eye. Ask yourself: have I fulfilled the assignment, covered all the bases, and made my meaning clear? Ask yourself: is my voice present, have I written something that only I could write? Answer those questions and revise accordingly. After making the piece as strong as you can on your own, proofread and spell-check to fix any careless errors, then turn it over to a parent, a peer, a teacher, or one of the Writing Center staff members for **feedback**. Because you are so close to your own writing, you may not always be able to see its weaknesses (or its strengths!). Another reader will be able to identify what is working in your writing and what needs improvement. Based on this feedback, you should revise again. This may involve making small changes throughout or reworking the whole piece.

Proofreading—Before turning in any assignment, you should go through a final proofreading step. Read your writing aloud to check for awkward sentences and mechanical errors. It is much easier to catch these types of mistakes when you hear them out loud; your eyes might scan over them too quickly when reading silently. It is important to make your writing as neat as possible and to demonstrate an understanding of spelling and grammatical conventions. This shows that you put effort into your writing and take pride in your work. (It is appreciated mightily by teachers.)

WRITING A LETTER

Return address - If you do not have preprinted letterhead, create your own. It's easy to do and looks very professional. Type and center your name, address, and phone number in an attractive font, and then use the drawing tool for a line underneath. If you do not want to create a letterhead, type your name and address two lines above the date.

Date - Include the date that you will mail the letter at the left margin. Do not add "th" to the day of the month (November 5, not November 5th).

Inside address - Include the person's name, title, company, and complete address. You can abbreviate the state with the standard two capital letter abbreviation.

Salutation - Begin with Mr. or Ms., then the name, then a colon. It is followed by two returns.

Dear Mr./Ms. Allen: (Use when you know the person's name.)

Dear Dr./Senator/Congressman Allen: (Use the person's correct title.)

To Whom It May Concern: (Use when you don't know the name.)

Body of the letter - The language of the letter will depend entirely on to whom you are writing. If it's your best friend, the rules aren't important—write what you feel. If it's a formal business letter, make sure it is neat, clearly written, grammatically correct, and spellchecked. If it's somewhere in between, use your own good judgment.

Closing - Use "Yours truly" or "Sincerely" followed by a comma for your closing. (If it's a love letter, use your imagination.) After the closing, return four times before typing the signature

Signature - Type your name and sign above it.

The following notations may also be included at the end of your letter:

c: name (Use this when sending a copy of your letter to someone else.)

Attach. (Use this when stapling pages to your letter.)

Enc. (Use this when enclosing pages with your letter.)

STANDARD FORMAT FOR A LETTER

(Use when no other specific instructions have been given by the teacher.)

- Palatino, Times, or Times New Roman font with single line spacing
- do not indent paragraphs; return twice between paragraphs

Maureen Kilbourn
100 Black Rock Turnpike
Redding, CT 06896
(203) 938-2508

November 5, 1999

Megan Miller
23 Old Redding Road
West Redding, CT 06896

Dear Megan:

As an alternative to traditional testing, we are assessing student writing through portfolios. Over the next month we are asking you to create a selective writing portfolio using pieces of writing from your cumulative writing folder on file in the Writing Resource Room and/or writing pieces you have saved elsewhere. Enclosed is a list of required portfolio contents. This selective portfolio, representing what you consider your best work, will give a more accurate picture of your writing ability than the data from a traditional standardized test.

The portfolio will be assessed this February by a team of teachers from inside and outside of Joel Barlow using the JBHS Rubric. In March we will have the results for you in the form of a certificate giving your score and in a letter home detailing some of your strengths and weaknesses as a writer.

The Writing Resource Room staff will provide guidance every step of the way as you assemble your portfolio. We look forward to working with you on this important project. Please call us if you have any questions.

Sincerely,

Maureen Kilbourn

Maureen Kilbourn

Enc.

WRITING A RÉSUMÉ

You're approaching the time in life when you may be asked for your résumé. It may be a résumé of your high school career to attach to a college application, or it may be one used to apply for a job. In either case, a résumé that can be updated as you make your way through life is a valuable document to own.

Your résumé is a one-page snapshot of yourself, your education, and your experience. Make sure that it is neat, free of errors, and easy to read. Often the reader will be sorting through dozens of résumés, so don't give him or her reasons to pass yours over.

Begin your resume with your name, address, and phone number if it is part of an employment application. Begin with only your name and social security number if it is part of a college application.

Use interesting, descriptive, and active words like *created, designed, produced, planned, researched, analyzed, conducted, established, developed*. Make sure you keep the verb tense consistent throughout.

Make your résumé look professional. Use one typeface only, and jazz it up with consistent use of italics or bold face. For a page to be pleasing to the eye, it must include white space: don't pack your résumé to the gills with text. A graphic such as a solid black line can be helpful, but keep it simple.

When writing your résumé, remember:

- You don't have to use complete sentences—keep it direct and brief.
- For a job application résumé, list the most recent work experience first. If you are writing a résumé of your high school career for a college application, list your accomplishments by school year or by category.
- Keep your résumé to one page.
- Choose a consistent format that includes the title of the position or the name of the activity, the date, and the primary responsibilities.

An example of a high school résumé follows. Use it as a guide, but feel free to change the format. You may look for other formats within the word processing software on your computer or on the Internet.

STANDARD FORMAT FOR A RÉSUMÉ

SS# 365-66-9876

Julie Weatherford

Extra-Curricular Activities

- **Student Council** - active participant in fund raising, school spirit activities, community service, organizing class events (9-12)
- **Community Service Club** - participated in "Midnight Run" preparing dinners for the homeless, worked once a month for "Habitat for Humanity," organized freshman dinner (9-12)
- **Board of Education** student representative - attended monthly meetings to provide student perspective (11 & 12)
- **Junior Dramatic Reading** competition finalist (11)
- **ORACLE** - Editor of school yearbook - responsible for design decisions, management of staff, meeting production deadlines, final product distribution (12)
- **"CAPstone"** (senior project) participant - created a public relations campaign for Joel Barlow High School (12)

Sports

- **Tennis** (Connecticut, Class 5) - state doubles champion in 1993, 1994, and 1995, state team champion in 1992-1995, four varsity letters, captain in junior and senior year (9-12)
- **Volleyball** - member of Junior Varsity (9 & 10)

Employment

- **Driscoll Real Estate** - receptionist, general office duties (10 & 11)
- **J. Crew** - retail sales (12)

Other

- **Mountain Workshop** - one-week wilderness program in Maine (9)
- **Onshore/Offshore Explorations** - month-long wilderness camp including one-week community service project on the Hopi Indian reservation in Arizona (11)

STANDARD FORMAT FOR AN ESSAY

(Use for a 1-2 page paper if the teacher gives no other specific instructions.)

- Palatino, Times, or Times New Roman font at 11- or 12-point size
- name, date, class, and teacher at right
- title centered and bold; 1.5 or double spaced lines
- paragraphs indented; no extra space between paragraphs

Jack Powers
September 1, 2002
English II - Mr. Cox

The Value of Pennies

Pennies aren't worth much anymore. People leave them in trays by the cash register. Most prices are rounded off to the nearest nickel anyway. I've seen high school kids make a big show of dumping their pennies on the ground. Pennies are uncool.

I'm pretty cool myself. I have a pile of pennies in a silver basket on my bureau where I dump them when I empty my pockets at night. When I was younger and poorer, I used to wrap them in pink fifty-cent rolls and exchange them at the bank for shiny quarters and crisp bills. Now I don't get around to it. The banks don't count it and give you the money right away anyway. They just dump it into a counting machine and credit your account. I miss that direct transformation: pennies into dollars.

I used to pull out the older pennies, the 1941Ds or the 1956Ps, and put them in blue books with penny-size slots. I would dream of all the money I'd make when I had a complete set or found that rare one in mint condition. And I enjoyed the almost meditative comfort of collecting and organizing.

My son Zach loves to collect. At five, he's discovered that collecting money is even more fun. I sometimes find a chair left by my bureau that he's forgotten about in his excitement at "finding" the pennies in my silver basket. When he finds coins in the car or between the couch cushions, I don't dampen his excitement by wondering if they are mine. They're worth more to him. Zach has a vague idea that bigger coins have greater value, but he likes them all. He organizes them into piles and counts them.

THE JBHS NARRATIVE RUBRIC

- 6 - Work that is exemplary in overall quality. It is characteristically substantial in content and mature in style. It demonstrates an ability to handle varied writing tasks successfully and to use language creatively and effectively. Voice is strong, and there is a sophisticated sense of audience, task, and choice of form. The writer demonstrates insight, synthesizing complex ideas and generating original ideas. The organization is clear and artful. The content, sentence structure, and word choice are rich and sophisticated. The use of mechanics furthers the meaning.
- 5 - Work that is commendable in overall quality. It suggests the excellence that a "6" demonstrates, but is less developed, less creative, or takes fewer risks. The writing is clear, interesting, appropriate, and generally rich and sophisticated. It demonstrates an effective use of voice, details, and language. There are few errors in mechanics, usage, or sentence structure.
- 4 - Work that is effective in overall quality. The writing has flaws but is effective. There is a sense of audience and task and appropriate use of form, but some of the writing may seem formulaic. There is some insight, but it tends to demonstrate minimal risk taking and original thinking. It is acceptable, generally correct, and the errors do not interfere with the meaning.
- 3 - Work that approaches effective in overall quality. It approaches the effectiveness of a "4," but has flaws that interfere with meaning or frequent errors that distract the reader. The writing may be too brief or underdeveloped. It shows awareness of task, audience, and writing conventions, but is often awkward or simplistic. There are attempts at analysis but little insight or originality.
- 2 - Work that is not effective in overall quality. The writing is incomplete or has major flaws; it may be either too short and undeveloped, or too abstract and vague. The writing demonstrates a poor sense of audience and task and no variety. Details are either repetitive or missing. It has many errors that interfere with meaning and little sense of conventions.
- 1 - Work that is assessed as errors block meaning. There are many weaknesses and few, if any, strengths. The writing shows very little time

(See the next page for the Diagnostic Rubric, which is designed to give a student a detailed analysis of a specific piece of writing.)

JBHS DIAGNOSTIC WRITING RUBRIC

WRITER'S CHOICE	THINKING	ORGANIZATION	CONTENT	SENTENCE STRUCTURE	LANGUAGE	MECHANICS
writer's choice of voice, audience, form, and purpose	development of ideas	clarity and logic	supporting details	variety and quality of sentences	effective variety, figurative language, dialogue	spelling, punctuation, capitalization, and paragraphing
6 EXEMPLARY						
skillfully uses variety of voices	synthesizes complex ideas	clearly and artfully ordered	rich and substantive	variety enhances style and effect	rich, effective vocabulary	very few or no errors
sophisticated sense of audience	sophisticated evaluation of ideas	organization enhances meaning	stimulates new responses	sophisticated patterns	sophisticated figurative language	use of mechanics furthers meaning
sees complexities/implications	generates original ideas		sophisticated integration of sources	no errors in structure or usage	artful use of dialogue/quotations	breaks rules artfully
sophisticated choice of form	keen insight		sophisticated use of title	elegant sentences		
5 COMMENDABLE						
powerful and consistent voice	synthesizes ideas	clearly focused	interesting and meaningful	appropriate variety	effective, furthers meaning	few errors
clear sense of audience	careful evaluation of data	skillful transitions	effective/"telling" details	some use of sophisticated structures	generally uses rich language	spelling & capitalization correct
ambitious purpose achieved	evidence of original thinking	skillful development of ideas	effective integration of sources	few errors in structure or usage	effective figurative language	attempts sophisticated punctuation
effective choice of form	displays insight	effective introduction/conclusion	effective title	effective use of syntax	effective use of dialogue/quotations	effective paragraphing
4 EFFECTIVE (albeit flawed)						
generally effective voice	attempts synthesis	generally focused	sufficient details	some sentence variety	acceptable and varied word choice	errors don't interfere with meaning
sense of audience	evidence of evaluation	consistent point of view	details support focus	attempts sophisticated patterns	attempts sophisticated language	spelling generally correct
purpose stated and achieved	evidence of analysis	organization dominates meaning	information correct	errors do not interfere with meaning	generally correct usage / tenses	capitalization generally correct
appropriate use of form	some insight	adequate introduction/conclusion	adequate integration of sources		some figurative language	uses punctuation on a simple level
		adequate organization	adequate title		adequate use of dialogue/quotations	generally correct paragraphing
3 APPROACHES EFFECTIVE						
inappropriate or inconsistent voice	lacks original ideas	focus limited/too broad	insufficient detail	little sentence variety	simple vocabulary	errors interfere with meaning
some sense of audience	recognizes important data	awkwardly organized	some details don't support focus	relies on a few simple patterns	some errors in usage / tenses	frequent errors distract
some awareness of purpose	attempts analysis	needs additional transitions	information generally correct	errors interfere with meaning	attempts figurative language	some errors in spelling & capitalization
awkward use of form	little insight	awkward introduction/conclusion	attempts integration of sources	repetitive structure	attempts dialogue/quotations	some errors in punctuation
			attempts title	awkward sentences/syntax	too wordy	some sense of paragraphing
2 NOT EFFECTIVE						
very inappropriate voice	lacks coherence	focus unclear	important details omitted	no sentence variety	simplistic vocabulary	many errors interfere with meaning
poor sense of audience	merely recalls data	poorly organized	details confusing/irrelevant/repetitive	uses only simple forms	inappropriate vocabulary	many errors in spelling
purpose unclear	merely summarizes or tells story	lacks transitions	some incorrect information	errors seriously interfere w/meaning	many errors in usage / tenses	many errors in capitalization
predictable response	offers few ideas	ineffective introduction/conclusion	no integration of sources	some sentence fragments		many errors in punctuation
poor use of form			no title	some run-on sentences		little sense of paragraphing
1 ERRORS BLOCK MEANING						
voice not clear	undeveloped	no focus	few details	seriously flawed sentence structure	very limited vocabulary	errors block meaning
no sense of audience	provides little data	disorganized	many irrelevant details	frequent sentence fragments	extensive errors in usage / tenses	no concept of mechanics
little or no awareness of purpose	very incoherent	no introduction/conclusion	incorrect information	frequent run-on sentences		no use of paragraphing
little or no awareness of form			lacks basic knowledge	missing elements		indecipherable handwriting

Date: _____ Overall Score: _____ Comments: _____

STANDARD FORMAT FOR A FORMAL PAPER

(Use for a 2+ page paper if the teacher gives no other specific instructions.)

- Palatino, Times, or Times New Roman font at 11- or 12-point size
- title page with bold title at center; name, date, and class info in corner
- following pages with last name and page number in upper right (if word processing, use a header)
- paragraphs indented (no extra space between); 1.5 or double spaced
- Works Cited/ Works Consulted as final pages (see page 17)

**Tecumseh:
An American Hero**

David Vendley
U. S. History
Mrs. Leahy
May 10, 2001

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Tecumseh was unlike Native American leaders of the past who led revolts against the United States, because freedom from the United States was not his only concern. His main goal was to unify all the different tribes of Native Americans, creating a powerful nation within itself. Tecumseh believed freedom from the Americans would be impossible without a collective stand. He traveled throughout the United States meeting with different tribes, trying to get them to join him. General Harrison spoke of Tecumseh's leadership by saying:

The implicit obedience and respect which the followers of Tecumseh pay to him is really astonishing, and more than any other circumstances bespeaks him one of those uncommon geniuses, which spring up occasionally to produce revolutions and overturn the established order of things. (Britt 136-137)

Unfortunately for Tecumseh and his dream of a unified Native American front, his brother, the

Vendley 12

Works Cited

Britt, Albert. *Great Indian Chiefs*. New York: Books for Libraries Press, 1969.

Drake, Benjamin. *Mass Violence in America, Life of Tecumseh*. New York: Arno Press & The New York Times, 1969.

Eckert, Allan W. *A Sorrow in our Heart, The Life of Tecumseh*. New York: Bantam Books, 1992.

Edmunds, David R. *Tecumseh and the Quest for Indian Leadership*. USA: Harper Collins Publishers, 1984.

The Shawnee Prophet. USA: University of Nebraska Press, 1985.

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Works Consulted

Mintz, Steven. *Native American Voices*. New York: Brandywine Press, 1995.

Sugden, John. *Tecumseh, A Life*. New York: Henry Holt and Company, 1997.

DOCUMENTING RESOURCES

Before writing a research paper, you will be gaining information from many different resources, including books, newspaper articles, and Internet sites. The information you gather from these resources will help you learn about your subject, narrow your topic, form opinions, and gain new ideas. In writing your paper, you will build on the information you gathered during the research process. You must cite the sources of that information.

There are several different formats for citing resources. The Easton/Redding/Region 9 school districts use the Modern Language Association (MLA) format as their standard. For more detailed information about documentation, consult the *MLA Handbook for Writers of Research Papers* (6th edition). Copies are available for reference in the Writing Center and Media Center.

The following information will help you better understand plagiarism, correctly cite sources within your paper, and prepare Works Cited and Works Consulted lists.

Statement on Plagiarism

To present someone else's language, ideas, or creations as your own is considered plagiarism. This is a serious offense, much like stealing someone else's brilliant new invention or shiny new car. Please see the *Student/Parent Handbook* for the consequences of plagiarizing.

If your teacher requires you to use the American Psychological Association (APA) style, which is used especially in the sciences and social sciences, try this website for help: <<http://www.apastyle.org/index.html>>. The MLA's website is <<http://www.mla.org/>>.

IN-TEXT CITATIONS

When you copy someone else's exact words, it is a direct quotation. You must put the words in quotation marks and cite the source. When you write in your own words about someone else's ideas, it is paraphrasing. You must cite the source when paraphrasing as well. You cite your sources for quotations and paraphrased ideas by including brief in-text citations in your paper that correspond to a Works Cited list at the end of your paper. Citations generally include the author's last name and the page number. If there is no author, use the first few words of the title. Citations go inside parentheses.

Example with author's name included in your sentence:

quote from source within quotation marks

At the conclusion of *Lord of the Flies*, William Golding writes that Ralph is overcome by "...shuddering spasms of grief that seemed to wrench his whole body" (186).

parentheses before punctuation; citation contains page # of quote

Example without author's name included in your sentence:

quote from source within quotation marks

At the conclusion of *Lord of the Flies*, Ralph experiences "...shuddering spasms of grief that seemed to wrench his whole body" (Golding 186).

parentheses before punctuation; citation contains author's last name & quote's page #

Example of paraphrasing:

At the conclusion of *Lord of the Flies*, Ralph cries uncontrollably as his emotions absolutely overtake him (Golding 186).

cites author's last name & page # of paraphrased material

Example of lengthy quotation:

At the conclusion of *Lord of the Flies*, Ralph and the other boys realize the horror of their actions:

indent quotes of 4 lines or more 1 inch from left margin

The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected with that emotion, the other little boys began to shake and sob too. (Golding 186)

no quotation marks

parentheses after punctuation

PREPARING A WORKS CITED/WORKS CONSULTED LIST

The Works Cited list is an alphabetical listing of all the sources you cited within your paper. Your in-text citations should correspond directly to this list. The following pages outline the format for this list and give examples of the most common citations you will use at Barlow. Because of the complexities of MLA format and style (especially when it comes to citing online sources), we have made our best effort with these examples based on current standards. We ask students to do the same.

If your teacher requires it, important sources you read and used while researching your topic but did not cite within your paper should appear on a separate page (titled: Works Consulted) after your Works Cited. Other than the page title, the following format is the same for a Works Consulted.

center and bold title

page numbered

Works Cited

Vendley 12

Britt, Albert. *Great Indian Chiefs*. New York: Books for Libraries Press, 1969.

Drake, Benjamin. *Mass Violence in America, Life of Tecumseh*. New York: Arno Press & The New York Times, 1969.

Eckert, Allan W. *A Sorrow in our Heart, The Life of Tecumseh*. New York: Bantam Books, 1992.

Edmunds, David R. *Tecumseh and the Quest for Indian Leadership*. USA: Harper Collins Publishers, 1984.

"Great American Native American Leaders." 5 May 2001. <<http://members.tripod.com/~RFester/chiefs.html>>.

Mintz, Steven. *Native American Voices*. New York: Brandywine Press, 1995.

The Shawnee Prophet. USA: University of Nebraska Press, 1985.

double space

type first line at margin, indent following lines 1/2 inch

arrange your entries in alphabetical order; do not number them

Books and Pamphlets

List: the author's name, the title of the book or pamphlet, the city where it was published, the publishing company, and the year it was published.

Example of how to punctuate:

Vann, Ted. *Starflight Handbook*. New York: Orion, 1998.

If two or three authors: list second and third authors with first name first.

If four or more authors: list first author followed by "et al."

If no author: list editor followed by "ed." or begin with title.

If book is on a CD-ROM or cassette: after the title, include the words "read by" followed by the reader's name.

Work in a Collection

List: the author's name, the title of the piece, the title of the collection, the editor preceded by "Ed.", the city where it was published, the publishing company, the year it was published, and the page number(s) of the piece.

Example of how to punctuate:

Plath, Sylvia. "Mirror." *The Harper Anthology of Poetry*. Ed. John Frederick Nims. New York: Harper, 1981. 753.

If no author: begin with title of the piece.

Magazine Articles

List: the author's name, the title of the article, the name of the magazine, the issue date, and the page number(s). (Do not place punctuation between the magazine name and issue date.)

Example of how to punctuate:

Magnusson, E. "Baseball's Drug Scandal." *Time* 16 Sept. 1985: 26-28.

Newspaper Articles

List: the author's name, the title of the article, the name of the newspaper, the edition date, the section number, and the page number(s). (No punctuation between the newspaper name and issue date.)

Example of how to punctuate:

Emmons, Mark. "Playing Hurt." *Detroit Free Press* 25 July 1996, F1, 10.

If more than one edition for that date: list the name of the edition before the section number (example: city ed. or late ed.).

Film or Video

List: the title, the director's name preceded by "Dir.", the distributor, and the year distributed.

Example of how to punctuate:

It's a Wonderful Life. Dir. Frank Capra. RKO, 1946.

Television or Radio Program

List: the title of the episode, the title of the program, the title of series (if any), the name of the network, the call letters and city of local station (if any), and the broadcast date.

Example of how to punctuate:

Middlemarch. *Masterpiece Theatre*. PBS. WGBH. Boston.
10 Apr.-15 May 1994.

Personal Interview

List: the interviewee with his or her title, the words "Interview by author" next, the date of the interview, and the location of the interview.

Example of how to punctuate:

Weicker, Lowell, U.S. Senator. Interview by author. 9 Sept. 1988, Easton.

Citing Documents from the Internet

According to the *MLA Handbook*, Internet sites "lack agreed-on means of organizing works" and "are not as fixed and stable as their print counterparts" (207). This makes your job more difficult. To make it easier, keep a few rules in mind as you conduct Internet research.

Whenever possible, print out a copy of each Internet source you're using. If not, write down the author and title of each online article, information about each article's prior print publication (if applicable), the title of each website, the date of electronic publication or latest update, the name of any institution or organization that sponsors the site, the date you accessed each source, and the URL address for each source.

You may find that some of the requested information about an electronic source is not listed on the site; therefore, **cite whatever information is available. The URL address and date you accessed the site are always available and must always be cited.** A complete entry follows this order:

Author's name (last name first). "Title of Document." Information about print publication. Information about electronic publication. Access information.

Example of an article that was first published in print but you found online:

Zeki, Semir. "Artistic Creativity and the Brain." *Science* 6 July 2001: 51-52.
author article title in quotes magazine title, date, page #s
Science Magazine. 2002. Amer. Assn. for the Advancement of
website title sponsoring organization
Science. 24 Sept. 2002
date you accessed source date of electronic publication or last update
<<http://www.sciencemag.org/cgi/content/>>
URL address inside brackets < >

Example of an article published only online (with no author listed):

"This Day in History: August 20." *History Channel.Com*. 2003
article title in quotes website title date of electronic publication or last update
A&E Television Networks. 8 May 2003
sponsoring organization date you accessed source
<<http://www.historychannel.com/tdih/>>
URL address inside brackets < >

Citing Documents from Media Center Subscribed Services

Joel Barlow High School's Library Media Center offers a variety of Internet-subscribed database services such as eLibrary, ProQuest, and SIRS which students can use for Internet research and access through the school's web site. Use "One Search" to search all of these services at once.

As with any outside resource, you must cite the documents you find through these services if you use language or ideas from them in your own paper. For in-text citations, where you credit your sources immediately following a direct quotation or paraphrased material, include the author's last name in parentheses. If the document has no author listed, instead use the title of the document. You may abbreviate long titles.

Use the following format when including a document from a subscribed service on your Works Cited page. Begin with information about the original print publication, then list the name of the subscribed service, the name of the library or library system, and the date you accessed the document. End with the URL of the service's home page in angle brackets.

Example of an article found online via the Media Center:

Koretz, Gene. "Economic Trends: Uh-Oh, Warm Water." *Business Week* 21
author article title in quotes magazine title, date, page #s
July 1997: 22. Electric Lib. Joel Barlow High School Media Center.
subscribed service library offering subscribed service
17 Oct. 2003 <<http://www.elibrary.com/>>.
date you accessed main URL for service in angle brackets

Links to the Library Media Center's subscribed services can be found at the following URL address.

<http://www.er9.org/jbhs/LearningResources/ord.html>

PROOFREADING HINTS

AGREEMENT

Make sure subjects agree with verbs:

Incorrect: "Don't Jerry work at Uno's?"
"A list of names were the best clue."
Correct: "Doesn't Jerry work at Uno's?"
"A list of names was the best clue."

Make sure pronouns/nouns agree with antecedents:

Incorrect: "Everyone read their books."
"Diagram the cells and its ..."
Correct: "Everyone read his or her book."
"Diagram the cells and their ..."

WORDS AND PHRASES

Incorrect:	Correct:
"cause of"	"because"
"different than"	"different from"
"irregardless"	"regardless"
"should of" / "would of"	"should have" / "would have"
"suppose to"	"supposed to"
"use to"	"used to"
"alot" / "alright"	"a lot" / "all right"
"is when" / "was when"	"is" / "was"
"can not"	"cannot"

TITLES

Use italics for books, pamphlets, movies, paintings, operas, newspapers, magazines, plays, long poems, ballets, TV programs.
Example: *Of Mice and Men* by John Steinbeck

Use quotation marks for short stories, short poems, songs, articles, essays, chapter titles. Example: "Out, Out" by Robert Frost

DIALOGUE

When repeating the exact words of a speaker, enclose these words in quotation marks. Commas and periods go **inside** the quotation marks.
"Frank is a good worker," the boss said, "but he's always late."

A question mark, exclamation point, or dash is placed inside quotation marks when it relates only to the quoted material and placed outside when it relates to the entire sentence.

He asked, "Will you be there?" Did he answer, "I will be there?"

Start a new paragraph for each change of speaker.

PROOFREADING HINTS

COMMONLY CONFUSED WORDS

affect - verb, to influence	"You can affect the outcome."
effect - noun, result or consequence	"What effect will this have on me?"
effect - verb, to make, to produce	"George effected a reconciliation."
accept - take or receive	"He accepted the trophy."
except - but	"Everyone except Ann can come."
are - verb	"We are on the right track."
our - denotes possession	"It is our right to protect ourselves."
hour - sixty minutes	"Band practice starts in one hour."
fewer than - a smaller number	"Fewer than ten kids were tardy."
less than - a smaller degree	"Her weight was less than his."
then - denotes time	Can you come then?
than - used for comparison	He has more than me.
its - denotes possession	"The alligator raised its head."
it's - contraction of it is or it has	"It's the wrong time."
know - well-informed	"He knows me well."
no - opposite of "yes"	"No, you can't go."
now - at the present time	"We need to finish this now."
there - denotes place	"The books are there on the table."
their - denotes possession	"It was their home."
they're - contraction of they are	"They're almost ready."
to - towards	"Go to the store."
too - also, excess	"Can I play too?" "He's too thin."
two - number	"He has two study halls."
woman - singular	"I spoke with the woman."
women - plural	"Three women attended the show."
your - denotes possession	"It's your football helmet."
you're - contraction of you are	"You're doing very well."
who - reply is "he," "she," "they"	"Who is the weakest link?"
whom - reply is "him," "her," "them"	"To whom does this belong?"

COMMAS, SEMI-COLONS, AND COLONS

Commas

Use commas to make clear what you are trying to communicate. Overuse is as bad as underuse, especially when it distracts and clutters your sentence.

- In a series of three or more words or phrases, separate each item with a comma.
ex. Barlow, Bethel, Masuk, and Central.
ex. The ball bounced from his foot, off the stands, and onto the track.
- Between independent clauses joined by a conjunction
ex. We went out for breakfast, but we weren't late for school.
- If a dependent clause opens a sentence, use a comma to separate it from the independent clause. (The preceding sentence is a good example.)
- To set off certain introductory elements (rule of thumb: usually four words or more)
ex. To prepare for the test, Karen had to find all her notes.
ex. Running with every muscle screaming, Mike passed the Bethel star.
- To set off interrupters
ex. However, you did not pass the pen, James.
ex. Mrs. Magrino, my biology teacher, deftly sliced a worm in two.
ex. I hope, Coach, you will let us stop at McDonald's on the way home.

Semi-Colons and Colons

Learn how to use it, and the semi-colon can work wonders for your writing.

- The semi-colon (;) is powerful enough to replace conjunctions such as *and*, *but*, *or*, and *because*.
ex. I'm not good at telling jokes; I never remember the punch lines.
- Main clauses joined by connectives such as *then*, *still*, *however*, *moreover*, and *nevertheless* are separated by semi-colons.
ex. Coaches don't want to cut at tryouts; however, they have no choice.
- If items in a series contain commas, use semi-colons to keep things clear.
ex. We traveled to Vienna, Austria; Frankfurt, Germany; and Rome, Italy.
- The semi-colon is different from the colon(:). The colon introduces a list.
ex. I ate these things: bacon, toast, eggs, cereal, and grapefruit.