

# PETALUMA JUNIOR HIGH SCHOOL

## *Academic Writing Handbook*

*A manual of guidelines for research and writing in all subjects.*



**2018-19**

**Petaluma Junior High School  
700 Bantam Way  
Petaluma, CA 94952  
707-778-4724  
[www.petalumajuniorhigh.org](http://www.petalumajuniorhigh.org)**



## Table of Contents

	Page	Video and Presentation Help Links:
Table of Contents	3	
Introduction	4	
<b>The Basics</b>		
Avoiding Plagiarism	5-6	<a href="#">Quick Guide To Plagiarism</a>
Google Documents	7	<a href="#">Creating a Google Document</a>
MLA Heading	8	<a href="#">MLA Heading on Google Docs</a>
PJHS Standard Heading	9	
Business Letter Format	10	<a href="#">Block Letter Format on Google Docs</a>
Email How To and Etiquette	11	<a href="#">How to Email a Teacher (Ashley Clark)</a>
<b>Essay Writing</b>		
Introductions	12	
Introductions: Hooks/Leads	13	<a href="#">How to Write a Hook</a>
Introductions: Thesis Statements	14-15	
Body Paragraphs: AXES Paragraph Format	16	<a href="#">AXES Paragraph Structure</a>
<b>Nuts and Bolts</b>		
Transition Words	17	
Don't Float Your Quote	18	<a href="#">Integrating Quotations, Blending Quotes</a>
Including Quotes in an Essay	19	<a href="#">Integrating Quotations, Blending Quotes</a>
Signal Phrases for Evidence	20	
Sentence Frames for Embedding Evidence	21	
Quote Sandwiches	22	<a href="#">Quote Sandwich</a>
Citation Format (MLA)	23-24	<a href="#">How to Use Quotations, In-Text Citations</a>
Works Cited Guide	25-26	
<b>Writing Process</b>		
Pre-writing: Thinking Maps	27	
Pre-Writing: Essay Think Sheet	28	
Revising: Dead Words	29	
Revising: Sentence Variety Patterns	30	
Revising: Figurative Language Guide	31	
Editing: Editing Key	32	
Editing: Correction Symbols and Vocabulary	33	
Editing: Checklist	34	
<b>Rubrics</b>		
AXES Paragraph	35	
Explanatory	36	
Argument	37	
Narrative	38	
<b>Appendix</b>		
Cursive Guide	39	

Petaluma Junior High School  
700 Bantam Way  
Petaluma, Ca. 94952

August 17, 2018

Dear Bantam:

We live in an era in which both the philosophy and practice of written communication are changing rapidly. These days, some may believe that the study of language and writing is obsolete because they believe their computers will do it for them. Others steadfastly adhere to the belief that people must master the structures of language so they can become proficient at expressing themselves in both spoken and written language. At Petaluma Junior High School, we believe students must learn basic language conventions in order to master speaking, listening, writing, reading, and computer skills. We believe technology is a tool to help express one's knowledge but not a tool to do the writing and thinking for us. We hope during your time as a Bantam you significantly improve your communication skills.

In this handbook, students will find a plethora of instructions for creating academically accurate documents in all their classes. These instructions will help students learn to effectively communicate ideas in both speaking and writing. If used regularly, these resources can be a valuable tool.

Our goal for this handbook is to help make the reading, writing, speaking, and listening processes easier. If you have questions this book does not answer, please ask your English teacher. If you notice something you think is missing from the book, please let us know; we will consider adding it to our next revision.

Lastly, keep in mind that many teachers do not use the information from this book exactly as it is published. Each teacher will modify the information to suit his or her own style. You, the student, must adhere to the standards for each of your individual teachers. If you are not sure about the expectations of any of your individual teachers, you must ask! Once your questions have been answered, follow their instructions.

We wish you success in all your academic endeavors.

Sincerely,

*PJHS English Department*

PJHS English Department

---

2018-19 School Year Edition

Reading maketh a full man;  
conference a ready man;  
and writing an exact man.

*-Francis Bacon*

# The Basics: Avoiding Plagiarism

Most of the information below from Utah Valley University Writing Center. Click [here](#) for video.

*Note: This document should only be used as a reference and should not replace assignment guidelines.*

---

## What is plagiarism?

Plagiarism occurs when writers include ideas that are not their own without giving credit to the original authors. Plagiarism may be either intentional or unintentional. To avoid plagiarizing, always cite any material that is not your own.

### Plagiarism includes

- Copying and pasting text from a website or document without introducing its source
- Mentioning an idea without connecting it to the source
- Paraphrasing, summarizing, or quoting text without crediting the original author
- Using statistics, research, or graphics that are not common knowledge without citing the source
- Slightly altering text and using it in your writing without giving credit to the author

Common knowledge is information that can easily be found in a wide variety of resources (i.e., historical dates). Ideas, interpretations of facts, and research, however, always need to be cited.

Making reference to other authors builds your credibility as an author. You will show your readers that you are familiar with what others have said about your topic and allow them to locate your sources.

### How do I avoid plagiarism?

- Take time to make note of sources when taking notes and cutting and pasting from the Internet. Include the author, title of work, and page numbers along with pertinent publication information.
- Put direct quotes in quotation marks, use the same wording as the original quote, and convey the meaning intended by the author.
- Place paraphrases and summaries in your own words, cite them, and be true to the author's ideas.
- Always include an accurate Works Cited/References/Bibliography page.

**HINT: When researching, take all notes in INCOMPLETE sentences. Be certain to use your own words. When writing, refer only to your notes (avoid writing as you look directly at your sources). In this way, you will find that you are able to construct written work that is entirely your own.**

## Summarizing and Paraphrasing

**Summaries** condense large amounts of text into a much shorter space. For example, you might summarize an entire article in a couple of sentences. Summaries generally provide context for the reader.

**Paraphrases** are generally about the same length (or even longer) than the original text. When paraphrasing, you put a paragraph or sentence into your own words, perhaps to clarify technical language for the reader or to emphasize the author's implication.

Many students are not aware that like direct quotations, summaries and paraphrases also require citations. (Information for citing direct quotes is available on our MLA, APA, and Turabian style guides.)

When summarizing or paraphrasing, include

- The author or organization's name
- The page number (if the information comes from a specific page or pages)
- The title of the document or website (if necessary for clarity)

The following examples demonstrate correct and plagiarized summaries and paraphrases from the same text.

### Original text

*Teaching Sociology* reminds us in each issue that sociology instructors need not follow the traditional teaching model of lecturing to a captive audience. Fiction, film, and music are popular cultural media that have been suggested as means for establishing links between sociology and the "real world" outside our classrooms (Laz 1996; Loewen 1991; Martinez 1995; Pescosolido 1990). Given the visibility of comic book characters in American culture, it is surprising that more sociologists have not looked to comic books as another resource for teaching.

Hall, Kelley J., and Betsy Lucal. "Tapping into Parallel Universes: Using Superhero Comic Books in Sociology Courses." *Teaching Sociology* 27 (1999): 60-66. Print.

### Good Summary

Hall and Lucal suggest that since sociology teachers often use movies and music in the classroom, they might also begin to use comic books to connect ideas from sociology to the outside world (60).

- Contains core information, but in the student's own words
- Authors and page number are clearly given

### Plagiarized Summary

Instructors are reminded that they **need not follow the traditional teaching model of lecturing to a captive audience** and instead can learn how to use popular media such as comic books as teaching tools **to link sociology to the real world outside the classroom.**

- Too much language taken directly from the original source
- No mention of authors or page number

### Good Paraphrase of a Sentence

Hall and Lucal suggest that sociologists capitalize on the prominence of comic book characters by increasing their use of comic books in the classroom (60).

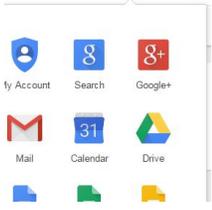
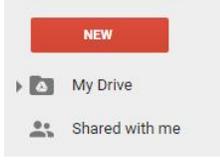
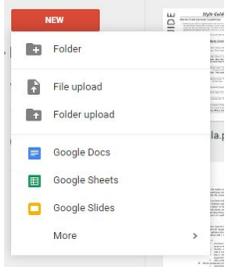
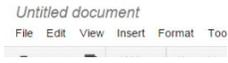
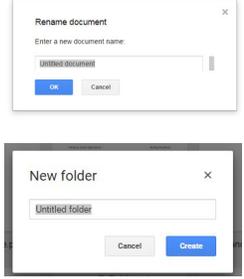
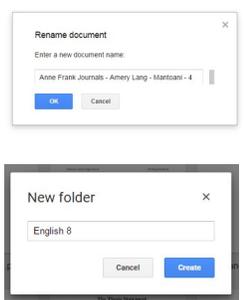
- Maintains the idea and relative length of the original, but in the student's own words
- Includes author names and page number

### Plagiarized Paraphrase of a Sentence

Even with **the visibility of comic book characters** in US society, many sociologists **surprisingly have not looked to comic books as another resource for teaching.**

- Wording that is too similar to the original text
- No reference to the authors or article

# The Basics: Google Documents

Chromebook	Creating a New Google Doc, Etc...	iPad
	<p><b>Chromebook:</b> To enter your drive, right click on the waffle (tic-tac-toe) in the upper right hand corner. In the drop down menu, click on the drive icon.</p> <p><b>iPad:</b> Touch the drive app.</p> <p>This should open your drive on both devices.</p>	
	<p><b>Chromebook:</b> Right click on the large, red “new” button in the upper left hand corner.</p> <p><b>iPad:</b> Touch the circle with the plus sign in the lower left corner.</p>	
	<p><b>Chromebook:</b> In the drop down menu, right click on the blue Google Docs icon. (You may also create a <b>new folder, sheet, or slide</b> presentation here).</p> <p><b>iPad:</b> In the lower right hand corner, touch the Google Docs icon. (You may also create a <b>new folder, sheet, or slide</b> presentation here).</p>	
	<p><b>Chromebook:</b> To name your document, right click on the words “untitled document” in the upper left hand corner.</p>	
	<p><b>Chromebook:</b> In the pop up window, erase the words “untitled document” and add your title. Follow the same directions to title a <b>new folder</b>. Then press OK.</p> <p><b>iPad:</b> After creating a new <b>doc, sheet, folder, etc...</b>, the iPad app will take you directly to the naming step. Erase the words “untitled doc” (or “untitled folder”, etc...), and add your doc name. then touch create.</p>	
	<p><b>Naming Conventions For All Documents:</b></p> <ul style="list-style-type: none"> <li>• If your teacher uses Google Classroom, the document will be pre-named if you create the document within the assignment.</li> <li>• If you are creating the document in drive, follow your teacher’s naming convention.</li> <li>• If your teacher has not given you a naming convention, use a PJHS standard naming convention of: Assignment Title - First Name Last Name - Teacher - Period</li> </ul>	

# The Basics: MLA Formatting Guidelines

(1 inch margin on all sides)

(½ inch margin above header)

Student 1

Joe Student

Kneeland 3<sup>o</sup>

English 7

30 February 2015

Title Centered (do not underline or bold print title)

MLA format is used for all formal, typed papers turned in at PJHS. For handwritten papers, teachers may require MLA format or the standard PJHS heading found on the next page. See the table below for MLA guidelines and Google Doc how to instructions.

MLA Guidelines and Instructions	Hints
<p><b>Font Choice:</b> Use Times New Roman (or a similar neutral font such as Arial, Georgia, or Palatino). Use the same font for the entire paper (no fancy fonts for the title).</p>	
<p><b>Font Size:</b> Font should be 12 point throughout (including title and heading).</p>	
<p><b>Spacing:</b> You must double space the entire work. This includes the heading and quotations. To double space in Google Docs click on “Line Spacing” and choose “double.”</p>	
<p><b>Margins:</b> Set your margins for one inch on all sides (in Google Docs choose “file” and then “page setup”).</p>	
<p><b>Headers:</b> Add a last name and page number to the right hand side of each page of your document. Use the “header” feature (found under “insert” in Google Docs). Once in “header,” click “right align” to move the header to the right. <i>While headers are an MLA requirement, your teacher may exempt you from this in junior high. Check with your teacher.</i></p>	
<p><b>Paragraphs:</b> Indent each paragraph by ½ inch (use the tab key). Do not include additional spaces between paragraphs.</p>	

# The Basics: Standard PJHS Heading

Homer Price  
4<sup>o</sup> Adams  
September 15, 2015

Title Line

**SKIP ONE LINE.**

Begin writing on this line. Remember to indent the first line of each paragraph 3/4- 1 inch.

**STANDARD PJHS  
HEADING & FORMATTING  
OF PAPERS**

**DO NOT WRITE IN THE  
MARGINS**  
Leave a one-inch margin on both  
sides and a blank space at the  
bottom

The diagram illustrates the standard heading and formatting for PJHS papers on lined paper. It shows a page with three binder holes on the left. The heading is written in the top right corner, including the student's name, class, and date. A horizontal line is drawn below the heading, labeled 'Title Line', with a box indicating to skip the line immediately following it. A note below the title line instructs the student to begin writing on the next line and to indent the first line of each paragraph by 3/4 to 1 inch. A large box in the center of the page contains the title 'STANDARD PJHS HEADING & FORMATTING OF PAPERS'. At the bottom, another box with arrows pointing to the left, right, and bottom margins states 'DO NOT WRITE IN THE MARGINS' and 'Leave a one-inch margin on both sides and a blank space at the bottom'.

# The Basics: Business Letter Format

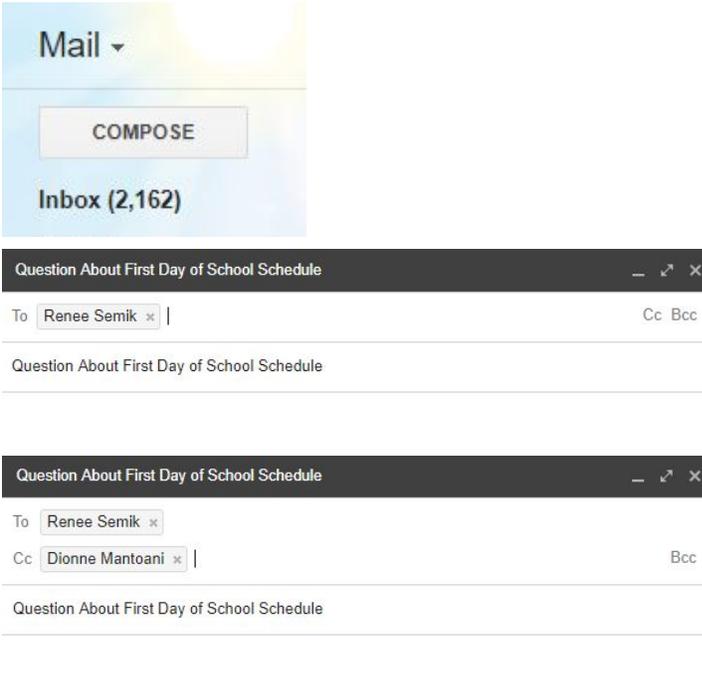
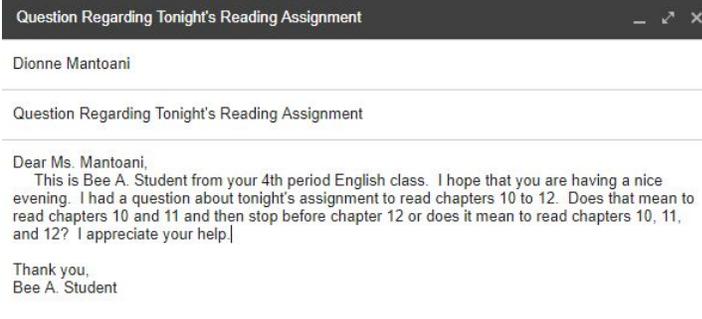
<p>123 Winner's Road New Employee Town, PA 12345</p> <p>March 16, 2001</p> <p>Ernie English 1234 Writing Lab Lane Write City, IN 12345</p> <p>Dear Mr. English:</p> <p>The first paragraph of a typical business letter is used to state the main point of the letter. Begin with a friendly opening; then quickly transition into the purpose of your letter. Use a couple of sentences to explain the purpose, but do not go in to detail until the next paragraph.</p> <p>Beginning with the second paragraph, state the supporting details to justify your purpose. These may take the form of background information, statistics or first-hand accounts. A few short paragraphs within the body of the letter should be enough to support your reasoning.</p> <p>Finally, in the closing paragraph, briefly restate your purpose and why it is important. If the purpose of your letter is employment related, consider ending your letter with your contact information. However, if the purpose is informational, think about closing with gratitude for the reader's time.</p> <p>Sincerely,</p> <p>Lucy Letter</p>	<p><b>The sender's address goes here.</b> <i>(When using stationary with a letterhead, omit this address block.)</i></p> <p><b>Include the date in standard format.</b></p> <p><b>The address of the person to whom the letter is being sent will go here.</b></p> <p><b>Salutation</b> <i>(Note that in a business letter a colon is used instead of a comma.)</i></p> <p><b>Block Letter Formatting</b> <i>Most business letters are written in block format:</i></p> <ul style="list-style-type: none"> <li>• Do not double space.</li> <li>• Do not indent each paragraph.</li> <li>• Do include a space between each paragraph.</li> </ul> <p><i>In <b>semi-block format</b> the writer will indent each paragraph. See the <a href="#">Purdue OWL: Sample Letters</a> page for more information.</i></p> <p><i>Maintain a 1" Margin throughout and use a 10 to 12 point neutral font (Times New Roman, Arial, Helvetica, etc...)</i></p> <p><b>Signature Block</b> <i>A handwritten signature is generally added, in black ink, after the letter is printed.</i></p>
---	--

[\(Above Letter From Purdue OWL: Sample Letters\)](#)

[\(Mr. Day's proposal letter sample here.\)](#)

<p><b>Addressing an envelope:</b></p> <p><i>The writer's address is placed in the upper left corner.</i></p> <p><i>The receiver's address should be in the center of the envelope.</i></p> <p><i>Place the stamp in the upper right hand corner.</i></p> <p><i>Most envelopes need not be addressed by a printer; neat handwriting in blue or black ink will suffice.</i></p>	<p>Bee A. Student 123 Winner's Road New Employee Town, PA 12345</p> <p>Ernie English 1234 Writing Lab Lane Write City, IN 12345</p> 
---	---

# The Basics: Formatting and Writing Emails

	<p><b>Email Basics</b></p> <p>After opening your gmail, right click on the word “compose” found in the upper left hand corner. When your new email opens, follow the instructions below.</p> <p><b>To:</b> Begin to type the name of the person to whom you want to send your e-mail. Often, if the person is a school employee or student, the name will appear in a drop down menu. If it does not, you will need to type in the entire address.</p> <p><b>CC:</b> To CC means to “carbon copy.” You will use this if you want to notify someone of the email you have sent, but not necessarily include him or her in the conversation (e.g. your parents want proof you sent an email to your teacher).</p> <p><b>Subject:</b> State the subject of your email. Be somewhat specific (instead of “homework,” you might say “Question about homework, page 16, question 4”). <b>Do not write your email in the subject line.</b></p>
	<p><b>E-mail Etiquette:</b></p> <ul style="list-style-type: none"> <li>• Start with a salutation followed by a comma or colon.</li> <li>• Begin the body of your e-mail by stating who you are.</li> <li>• Be polite; it helps to add an element of common courtesy.</li> <li>• Be clear about why you are writing.</li> <li>• End by thanking the receiver for his or her time.</li> <li>• Don't forget to sign off.</li> </ul>

## DO:

- Write a clear subject line
- Use a neutral font
- Include a salutation
- Write complete sentences beginning with a capital letter and ending with end punctuation
- Proofread and spell correctly
- Be polite
- Sign off (“Thank you,” or “Sincerely,”)

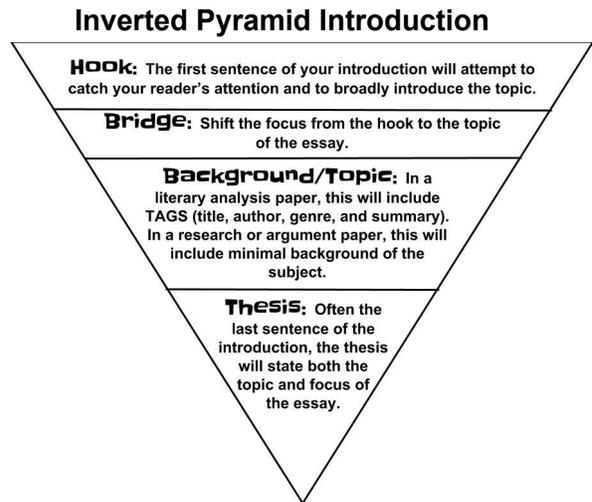
## DON'T:

- Use emojis, emoticons, or text language:  
IDK how to do the homework :(
- Write in all capitals:  
CAN YOU HELP ME WITH QUESTION 6?
- Be informal:  
Hey Teach,
- Provide too little or unclear information:  
I can't do my homework. I need help!!!!

Help Videos: [Detailed e-mail writing video](#)   [Short e-mail writing video](#)  
 Help Article: [Dos and Don'ts of Email Etiquette \(article with examples\)](#)

# Essays: Introductions

Imagine watching a movie that makes no attempt to catch your interest at the beginning. Furthermore, after about 10 minutes of watching, you still have no idea what the movie is about. Most likely you would flip the channel. An essay works the same way. If you do not catch your reader's interest at the beginning and clearly state your purpose, your reader may lose interest and never finish reading. A good essay begins with a good introduction, and a good introduction generally contains four elements: hook, bridge, background or topic, and thesis.



**Much like an inverted pyramid, an introduction begins broadly (with a hook) and then narrows down to a specific point (the thesis). It is generally three to five sentences long.**

1. **Hook:** Similar to how a hook in fishing is used to catch a fish, the hook in your essay is used to catch the reader's attention. A hook can be tricky since it must not only catch the reader's attention, but also allow a quick transition to the thesis. In middle school, students tend to overdo their hooks in academic essays, but savvy writers will learn to provide a subtle hook that broadly, but not too broadly, relates to the thesis (see the Michigan State Writing Center [here](#) for great pointers on **what not to do**). In fact, some teachers and professors may prefer that you provide no hook and begin with your background information (TAGS). The best hooks catch the reader without being overly obvious. Rhetorical questions, such as "Do you want to learn how to write an introduction?" should be left behind in elementary school.
2. **Bridge:** The bridge connects your hook to your background information. **It is not always necessary, especially if the connection between the hook and the topic is obvious.** It is most often needed when using a quote or anecdote as a hook.
3. **Background Information/Introduction of Topic:**
  - In a literary analysis essay, this will be your TAGS (title, author, genre, summary). Your summary should only be a sentence or two and should not provide specific details. For example: *The Outsiders* (title), a novel (genre) by S.E. Hinton (author), is the story of a group of boys born on the wrong side of the tracks during the 1960s (summary). The summary only needs to provide the necessary context for your thesis. Do not forget to properly punctuate titles of written works.
  - In a research or argument paper, you will provide a small amount of relevant background information to create context, but you will not include details or begin your argument.
4. **Thesis:** The thesis is generally the last sentence of your introduction. It will state both your topic and your focus or claim (see more on the next pages). It may also include a preview of your subtopics. Your thesis should never include the phrases "I think that..." or "I feel that..."

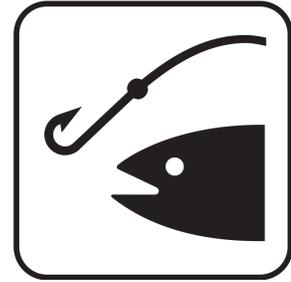
**Point of View:** Formal essays should always be written in third person. Second person pronouns such as "you" and "your" should be reserved for instructional and how to materials. First person pronouns such as "I," "we," and "us" are best used in personal narratives or narrative essays (such as college applications).

# Essays: Introductions: Hooks

The first sentence of your introduction is the first chance a writer has to **capture the attention of the reader**. Some people call this a “hook” because it captures a reader’s attention with interesting statements and ideas just like a fisherman will use a shiny lure to get a fish on his or her hook.

Just like a fisherman considers the kind of fish he wants to catch before he chooses a hook, **it is important to consider who your reader or audience is before you decide which type of attention grabber you will use for your essay.**

Once you have an interesting opening for your introduction, you should be able to introduce your topic then lead your reader gradually towards your main point – your thesis.



( from [George Brown University Writing Center](#) )

Consider your audience when writing a formal essay. Your hook for a formal essay should be short and sweet and less obvious than a hook for an article or a narrative essay; you want your reader to take the bait without really seeing the hook (see the Michigan State Writing Center [here](#) for great pointers on **what not to do**). **Do not use a rhetorical question as a hook in most cases.** Here are some hooks to consider:

## Startling Statement:

All human beings are capable of the most gruesome crimes imaginable. It is only because of the customs and controls of civilization that we do not become brute savages.

## Quote from Literature or Other Sources:

"This above all: to thine own self be true,  
And it must follow, as the night the day,  
Thou canst not then be false to any man." – Polonius In HAMLET

(When using a quote from an outside source, be certain to provide a bridge connecting the quote to the thesis.)

## Shocking Statistic:

On a recent anonymous survey, over ninety percent of high school students admitted to bullying a fellow student via social media.

## Philosophical Musing:

Bravery is a funny thing. For some people it shows up on a battlefield or in a moment of extreme violence. For others, it shows up in a high school cafeteria, when they prevent a bully from dumping out a kid’s milk.

## Humorous Musing:

Why is it that, when I go to school with my underwear on my head, the world looks at me as if I am unusual? High school kids are so caught up with their little cliques that I feel like I’ve got to become one of those “underwear under the pants” types too. (NOTE: Humor not appropriate for all classes, writing types, and teachers. Use good judgment.)

## Definition:

Merriam Webster defines courage as “mental or moral strength to venture, persevere, and withstand danger, fear, or difficulty.” (NOTE: This is no longer a “hook” when a teacher receives 150 essays that all begin with “a hero is defined as....; use this hook rarely and with discretion.)

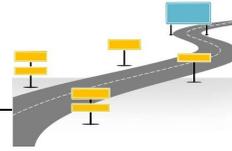
(Hook examples from the [CHS Writing Manual](#))

**Note that in this introduction sample by Mesa Community College Writing Center, the hook is a reference to an event that often evokes an emotional response. Hooks need not be classified in the categories above. They are best when they catch the reader’s attention and then move seamlessly into the rest of the introduction.**

*After the September 11, 2001 terrorist attacks on New York’s World Trade Towers and the Pentagon, the debate surrounding racial profiling in airports intensified. Many people believed that profiling was the best way to identify possible terrorists, but many others worried about violations of civil liberties. While some airports began to target passengers based solely on their Middle Eastern origins, others instituted random searches instead. Neither of these techniques seems likely to eliminate terrorism. Now many experts in the government and in airport security are recommending the use of a national ID card or Safe Traveler Card. **If every US citizen had such a card, airlines could screen for terrorists more effectively than they do now and avoid procedures that single out individuals solely on the basis of race.***

## Essay: Introductions: The Thesis Statement

A successful, well-developed thesis statement states the point of your argument explicitly (clearly and without doubt). Think of your thesis statement as the “road map” to your paper, which sets the argumentative direction, or goal.



**Located most often at the end of the introductory paragraph, the thesis statement fulfills two main objectives:**

1. It states the topic of your essay (the subject/topic under discussion)
2. It conveys either your claim, focus, and/or position on the topic
3. Sometimes, it may also include a preview of the points to be made in the essay’s body

**DO NOT use “I think”, “I feel”, “my opinion is”, or “I believe” in essays.**

Adapted from the BCCC Tutoring Center

### Thesis Statements for Writing to Inform/Explain:

TOPIC + FOCUS + PREVIEW OF TOPICS: Example: **The lifestyles of barn owls include hunting for insects and animals, building nests, and raising their young.**

TOPIC + FOCUS: **Mark Twain’s childhood experiences on the Mississippi inspired him to write *Huckleberry Finn*.**

[More on thesis sentence formats for literature here.](#)

### Thesis Statements for Writing Argument Essays:

TOPIC + CLAIM: **Parents should regulate the amount of television their children watch.** (TOPIC: children’s television watching, CLAIM: It should be regulated)

TOPIC + CLAIM + PREVIEW OF TOPICS: **Because it is not always intellectually stimulating, it shortens children’s attention spans, and it inhibits social interaction, parents should regulate the amount of television children watch.** (This sentence uses a DEPENDENT CLAUSE, INDEPENDENT CLAUSE format to add a roadmap listing each topic that will be discussed in the body paragraphs; it can be reversed, with the independent clause placed first.)

TOPIC+CLAIM+PREVIEW OF TOPICS+CONCESSION: **While television can be educational , parents should regulate the amount of television their children watch because it shortens children's attention spans, it inhibits social interaction , and it is not always intellectually stimulating .** (This sentence adds a concession - “while television can be educational” - that will be addressed in the essay).

From: [Ashford University Thesis Sentence Generator](#)

### Sample Introduction

Some of the most fascinating literary characters are the ones that are hard to figure out. In S.E. Hinton’s classic novel *The Outsiders*, the main character, Ponyboy Curtis, is one of those fascinating and enigmatic characters. Despite Ponyboy’s initial assertion that he is merely a “greaser,” the reader quickly learns that Ponyboy is a much more complex character; he is distinguished by his messy looks, compassionate actions, and the sophisticated way he talks.

TOPIC: Ponyboy Curtis

FOCUS: He is complex

PREVIEW OF TOPICS: One body paragraph will discuss his messy looks, one will discuss his compassionate actions, and one will discuss his sophisticated diction.

An advanced handout on thesis sentences and introductions can be found [here](#).

## Essays: Introductions: Thesis Sentences (continued)

### Thesis Sentences Using Three Sentence Types (grammatical)

SIMPLE: Ponyboy is a hero.

COMPLEX: Because Ponyboy is loyal, courageous, and intelligent, he is a hero. (Begins with dependent clause.) Ponyboy is a hero because he is loyal, courageous, and intelligent. (Begins with independent clause.)

COMPOUND: Ponyboy is a hero; he is loyal, courageous, and intelligent.

### Thesis Sentences Using Two Sentence Types (Rhetorical)

The following examples are **complex sentences**, but they are also:

LOOSE SENTENCES: Your main point (independent clause) is at the beginning of a long sentence. The sentence has a minimum of one independent and one subordinate (dependent) clause. Additional phrases and clauses can be added. Use this type of sentence if you want to explicitly state your key idea at the beginning.

Ponyboy is a hero because he is exceedingly loyal to his friends and family, extraordinarily courageous when facing danger, and incredibly intelligent when solving complex problems. (Independent clause followed by one dependent clause.)

PERIODIC SENTENCES: Your main point (independent clause) is at the end of a long sentence. The sentence has a minimum of one independent and one subordinate (dependent) clause. Additional phrases and clauses can be added. Use this sentence type if you want to keep your reader in suspense and end with your key idea.

When a character is exceedingly loyal to his friends and family, when he is extraordinarily courageous when facing danger, and when he is also incredibly intelligent when solving problems, this character must be considered a true hero. (Three dependent clauses followed by one independent clause.)

Use loose and periodic sentences sparingly and carefully. Well written, they can be a great tool for writing effective thesis sentences (as well as for writing wonderfully descriptive sentences in your narratives). Poorly constructed, however, they can easily become an unfocused jumble of words and phrases.

*Language exerts hidden power, like the moon on the tides. -Rita Mae Brown*

# Essay: Body Paragraphs

## Supporting Paragraphs using AXES

A.X.E.S. is an acronym for **A**ssertion, **E**Xample, **E**xplanation, and **S**ignificance. This word can help you remember the types of elements that generally belong in body paragraphs.



**A** Assertion ("topic sentence" or the main point of the paragraph)

Assertions are like mini-thesis statements for your body paragraphs. They are usually single sentences. They make a specific main point. They are not summaries or general statements. The assertion directs the reader toward where the paragraph is going or what the paragraph is about to show.



**X** Example (sometimes called "concrete detail")

The example is just as it sounds. It is the evidence that you will use to support your assertion. Examples can be direct quotes or a brief paraphrase of the text you are using. If you are quoting, make sure you quote only the most important information. Remember to introduce both summaries and direct quotation examples with signal phrases such as "according to" or "the author suggests." All examples need to be cited in some way using APA, MLA, Chicago, etc.

**E** Explanation (sometimes called "commentary" or "development")

Explanations show the reader how the example supports the assertion. **THIS IS YOUR ANALYSIS.** If you use a long quote, make sure that you explain all of it. The explanation section needs to be several sentences long and should be what the majority of your writing is devoted to.

**S** Significance (Who cares? Why is this relevant to the paper?)

The significance of the paragraph explains how everything you just proved in your specific example is still related back to the overall thesis of your paper.



# Thesis

*Throughout your paper, each sentence should relate back to your thesis statement to prove, argue, or otherwise support your claims.*



Information compiled from Mira Costa Community College resources

# AXES Paragraphs

brought to you by...

## THE WRITING CENTER

Kellogg Library 1103 | 760-750-4168 | csusm.edu/writingcenter



# Nuts and Bolts: Transition/Linking Words



Linking words can be used to help the reader move from one sentence to the next, or from one paragraph to the next.

## LINKS RELATED IDEAS

There are many things that an individual can do to protect Mother Earth. For example, when you shop, you can ask for paper bags rather than plastic sacks.

first	lastly	also	likewise	in particular
second	certainly	moreover	for example	another
third	of course	furthermore	for instance	besides
next	as well as	similarly	in addition	finally

## LINKS DIFFERENT IDEAS

Most people throw away such items as newspapers, soda cans, and plastic bottles, and plastic bottles. On the other hand, some people sort out these items from their garbage and take them to a recycling center.

on the other hand	rather	in contrast	despite	nevertheless
on the contrary	however	in spite of	otherwise	although
in comparison	unlike	even though	even if	no doubt

## LINKS EVENTS IN TIME

There are a number of steps one needs to take to recycle. First, sort recyclable items. Next, store items of the same type together. Finally, place recyclable containers on the curb for pick up.

first	then	in the meantime	immediately	at last
second	when	subsequently	frequently	afterward
third	to begin with	soon	occasionally	not long after
after	as time passed	eventually	while	finally
before	at this point	during	until	
next	at that time	meanwhile	last	

## LINKS CAUSE AND EFFECT

For years, people have thrown away tons of garbage. As a result, many of our landfills are filled to capacity.

since	as	because (of)	due to	so	therefore
then	consequently	as a result of	in effect	for this reason	accordingly

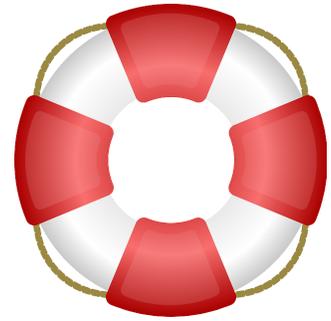
## WORDS USED TO SUMMARIZE OR CONCLUDE

In conclusion, there are many reasons for recycling products such as paper and plastic.

in conclusion	to summarize	to sum up	in short	for these reasons
to conclude	as is evident	thus	therefore	finally
in other words	in any case	undoubtedly	clearly	afterall

# Nuts and Bolts: Embedding Quotations, or Don't Float Your Quotes!!!

(Adapted from Jane Schaffer)



Effectively incorporating quotes into writing can be tough. Sometimes writers leave quotes “floating” or unattached to a sentence which causes confusion and usually results in a loss of meaning. Here are three strategies to help you better incorporate quotes into a paper instead of leaving them *floating*:

**Method 1:** Identify the speaker of the dialogue before the quotation. (when + who + said, + “Quote”+ (page)). Don't forget your quotation marks!

During the reaping Katniss gasped, “I volunteer as tribute!” (Collins 22).

Before leaving for the capital, Gale gives Katniss advice by saying, “Getting a knife should be pretty easy, but you've got to get your hands on a bow. That's your best chance” (Collins 39).

**Method 2:** The sentence that precedes the colon explains the writer's point; what follows is his evidence. (Explain: “Quote” (page). DO NOT SAY SAID OR THOUGHT.

Out of fear for her sister's life, Katniss makes an important decision: “I volunteer as tribute!” (Collins 22).

By excluding herself from the group and Peeta, Katniss realizes her concern for him: “All of a sudden, I'm overwhelmed by the thought that Peeta may already be lost, bled white, collected, and in the process of being transported back to the Capitol to be cleaned up, redressed, and shipped in a simple wooden box back to District 12” (Collins 153).

**Method 3:** Blend the text as if the words were already a natural part of your own sentence. Your sentences needn't contain every word of every quote that you use for support. Chop up these quotes into smaller fragments and they will blend into your response more smoothly. Do this to highlight the important part of the quote!

Indicate changes you make in the body of your quote with brackets, ([ ]) and omissions with an ellipsis (...). Ellipses needn't go at the beginning or the end of a quote. Don't be afraid to make changes – they are necessary for blending effectively.

Everyone in the crowd at the reaping was surprised to see that Katniss “volunteer[ed] as tribute!”(22).

**Watch out for and avoid tip-off words like *says, tells, thinks, or quotes*. These words indicate that a quote is coming and tip off the listener. However, if one uses the word *that* properly, this can be avoided. For example:**

Examples: Gale believed that in order for Katniss to have her “best chance,” she should “get” her “hands on a bow” (Collins 39).

After having separated from the group, Katniss suddenly becomes concerned “that Peeta may already be lost, bled white, collected, and in a the process of being transported back to the Capitol to be cleaned up, redressed, and shipped in a simple wooden box back to District 12” (Collins 153).

## Nuts and Bolts: Including Quotes in an Essay



### Why use quotes in an essay?

You should use specific quotes from the text to support your point. It's not enough to just explain an idea. Using the actual words—a quote—from the book, along with correct paper format, spelling, punctuation, and grammar will help convince your audience (the readers of your paper) that you are a credible writer.

### Check out these examples of how a quote can be used:

#### Example of a quote following a colon:

For instance, when it is explained to Anselmo that he should accept more money for his land, he refused to budge from the original deal: "I argued with him but it was useless. Finally he signed the deed and took the money but refused to take more than the amount agreed upon" (Sedillo 88). Anselmo will not go back on what he has agreed to earlier, even if it means he will receive much less for the land than it is worth.

#### Example of a quote as dialogue:

The narrator tries to explain to Anselmo that when he sold the land, he sold everything on it. Anselmo replies, "Every time a child has been born in Río en Medio since I took possession of that house from my mother I have planted a tree for that child. The trees in that orchard are not mine, *Señor*; they belong to the children of the village" (Sedillo 89). Clearly, Anselmo believes that he has no right to sell the trees as they do not belong to him.

#### Example of a quote as part of phrasing:

Stepping into the office, he was wearing an outdated coat and gloves that were so threadbare that the ends of his fingers shown through. The cane he carried "was only the skeleton of a worn-out umbrella" (Sedillo 87). Yet, as he carefully removed his gloves and passed them to the boy who accompanied him, one could not help but see from his posture that he was a proud and dignified man.

### Remember:

- **Do not start a sentence or paragraph with a quote.**
- **First, introduce the quote.**
- **Second, insert the carefully chosen, meaningful quote that helps illustrate your point (and be sure to place the proper in-text citation at the end of the quote).**  
Anselmo demonstrates this when he says, " \_\_\_\_\_ " (Sedilla 88).  
Steinbeck shows this when Kino says, " \_\_\_\_\_ " (75).  
Pony tells Darry, " \_\_\_\_\_ " (Hinton 122).
- **Third, after the quote, provide your own commentary, interpretation, or analysis.**
- **Do not end a paragraph with a quote and do not transition to your next point immediately following a quote. You MUST follow every quote with some of your own commentary or analysis that helps your readers understand the significance of the quote.**

# Nuts and Bolts: Signal Words and Phrases

**Signal Phrases** or **Attributive Tags** are an essential element of research writing.

Signal Phrases:

- introduce source material
- indicate where source material comes from
- shape your reader’s response to a source through appropriate word choice



**So how do you write a signal phrase?**

- Signal phrases can be a single word, phrase or sentence
- They can appear before or after a **quote, paraphrase, or summary**
- They often include verbs; be sure your word choice fits the context of your source

**Signal Words:**

acknowledges	contents	emphasizes	informs	recognizes	states
adds	contradicts	endeavors to	insists	recounts	suggests
admits	contrasts	establishes	introduces	refutes	supposes
affirms	declares	explains	maintains	reiterates	theorizes
agrees	delineates	expresses	narrates	remarks	thinks
alludes	demonstrates	focuses on	negates	replies	writes
argues	denies	highlights	notes	reports	
asserts	describes	hypothesizes	observes	reveals	
attests	discusses	illuminates	points out	says	
confirms	discloses	illustrates	proposes	shows	
connects	disputes	implies	purports	signals	
considers	documents	indicates	questions	speculates	

**Examples of Use**

- Ms. Smith, principal of Acme High School, **confirmed** that....
- Dr. Herrera, of the Center for Disease Control, **maintained** that...
- Shrewdly, Dally **explains**, ...

Notice that the lead in to the quote generally contains not just the signal word but also information about the source of the quoted material. Appositives (such as “principal of Acme High”) and other phrases are added to the lead in to provide more information about the source of the quote.

Above information modified from  
Claude J. Clark Learning Center

*Always try to use the language so as to make quite clear what you mean and make sure your sentence couldn't mean anything else.*

C.S. Lewis

## Nuts and Bolts: Sentence Frames

### Sentence Frames for Capturing Authorial Action/For Summaries of Paraphrasing

- X acknowledges that \_\_\_\_\_.
- X agrees that \_\_\_\_\_.
- X argues that \_\_\_\_\_.
- X denies/does not deny that \_\_\_\_\_.
- X claims that \_\_\_\_\_.
- X concedes that \_\_\_\_\_.
- X observes that \_\_\_\_\_.

### Sentence Frames for Introducing Quotations:

- X states, “ \_\_\_\_\_ ” ( \_\_\_\_\_ ).
- In her book \_\_\_\_\_, X maintains that “ \_\_\_\_\_ ” ( \_\_\_\_\_ ).
- According to X, “ \_\_\_\_\_ ” ( \_\_\_\_\_ ).
- In X’s view, “ \_\_\_\_\_ ” ( \_\_\_\_\_ ).
- X himself writes, “ \_\_\_\_\_ ” ( \_\_\_\_\_ ).
- X agrees when she writes, “ \_\_\_\_\_ ” ( \_\_\_\_\_ ).
- X disagrees when he writes, “ \_\_\_\_\_ ” ( \_\_\_\_\_ ).
- As the prominent philosopher X puts it, “ \_\_\_\_\_ ” ( \_\_\_\_\_ ).

### Sentence Frames for Explaining Quotations (Providing Analysis):

- Basically, X is saying \_\_\_\_\_.
- In other words, X believes \_\_\_\_\_.
- In making this comment, X argues that \_\_\_\_\_.
- X’s view confirms/reaffirms/clarifies the view that \_\_\_\_\_.
- X is insisting that \_\_\_\_\_.
- The essence of X’s argument is that \_\_\_\_\_.

### Sentence Frames for Introducing Statistics or Standard Views:

- It is often said that \_\_\_\_\_.
- A recent study shows that \_\_\_\_\_.
- Many people assume that \_\_\_\_\_.
- Scientists recently noted that \_\_\_\_\_.

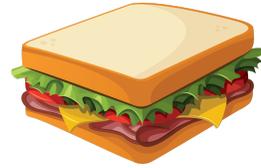
### Sentence Frames for Expressing Authorial Opinions (avoiding “I think” in your essay):

- X is right that \_\_\_\_\_ (or) X is wrong that \_\_\_\_\_.
- The view that \_\_\_\_\_ does not fit the facts.
- Yet a sober analysis of the matter reveals \_\_\_\_\_.
- However, it is simply not true that \_\_\_\_\_.
- Indeed, it is highly likely that \_\_\_\_\_.
- Nevertheless, new research shows \_\_\_\_\_.
- While it is true that \_\_\_\_\_, it does not necessarily follow that \_\_\_\_\_.

Modified from the work of David Glenn Smith, based on templates from *They Say, I Say*, by Gerald Graff and Cathy Berkenstein. Complete sentence frame [handout here](#).

# Nuts and Bolts: The Quote Sandwich

## Guidelines for Quotations



To ensure that your reader fully understands how the quote you are using supports your thesis, you must smoothly incorporate the quote into your paragraph; otherwise, your reader may be left unsure of why you used the quote. The “quote sandwich” is a method that aids you in effectively adding quotes. See below for a further explanation.

### Introduce It!

Before adding your quote, introduce it with a signal phrase or a marker verb (see the signal words handout).

Ex: The article **explains** that ...

### Quotation + Citation!

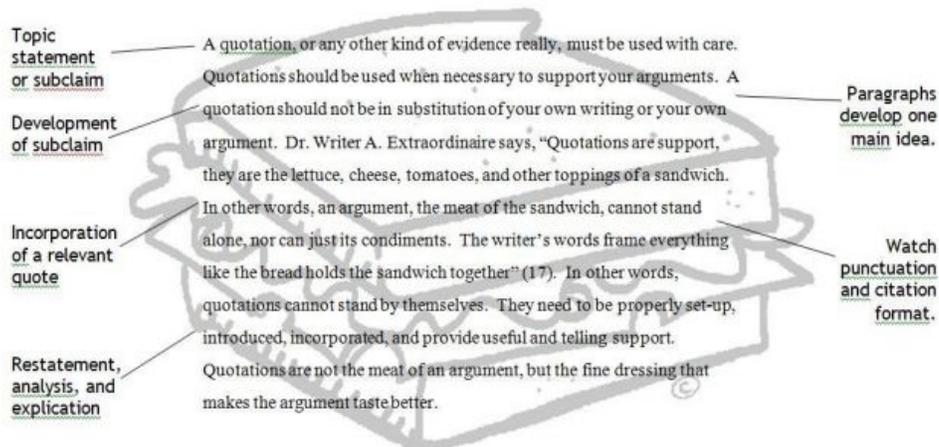
After you have introduced your quote with a signal phrase or marker verb, add in your quote.

Ex: The author explains that **“Franklin’s voracious capacity for knowledge, investigation and finding practical solutions to problems”** resulted in many inventions that benefited early American communities (citation).

### Explain It!

Now that you’ve added in your quote, explain why the quote is important. What do you think it means? How does it connect to your topic sentence and thesis? (Your explanation should be at least as long, or longer that the quotation itself. )

### THREE STEP QUOTATION INTEGRATION VISUAL



Above adapted from Washoe Schools; image from Edward Chang

## Nuts and Bolts: MLA Formatting Quotations (Purdue OWL)



Below are some basic guidelines for incorporating quotations into your paper. **Please note that all pages in MLA should be double-spaced.**

### Short quotations (prose):

To indicate short quotations (fewer than four typed lines of prose or three lines of verse) in your text, enclose the quotation within double quotation marks. Provide the author and specific page citation (in the case of verse, provide line numbers) in the text, and include a complete reference on the Works Cited page. Punctuation marks such as periods, commas, and semicolons should appear after the parenthetical citation. Question marks and exclamation points should appear within the quotation marks if they are a part of the quoted passage but after the parenthetical citation if they are a part of your text.

For example, when quoting short passages of prose, use the following examples:

- According to Foulkes's study, dreams may express "profound aspects of personality" (184).
- Is it possible that dreams may express "profound aspects of personality" (Foulkes 184)?

### Short quotations (poetry, lyrics):

When including short (fewer than three lines of verse) quotations from poetry, mark breaks in short quotations of verse with a slash, ( / ), at the end of each line of verse (a space should precede and follow the slash). **Cite line numbers rather than page numbers.**

- Cullen concludes, "Of all the things that happened there / That's all I remember" (11-12).

### Citing plays:

When citing quotations from a drama, you will cite them by subdivisions and then by line:

- Plays divided only into acts: (Shakespeare 3.22-25)
- Plays divided into acts and scenes: (Shakespeare 3.2.22-25)

### Citing the Bible:

In your first parenthetical citation, you want to make clear which Bible you're using (and underline or italicize the title), as each version varies in its translation, followed by book (do not italicize or underline), chapter and verse. For example:

- Ezekiel saw "what seemed to be four living creatures," each with faces of a man, a lion, an ox, and an eagle (*New Jerusalem Bible*, Ezek. 1.5-10).

### No Known Author:

When a source has no known author, use a shortened title of the work instead of an author name. Place the title in quotation marks if it's a short work (such as an article) or italicize it if it's a longer work (e.g. plays, books, television shows, entire Web sites) and provide a page number.

- We see so many global warming hotspots in North America likely because this region has "more readily accessible climatic data and more comprehensive programs to monitor and study environmental change . . ." ("Impact of Global Warming" 6).

### Long quotations:

For quotations that are more than four lines of prose or three lines of verse, place quotations in a freestanding block of text and **omit quotation marks**. Start the quotation on a new line, with the entire quote indented one inch from the left margin; maintain double-spacing. Only indent the first line of the quotation by an additional quarter inch if you are citing multiple paragraphs. Your parenthetical citation should come after the closing punctuation mark. When quoting verse, maintain original line breaks. (You should maintain double-spacing throughout your essay.)

For example, when citing more than four lines of prose, use the following example:

Nelly Dean treats Heathcliff poorly and dehumanizes him throughout her narration:

They entirely refused to have it in bed with them, or even in their room, and I had no more sense, so, I put it on the landing of the stairs, hoping it would be gone on the morrow. By chance, or else attracted by hearing his voice, it crept to Mr. Earnshaw's door, and there he found it on quitting his chamber. Inquiries were made as to how it got there; I was obliged to confess, and in recompense for my cowardice and inhumanity was sent out of the house. (Bronte 78)

When citing long sections (more than three lines) of poetry, keep formatting as close to the original as possible.

### Adding or omitting words in quotations

If you add a word or words in a quotation, you should put brackets around the words to indicate that they are not part of the original text.

- Jan Harold Brunvand, in an essay on urban legends, states, "some individuals [who retell urban legends] make a point of learning every rumor or tale" (78).

If you omit a word or words from a quotation, you should indicate the deleted word or words by using ellipsis marks, which are three periods ( . . . ) preceded and followed by a space. For example:

- In an essay on urban legends, Jan Harold Brunvand notes that "some individuals make a point of learning every recent rumor or tale . . . and in a short time a lively exchange of details occurs" (78).

Please note that brackets are not needed around ellipses unless adding brackets would clarify your use of ellipses.

From Purdue Owl (except "Citing Plays"): [MLA In-Text Citations: The Basics](#) and [MLA Formatting Quotations](#)

# Nuts and Bolts: Style Guide For Creating Works Cited List

With the 8th edition of MLA, formatting of a list of works cited has changed drastically. Instead of a strict format for each type of document cited, information should now be presented in a common sense order that can be applied to any type of modern document.

The [Purdue OWL](#) explains the process in this way:

When deciding how to cite your source, start by consulting the list of core elements. These are the general pieces of information that MLA suggests including in each Works Cited entry. In your citation, the elements should be listed in the following order:

1. Author.
2. Title of source.
3. Title of container,
4. Other contributors,
5. Version,
6. Number,
7. Publisher,
8. Publication date,
9. Location.

Each element should be followed by the punctuation mark shown here...In the current version, punctuation is simpler (just commas and periods separate the elements), and information about the source is kept to the basics.

## Author

Begin the entry with the author's last name, followed by a comma and the rest of the name... End this element with a period.

Said, Edward W. *Culture and Imperialism*. Knopf, 1994.

## Title of source

The title of the source should follow the author's name. Depending upon the type of source, it should be listed in italics or quotation marks.

A book should be in italics:

Henley, Patricia. *The Hummingbird House*. MacMurray, 1999.

A website should be in italics:

Lundman, Susan. "How to Make Vegetarian Chili." *eHow*,  
www.ehow.com/how\_10727\_make-vegetarian-chili.html.\*

A periodical (journal, magazine, newspaper article) should be in quotation marks:

Bagchi, Alaknanda. "Conflicting Nationalisms: The Voice of the Subaltern in Mahasweta Devi's Bashai Tudu." *Tulsa Studies in Women's Literature*, vol. 15, no. 1, 1996, pp. 41-50.

## Title of container

[T]he eighth edition refers to containers, which are the larger wholes in which the source is located. For example, if you want to cite a poem that is listed in a collection of poems, **the individual poem is the source, while the larger collection is the container**. The title of the container is usually italicized and followed by a comma...

Kincaid, Jamaica. "Girl." *The Vintage Book of Contemporary American Short Stories*, edited by Tobias Wolff, Vintage, 1994, pp. 306-07.

The container may also be a website, which contains articles, postings, and other works.

Zinkievich, Craig. Interview by Gareth Von Kallenbach. *Skewed & Reviewed*, 27 Apr. 2009, [www.arcgames.com/en/games/star-trek-online/news/detail/1056940-skewed-%2526-reviewed-interviews-craig](http://www.arcgames.com/en/games/star-trek-online/news/detail/1056940-skewed-%2526-reviewed-interviews-craig). Accessed 15 Mar. 2009.

### Version

If a source is listed as an edition or version of a work, include it in your citation.

*The Bible*. Authorized King James Version, Oxford UP, 1998.  
Crowley, Sharon, and Debra Hawhee. *Ancient Rhetorics for Contemporary Students*. 3rd ed., Pearson, 2004.

### Number

If a source is part of a numbered sequence, such as a multi-volume book, or journal with both volume and issue numbers, those numbers must be listed in your citation.

Dolby, Nadine. "Research in Youth Culture and Policy: Current Conditions and Future Directions." *Social Work and Society: The International Online-Only Journal*, vol. 6, no. 2, 2008, [www.socwork.net/sws/article/view/60/362](http://www.socwork.net/sws/article/view/60/362). Accessed 20 May 2009.

### Publisher

The publisher produces or distributes the source to the public. If there is more than one publisher, and they are all relevant to your research, list them in your citation, separated by a forward slash (/).

*Women's Health: Problems of the Digestive System*. American College of Obstetricians and Gynecologists, 2006.  
Daniels, Greg and Michael Schur, creators. *Parks and Recreation*. Deedle-Dee Productions and Universal Media Studios, 2015.

*Note*: the publisher's name need not be included in the following sources: periodicals, works published by their author or editor, a website whose title is the same name as its publisher, a website that makes works available but does not actually publish them (such as *YouTube*, *WordPress*, or *JSTOR*).

### Publication Date

The same source may have been published on more than one date, such as an online version of an original source... When the source has more than one date, it is sufficient to use the date that is most relevant to your use of it.... This is the way to create a general citation for a television episode.

"Hush." *Buffy the Vampire Slayer*, created by Joss Whedon, performance by Sarah Michelle Gellar, season 4, Mutant Enemy, 1999.

### Location

You should be as specific as possible in identifying a work's location.

An essay in a book, or an article in journal should include page numbers.

Adiche, Chimamanda Ngozi. "On Monday of Last Week." *The Thing around Your Neck*, Alfred A. Knopf, 2009, pp. 74-94.

The location of an online work should include a URL.

Wheelis, Mark. "Investigating Disease Outbreaks Under a Protocol to the Biological and Toxin Weapons Convention." *Emerging Infectious Diseases*, vol. 6, no. 6, 2000, pp. 595-600, [wwwnc.cdc.gov/eid/article/6/6/00-0607\\_article](http://wwwnc.cdc.gov/eid/article/6/6/00-0607_article). Accessed 8 Feb. 2009.

The above is abridged. The complete text with additional examples can be found at the [Purdue Online Writing Lab: MLA Formatting and Style Guide: Creating a Works Cited list using the eight edition](#).

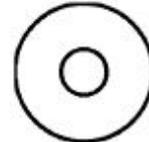
# Writing Process: Prewriting: Thinking Maps



How are you defining this thing or idea? What is the context? What is your frame of reference?

## DEFINING IN CONTEXT

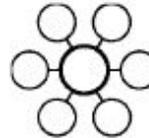
Circle Map



How are you describing this thing? Which adjectives would best describe this thing?

## DESCRIBING QUALITIES

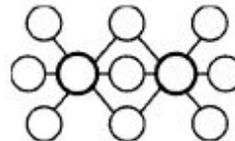
Bubble Map



What are the similar and different qualities of these things? Which qualities do you value most? Why?

## COMPARING AND CONTRASTING

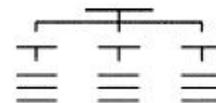
Double Bubble Map



What are the main ideas, supporting ideas and details in this information?

## CLASSIFYING

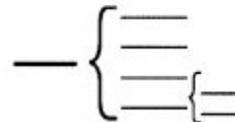
Tree Map



What are the component parts and subparts of this whole physical object?

## PART-WHOLE

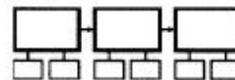
Brace Map



What happened? What is the sequence of events? What are the substages?

## SEQUENCING

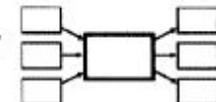
Flow Map



What are the causes and effects of this event? What might happen next?

## CAUSE AND EFFECT

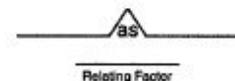
Multi-Flow Map



What is the analogy being used? What is the guiding metaphor?

## SEEING ANALOGIES

Bridge Map



# Writing Process: Prewriting: Essay Think Sheet

<b>Essay Think Sheet—</b> <b>Essay Title:</b> _____		<b>Name:</b> _____	<b>Period:</b> _____
<b>Topic:</b> _____ <b>TAG: *</b> _____ <b>Thesis Statement:</b> _____ _____ _____		<b>Lead/Hook:</b> _____ _____ _____	
<input type="checkbox"/> <b>Reason:</b> _____ _____ <b>Evidence:</b> _____ _____ _____ _____ <b>Evidence:</b> _____ _____ _____ _____	<input type="checkbox"/> <b>Reason:</b> _____ _____ <b>Evidence:</b> _____ _____ _____ _____ <b>Evidence:</b> _____ _____ _____ _____	<input type="checkbox"/> <b>Reason:</b> _____ _____ <b>Evidence:</b> _____ _____ _____ _____ <b>Evidence:</b> _____ _____ _____ _____	<b>Conclusion:</b> <b>Reasons Summarized:</b> _____ _____ <b>Thesis rephrased:</b> _____ _____ _____
<b>Convince:</b> _____ _____ <b>Call to action:</b> _____ _____ _____		<b>* Title:</b> _____ <b>Author:</b> _____ <b>Genre:</b> _____	

# Writing Process: Revising: Dead Words

Dead words are overused by lazy writers.

Do not settle for banality...

**USE A THESAURUS!**



Below are words that must be eliminated from your writing:

everything, stuff, thing, things, bunch – **BE SPECIFIC!**

nice, fun, cute, bad, good, great - **DESCRIBE!**

a lot (or lots), really, very, get, got, getting, you, your, yours, kind of (or kinda), pretty much, totally, like (to compare), sort of—**REPLACE!**

**Do not use slang** (cool, awesome, etc...), **texting language** (lol, btw, etc...),  
**or informal language** (guy, kids, etc...)

**Do not begin sentences in the following ways:**

There is...	Here is...	It is...	Then...	So...
There are...	Here are...	It was...	Well...	So then...
There was...	But...	And...		

---

## Try These Instead:

**Instead of *really* and *very* try:** intensely, fully, extremely, exceptionally, especially, severely, incredibly, considerably, unusually, extensively, particularly, exceedingly, markedly, certainly, uncommonly, remarkably

**Instead of *lots* or *a lot* try:** numerous, many, scores, innumerable, copious, heaps, volumes, scads, plethora of, slew

**Instead of *get*, *got*, or *getting* try:** received, obtained, attain, procure, acquire, elicit, extract

**Instead of *you*, *your*, *yours* try:** the reader, one, people, society (these help maintain a third person perspective in your writing)

**Instead of *but* (to begin a sentence) try:** however, moreover, yet, still, nevertheless, though, although, on the other hand

**Instead of *like* try:** similar to, such as, similarly

THE DIFFERENCE BETWEEN THE ALMOST RIGHT WORD AND THE RIGHT WORD IS REALLY A LARGE MATTER - 'TIS THE DIFFERENCE BETWEEN THE LIGHTNING-BUG AND THE LIGHTNING.

MARK TWAIN

# Writing Process: Revising: Sentence Variety Patterns

## 1. Prepositional Phrase

A. **In my backyard** I found a strange animal.

B. **Above my bed** is a shelf full of books.

A preposition is always part of a prepositional phrase. A prepositional phrase consists of a preposition followed by a noun or pronoun (and any modifiers of the noun or pronoun). A prepositional phrase usually relates to time or location.

Preposition	Modifier	Noun
In	my	backyard

Here are some common prepositions: *about, above, across, after, against, among, around, at, before, behind, below, beside, between, by, down, during, for, from, in, inside, into, near, of, on, over, since, through, toward, until, under, up, with, without.*

## 2. Adverbial Clause (note use of comma)

A. **After I ate lunch**, I went to class.

B. **If I do not do my homework**, I will not be prepared for the test.

Adverbial clauses are like incomplete sentences. They have both a subject and a verb, but they are dependent on the rest of the sentence to make sense. They usually begin with a subordinating conjunction

Here are some common subordinating conjunctions: *after, although, as, because, before, if, since, when, whenever, while, unless, until.*

## 3. Infinitive Phrase

A. **To visit Disneyland** is a real treat.

B. **To complete the job**, you will need all of your tools.

An infinitive consists of the word *to* followed by a verb. An infinitive phrase is the infinitive with its objects and modifiers.

Infinitive	<u>To visit</u>
Infinitive Phrase	<u>To visit Disneyland</u>

## 4. Adjective Clause (note use of commas with nonrestrictive information)

A. My sister, **who goes to college**, works part time.

B. The book, **which had a beautifully illustrated cover**, was boring.

Adjective clauses often begin with words like *who, whom, whose* (for people), and *which* or *that*. Generally, commas are used with *which* but not with *that* (*that* usually indicates restrictive or essential information).

## 5. Appositive (note use of commas)

A. Petaluma, **a city north of San Francisco**, has many Victorian homes.

B. I used a sharp tool, **a saw**, to create my shop project.

Appositives are like adjective clauses **without** *who, that, or which*.

## 6. Participial Phrase (note use of comma)

A. **Driving along the freeway**, Mark noticed several stalled cars.

B. **Stepping out the front door**, I was surprised to see the rain.

A participle is a verb that ends in *-ing* or is in past tense—it can act as an adjective or adverb. A participial phrase is a participle with its objects and modifiers.

## 7. Gerund Phrase

A. **Driving along the freeway** requires skill and concentration.

B. **Writing that essay** was easier after I outlined my ideas.

A gerund is a verb ending in *-ing* that acts as a noun. A gerund phrase is a gerund with its objects and modifiers.

## Writing Process: Figurative Language Definitions and Examples

**Simile** – A simile (**sim-uh-lee**) uses the words “**like**” or “**as**” to compare two explicitly unlike things as being similar. The sentence “Mom is *as busy as* a bee” paints a mental picture of Mom swarming around *like* a bee when she’s busy. “Our old cat moves around *like* molasses in wintertime” means that the cat moves around like thick, slow-moving molasses.

**Metaphor** – A metaphor (**met-uh-fawr, -fer**) suggests something or someone actually **becomes** or **is** something else. “Dad **is** a **bear** when he’s mad.” “The children **were** angry **hornets** before eating lunch.” Metaphors use more specific words like **is, are, was, or were** to paint a mental picture of Dad actually being a mad bear, and the hungry children being angry hornets before getting something to eat! There is no “*like*” or “*as*” in comparing the two.



**Personification** – Personification (**per-son-uh-fi-kay-shuh-n**) gives animals or inanimate objects human-like characteristics. “The *soft voice of the waterfall serenaded* me to sleep.” In this sentence, the waterfall has been given the human characteristic of having a “soft voice” that “serenades” or sings the writer to sleep. “*My dog, Bitsy, counted the minutes* until her next meal.” This suggests that Bitsy knows how to count like a human.



**Onomatopoeia** – Onomatopoeia (**on-uh-mat-uh-pee-uh**) is a word that describes a *natural sound or the sound made by an object or a certain action*. Dad lit the fuse, and “POW!” the firecracker exploded. A horrible “Crash!” sounded as the vase hit the floor. Remember the “Zoom!” “Zap!” “Pow!” on the old TV shows? These are onomatopoeias.

**Hyperbole** – A hyperbole (**hy-pur-buh-lee**) is a statement so exaggerated that no one believes it to be true. “Dad drank *a million gallons* of water after his run.” We all know that this is not possible. The exaggeration of a million gallons is simply for emphasis to describe the large quantity of water Dad actually drank. “I know I changed the baby’s diaper *a thousand times* today” is another example of a ridiculous exaggeration.

**Idiom** – An idiom (**id-ee-uh-m**) is an expression whose meaning is not predictable from the usual meanings of the words that make it up, as in “*He’s a couch potato,*” or “*Hold your horses.*” Idioms do not present “like” characteristics to other things as in other forms of figurative language. One needs the context of the sentence to help understand the idiom.



**Clichés** – Clichés are statements that have been heard so often that their once colorful play on words has become expected and stale. For example, “Birds of a feather flock together.” “A rolling stone gathers no moss.” “Every cloud has a silver lining.” “Many hands make light work.” Many times you will hear, “Well, you know what they say...” which will usually be followed by a cliché like the ones listed above. Then the person to whom the cliché was directed may follow up with the questions, “Who are “**they**” anyway? What do **they** know?”

# Writing Process: Editing: Editing Key

Here is a list of some common editing symbols. Use this proofreader's key whenever you are asked to be an editor. It will help you edit the writing sample.

SOME MARKINGS	HOW INDICATED IN COPY	THEIR MEANINGS
≡	come here. ≡	Capitalize this letter.
/	Come <del>Here</del> .	Use a small letter instead of a capital.
^	Is <sup>a</sup> brekfast ready? ^	This is a caret. Use it when you want to add a letter, word, or punctuation.
○	This is the end○	Add a period.
^	After they left, we slept. ^	Add a comma.
^	Don't go there; it's late. ;	Add a semicolon.
^	basket, peas, carrots, and corn. :	Add a colon.
/	If the wrong punctuation is there, cross it out and write the correct one.	Change to the correct punctuation.
¶	end. Start a new line. ¶	Make a new paragraph.
“ ”	“Walk with me, he said.”	You need quotation marks.
⌒	basket ball	Join these two words or letters together.
—	Harry had two <del>big</del> huge sundaes.	Eliminate this word or letter.
—	John and Jane <sup>were</sup> <del>was</del> happy.	Eliminate this word or letter and use the one written above it.
~	switch <del>the</del> around words	Switch (transpose) the words or letters to the correct place.
	I like ice cream a lot.	Separate these words.

## Editing: Standard Correction Symbols and Vocabulary

<b>agr = agreement problem</b>	<b>awk = awkward expression</b>
<b>c/s = comma splice</b>	<b>frag = sentence fragment</b>
<b>NCS = need concluding sentence</b>	<b>NTS = need topic sentence</b>
<b>NH = need hook</b>	<b>NP = need passage or quote</b>
<b>NPR = need parenthetical reference</b>	<b>NT = need transition</b>
<b>NTH = need thesis</b>	<b>R/O = run on sentence</b>
<b>W.W. = wrong word</b>	<b>sp = spelling error</b>
<b>p = punctuation</b>	<b>l or # = add space</b>

**Awkwardness** -- a catch-all term which usually means the writing is difficult to understand.

**Coherence** -- the clear connection between ideas, between paragraphs, between sentences. Coherence between paragraphs is often referred to as **transition**; coherence within paragraphs is often referred to as **continuity**. A logical sequence of ideas, purposeful repetition of key words, use of transitional words or expressions, and a suitable pace for the topic or audience help aid coherence. Lack of coherence is usually the result of a weak thesis, the absence of topic sentences, or unwarranted writer assumptions of logical relationships between ideas.

**Concluding Sentence** – the last sentence in a paragraph, sometimes the sentence is simply a summary of the information given in the topic and detail sentences, other times, the concluding sentence is both a summary and a thought the author came to as a result of thinking about the information given in the paragraph.

**Conclusion** -- the final paragraph in an essay, which restates the information in both the introduction and the body, then, adds a concluding thought.

**Development** -- the specific details, examples, illustrations, evidence, incidents and explanations which support, clarify, or expand the purpose, thesis, or topic sentence.

**Diction** -- word choice. Problems with diction are usually the result of incorrect use, incorrect form, inaccurate word choice for context, inappropriate tone, vagueness, trendiness or triteness.

**Organization** -- the order of the major sections of any piece of writing. It can be chronological, spatial, categorical, logical, emphatic, enumerative or any combination of methods. Organization generally refers to arrangement of the body of the essay. The decision on the structure or form of the essay should be dictated by the content.

**Syntax** -- the arrangement of words within a sentence. It can include sentence length, arrangement of sentence parts (subject/verb/object, dependent/main clauses, modifiers/antecedents, order of emphasis, or parallel structure), sentence types (declarative, interrogative, compound, complex), or sentence rhythms.

**Thesis** -- the concise, comprehensive statement of the author's purpose, which orients the reader and focuses or holds together the details which follow.

**Tone** -- the attitude or feeling of the author toward the subject matter, the intended reader, or him or herself. Tone is reflected in word choice, selection of details, emphasis, syntax, and commentary. Some typical tones are serious, humorous, satiric, academic (pompous), sincere, sentimental, whimsical, bitter, and personal.

**Topic Sentence** -- the opening sentence of each paragraph which indicates the direction the paragraph will take. The topic sentences of second and subsequent paragraphs also provide transition.

**Unity** -- the underlying purpose of the writing is supported by every element of the writing. Unity gives focus, clarity and direction.

**Writing Process** – the process for creating an essay begins with a pre-write or a brainstorm, moves to an outline of the essay, then a rough draft is created and edited, and a final draft is the result of this process.

## Writing Process: Editing: Editing Checklist



Check to make certain you have carefully addressed each of the following:

- Paragraphs begin with the first sentence indented (1/2" if typed; 3/4"-1" if handwritten).
- Every sentence begins with a capital letter and ends with a period, question mark, or exclamation point. Other punctuation is correctly used where needed.
- No *you*, *your*, or *you're* statements have been used (unless it is used in a direct quote).
- No *I* or *my* statements are used (unless you are writing about you, you are writing a personal response, or you are using them in direct quotations or dialogue).
- All words are spelled correctly. Get help finding and correcting spelling errors!**
- Dead words have been replaced or eliminated—these include dead sentence starters such as *Then*, *Well*, *So*, and *And*—and overused words such as *very*, *nice*, *good*. **Note:** using *very*, *nice* or *good* **occasionally** is okay, but you'll improve your vocabulary and writing if you avoid using them
- No sentence is a run-on (**every** sentence has checked carefully to assure it is not a run-on).
- All sentences are complete—there are no incomplete sentences (sentence fragments).
- Every sentence makes sense—you've made sure that the meaning will be clear to your reader.
- There are no awkwardly worded sentences. Reading your writing aloud will help in finding awkward wording. **Get help finding and rewording those awkwardly worded sentences!**
- Transitions are used to help make logical connections between sentences, paragraphs, and ideas.
- Within each paragraph sentence patterns vary.
- There is no writing in any of the four margins surrounding the body of the paper.
- The paper has an appropriate title. The title is written in the same font size and style as the rest of the paper (Times New Roman 12-point). The words *essay*, *paragraph*, or *draft* are nowhere to be found!
- The proper school heading (handwritten papers) or MLA heading (typed papers) has been used.  
(Be sure the date is written out correctly.)
- Paper is neatly typed (double-spaced from top to bottom, including heading) or handwritten in black or dark blue ballpoint pen, single-spaced on the **front side only** of each page.
- There are no **extra** spaces between paragraphs or above or below the title.
- Other: \_\_\_\_\_  
\_\_\_\_\_

**Reminders: HAVE SOMEONE HELP YOU FIND AND CORRECT MISTAKES!!  
READ YOUR PAPER **OUT LOUD** AND LISTEN FOR ANY WORDING ERRORS.**

## Rubrics: AXES PARAGRAPH RUBRIC

	<b>A</b> ssertion (claim/topic sentence)	<b>E</b> Xamples (quotes/data/statistics/paraphrasing, etc...)	<b>E</b> xplanation (elaboration/analysis)	<b>S</b> ignificance/ Summary (close/concluding sentence)	<b>C</b> onventions
<b>4</b>	<p>Assertion clearly and thoroughly addresses the prompt.</p> <p>Assertion makes a thoughtful and precise claim.</p>	<p>Response uses the most relevant and credible evidence to support the claim.</p> <p>Examples demonstrate detailed and insightful understanding of the content.</p>	<p>Explanation is thoroughly developed and insightfully explains how the examples support the assertion.</p>	<p>Paragraph close analytically connects the importance of the argument to the assertion/claim.</p>	<p>Very few errors in spelling, punctuation, and grammar.</p> <p>Vocabulary and sentence structure is mature and sophisticated.</p>
<b>3</b>	<p>Assertion addresses the prompt.</p> <p>Assertion makes a clear and appropriate claim.</p>	<p>Response uses credible and relevant evidence to support the claim.</p> <p>Examples demonstrate an accurate understanding of the content. Examples may be obvious.</p>	<p>Explanation is developed and clearly explains how the examples support the assertion.</p>	<p>Paragraph close connects the importance of the argument to the assertion/claim.</p>	<p>Few errors in spelling, punctuation, and grammar.</p> <p>Vocabulary and sentence structure is clear and appropriate to the task.</p>
<b>2</b>	<p>States a position that does not fully relate to the prompt</p> <p>Assertion is unclear or too obvious.</p> <p>Assertion may not take a clear side (for an argument prompt).</p>	<p>Response uses somewhat credible evidence, weak evidence, or too little evidence.</p> <p>Examples demonstrate a limited understanding of the content.</p>	<p>Explanation attempts to explain how the examples support the assertion.</p> <p>Explanation may lack development, drift off topic, or summarize/repeat the examples.</p>	<p>Paragraph close attempts to connect the argument to the claim, but connection may be incomplete, irrelevant, or a simple restatement of the claim.</p>	<p>Several errors in spelling, grammar, and punctuation that sometimes interfere with understanding.</p> <p>Vocabulary and sentence structure is basic, limited, and or repetitive.</p>
<b>1</b>	<p>Assertion does not address the prompt, is inaccurate, or is missing.</p>	<p>Responses uses no evidence, off-topic evidence, or evidence that is not credible.</p> <p>Examples demonstrate a lack of understanding of the content.</p>	<p>Explanation is missing, is mostly/entirely off topic, and/or does not attempt to explain how examples support the assertion.</p>	<p>No attempt is made to provide significance.</p>	<p>Errors in spelling, grammar, and punctuation interfere with overall understanding.</p>

Sources: compiled from Victoria Berryman's AXES Rubric and Piner High School's Viable Argument Rubric

# Grades 6-12: Generic 4-Point Informational-Explanatory CCSS Rubric

(for writing in Language Arts, Science, Social Science, and Technical Subjects)

Grades 6-12: Generic 4-Point Informational-Explanatory CCSS Writing Rubric

Score	Establishment of Purpose/Focus and Organization	Organization	Elaboration of Evidence	Language and Vocabulary	Conventions
4	<p>The response is fully sustained and consistently and purposefully focused:</p> <ul style="list-style-type: none"> <li>controlling idea or main idea of a topic is focused, clearly stated, and strongly maintained</li> <li>controlling idea or main idea of a topic is introduced and communicated clearly within the context</li> </ul>	<p>The response has a clear and effective organizational structure creating unity and completeness:</p> <ul style="list-style-type: none"> <li>use of a variety of transitional strategies</li> <li>logical progression of ideas from beginning to end</li> <li>effective introduction and conclusion for audience and purpose</li> <li>strong connections among ideas, with some syntactic variety</li> </ul>	<p>The response provides thorough and convincing support/evidence for the controlling idea or main idea that includes the effective use of sources, facts, and details. The response achieves substantial depth that is specific and relevant:</p> <ul style="list-style-type: none"> <li>use of evidence from sources is smoothly integrated, comprehensive, and concrete</li> <li>effective use of a variety of elaborative techniques</li> </ul>	<p>The response clearly and effectively expresses ideas, using precise language:</p> <ul style="list-style-type: none"> <li>use of academic and domain-specific vocabulary is clearly appropriate for the audience and purpose</li> </ul>	<p>The response demonstrates a strong command of conventions:</p> <ul style="list-style-type: none"> <li>few, if any, errors are present in usage and sentence formation</li> <li>effective and consistent use of punctuation, capitalization, and spelling</li> </ul>
3	<p>The response is adequately sustained and generally focused:</p> <ul style="list-style-type: none"> <li>focus is clear and for the most part maintained, though some loosely related material may be present</li> <li>some context for the controlling idea or main idea of the topic is adequate</li> </ul>	<p>The response has an evident organizational structure and a sense of completeness, though there may be minor flaws and some ideas may be loosely connected:</p> <ul style="list-style-type: none"> <li>adequate use of transitional strategies with some variety</li> <li>adequate progression of ideas from beginning to end</li> <li>adequate introduction and conclusion</li> <li>adequate, if slightly inconsistent, connection among ideas</li> </ul>	<p>The response provides adequate support/evidence for the controlling idea or main idea that includes the use of sources, facts, and details:</p> <ul style="list-style-type: none"> <li>some evidence from sources is integrated, though citations may be general or imprecise</li> <li>adequate use of some elaborative techniques</li> </ul>	<p>The response adequately expresses ideas, employing a mix of precise with more general language:</p> <ul style="list-style-type: none"> <li>use of domain-specific vocabulary is generally appropriate for the audience and purpose</li> </ul>	<p>The response demonstrates a partial command of conventions:</p> <ul style="list-style-type: none"> <li>some errors in usage and sentence formation may be present, but no systematic pattern of errors is displayed</li> <li>adequate use of punctuation, capitalization, &amp; spelling</li> </ul>
2	<p>The response is somewhat sustained and may have a minor drift in focus:</p> <ul style="list-style-type: none"> <li>may be clearly focused on the controlling or main idea, but is insufficiently sustained</li> <li>controlling idea or main idea may be unclear and somewhat unfocused</li> </ul>	<p>The response has an inconsistent organizational structure, and flaws are evident:</p> <ul style="list-style-type: none"> <li>inconsistent use of transitional strategies with little variety</li> <li>uneven progression of ideas from beginning to end</li> <li>conclusion and introduction, if present, are weak</li> <li>weak connection among ideas</li> </ul>	<p>The response provides uneven, cursory support/evidence for the controlling idea or main idea that includes partial or uneven use of sources, facts, and details:</p> <ul style="list-style-type: none"> <li>evidence from sources is weakly integrated, and citations, if present, are uneven</li> <li>weak or uneven use of elaborative techniques</li> </ul>	<p>The response expresses ideas unevenly, using simplistic language:</p> <ul style="list-style-type: none"> <li>use of domain-specific vocabulary that may at times be inappropriate for the audience and purpose</li> </ul>	<p>The response demonstrates a partial command of conventions:</p> <ul style="list-style-type: none"> <li>frequent errors in usage may obscure meaning</li> <li>inconsistent use of punctuation, capitalization, and spelling</li> </ul>
1	<p>The response may be related to the topic but may provide little or no focus:</p> <ul style="list-style-type: none"> <li>may be very brief</li> <li>may have a major drift</li> <li>focus may be confusing or ambiguous</li> </ul>	<p>The response has little or no discernible organizational structure:</p> <ul style="list-style-type: none"> <li>few or no transitional strategies are evident</li> <li>frequent extraneous ideas may intrude</li> </ul>	<p>The response provides minimal support/evidence for the controlling idea or main idea that includes little or no use of sources, facts, and details:</p> <ul style="list-style-type: none"> <li>use of evidence from the source material is minimal, absent, in error, or irrelevant</li> </ul>	<p>The response expression of ideas is vague, lacks clarity, or is confusing:</p> <ul style="list-style-type: none"> <li>uses limited language or domain-specific vocabulary</li> <li>may have little sense of audience and purpose</li> </ul>	<p>The response demonstrates a lack of command of conventions:</p> <ul style="list-style-type: none"> <li>errors are frequent and severe and meaning is often obscure</li> </ul>
0	<p>A response gets no credit if it provides no evidence of the ability to fill in with key language from the intended target.</p>				

\*Point of view begins in 7<sup>th</sup> grade

# Grades 6-12: Generic 4-Point Argumentative CCSS Writing Rubric

(for writing in Language Arts, Science, Social Science, and Technical Subjects)

Grades 6-12: Generic 4-Point Argumentative Writing Rubric

Score	Statement of Purpose/Focus	Organization	Development: Language and Elaboration of Evidence	Language and Vocabulary	Conventions
4	<p>The response is fully sustained and consistently and purposefully focused:</p> <ul style="list-style-type: none"> <li>claim is clearly stated, focused and strongly maintained</li> <li>alternate or opposing claims are clearly addressed*</li> <li>claim is introduced and communicated clearly within the context</li> </ul>	<p>The response has a clear and effective organizational structure creating unity and completeness:</p> <ul style="list-style-type: none"> <li>effective, consistent use of a variety of transitional strategies</li> <li>logical progression of ideas from beginning to end</li> <li>effective introduction and conclusion for audience and purpose</li> <li>strong connections among ideas, with some syntactic variety</li> </ul>	<p>The response provides thorough and convincing support/evidence for the writer's claim that includes the effective use of sources, facts, and details. The response achieves substantial depth that is specific and relevant:</p> <ul style="list-style-type: none"> <li>use of evidence from sources is smoothly integrated, comprehensive, relevant, and concrete</li> <li>effective use of a variety of elaborative</li> </ul>	<p>The response clearly and effectively expresses ideas, using precise language:</p> <ul style="list-style-type: none"> <li>use of academic and domain-specific vocabulary is clearly appropriate for the audience and purpose</li> </ul>	<p>The response demonstrates a strong command of conventions:</p> <ul style="list-style-type: none"> <li>few, if any, errors are present in usage and sentence formation</li> <li>effective and consistent use of punctuation, capitalization, and spelling</li> </ul>
3	<p>The response is adequately sustained and generally focused:</p> <ul style="list-style-type: none"> <li>claim is clear and for the most part maintained, though some loosely related material may be present</li> <li>context provided for the claim is adequate</li> </ul>	<p>The response has an evident organizational structure and a sense of completeness, though there may be minor flaws and some ideas may be loosely connected:</p> <ul style="list-style-type: none"> <li>adequate use of transitional strategies with some variety</li> <li>adequate progression of ideas from beginning to end</li> <li>adequate introduction and conclusion</li> <li>adequate, if slightly inconsistent, connection among ideas</li> </ul>	<p>The response provides adequate support/evidence for writer's claim that includes the use of sources, facts, and details. The response achieves some predominantly general:</p> <ul style="list-style-type: none"> <li>some evidence from sources is integrated, though citations may be general or imprecise</li> <li>adequate use of some elaborative techniques</li> </ul>	<p>The response adequately expresses ideas, employing a mix of precise with more general language:</p> <ul style="list-style-type: none"> <li>use of domain-specific vocabulary is generally appropriate for the audience and purpose</li> </ul>	<p>The response demonstrates an adequate command of conventions:</p> <ul style="list-style-type: none"> <li>some errors in usage and sentence formation may be present, but no systematic pattern of errors is displayed</li> <li>adequate use of punctuation, capitalization, and spelling</li> </ul>
2	<p>The response is somewhat sustained and may have a minor drift in focus:</p> <ul style="list-style-type: none"> <li>may be clearly focused on the claim but is insufficiently sustained</li> <li>claim on the issue may be somewhat unclear and unfocused</li> </ul>	<p>The response has an inconsistent organizational structure, and flaws are evident:</p> <ul style="list-style-type: none"> <li>inconsistent use of basic transitional strategies with little variety</li> <li>uneven progression of ideas from beginning to end</li> <li>conclusion and introduction, if present, are weak</li> <li>weak connection among ideas</li> </ul>	<p>The response provides uneven, cursory support/evidence for the writer's claim that includes partial or uneven use of sources, facts, and details, and achieves little depth:</p> <ul style="list-style-type: none"> <li>evidence from sources is weakly integrated, and citations, if present, are uneven</li> <li>weak or uneven use of elaborative techniques</li> </ul>	<p>The response expresses ideas unevenly, using simplistic language:</p> <ul style="list-style-type: none"> <li>use of domain-specific vocabulary may at times be inappropriate for the audience and purpose</li> </ul>	<p>The response demonstrates a partial command of conventions:</p> <ul style="list-style-type: none"> <li>frequent errors in usage may obscure meaning</li> <li>inconsistent use of punctuation, capitalization, and spelling</li> </ul>
1	<p>The response may be related to the purpose but may offer little relevant detail:</p> <ul style="list-style-type: none"> <li>may be very brief</li> <li>may have a major drift</li> <li>claim may be confusing or ambiguous</li> </ul>	<p>The response has little or no discernible organizational structure:</p> <ul style="list-style-type: none"> <li>few or no transitional strategies are evident</li> <li>frequent extraneous ideas may intrude</li> </ul>	<p>The response provides minimal support/evidence for the writer's claim that includes little or no use of sources, facts, and details:</p> <ul style="list-style-type: none"> <li>use of evidence from sources is minimal, absent, in error, or irrelevant</li> </ul>	<p>The response expression of ideas is vague, lacks clarity, or is confusing:</p> <ul style="list-style-type: none"> <li>uses limited language or domain-specific vocabulary</li> <li>may have little sense of audience and purpose</li> </ul>	<p>The response demonstrates a lack of command of conventions:</p> <ul style="list-style-type: none"> <li>errors are frequent and severe and meaning is often obscure</li> </ul>
0	<p>A response gets no credit if it provides no evidence of the ability to [fill in with key language from the intended target].</p>				

\*Begins in 7<sup>th</sup> grade

# Grades 3-8: Generic 4-Point Narrative CCSS Rubric

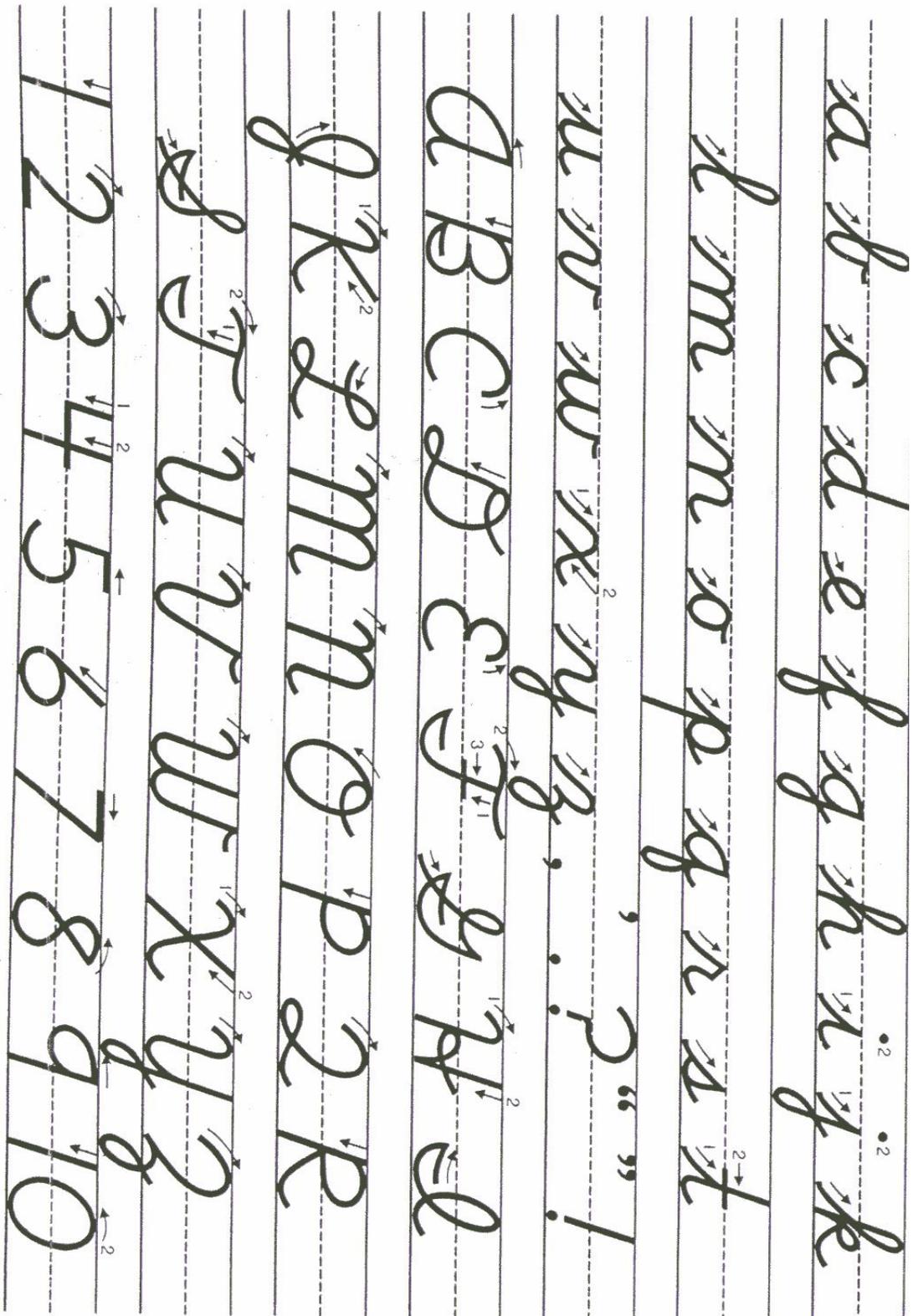
(for writing in Language Arts, Science, Social Science, and Technical Subjects)

Grades 3-8: Generic 4-Point Narrative Writing Rubric

Score	Establishment of Narrative Focus and Organization		Developmental Elaboration and Language		Conventions
	Narrative Focus	Organization	Elaboration of Narrative	Language and Vocabulary	
4	The narrative, real or imagined, is clearly focused and maintained throughout: <ul style="list-style-type: none"> <li>effectively establishes a setting, narrator and/or characters, and point of view*</li> </ul>	The narrative, real or imagined, has an effective plot helping create unity and completeness: <ul style="list-style-type: none"> <li>effective, consistent use of a variety of transitional strategies</li> <li>logical sequence of events from beginning to end</li> <li>effective opening and closure for audience and purpose</li> </ul>	The narrative, real or imagined, provides thorough and effective elaboration using details, dialogue, and description: <ul style="list-style-type: none"> <li>effective use of a variety of narrative techniques that advance the story or illustrate the experience</li> </ul>	The narrative, real or imagined, clearly and effectively expresses experiences or events: <ul style="list-style-type: none"> <li>effective use of sensory, concrete, and figurative language clearly advance the purpose</li> </ul>	The narrative, real or imagined, demonstrates a strong command of conventions: <ul style="list-style-type: none"> <li>few, if any, errors in usage and sentence formation</li> <li>effective and consistent use of punctuation, capitalization, and spelling</li> </ul>
3	The narrative, real or imagined, is adequately focused and generally maintained throughout: <ul style="list-style-type: none"> <li>adequately establishes a setting, narrator and/or characters, and point of view*</li> </ul>	The narrative, real or imagined, has an evident plot helping create a sense of unity and completeness, though there may be minor flaws and some ideas may be loosely connected: <ul style="list-style-type: none"> <li>adequate use of a variety of transitional strategies</li> <li>adequate sequence of events from beginning to end</li> <li>adequate opening and closure for audience and purpose</li> </ul>	The narrative, real or imagined, provides adequate elaboration using details, dialogue, and description: <ul style="list-style-type: none"> <li>adequate use of a variety of narrative techniques that generally advance the story or illustrate the experience</li> </ul>	The narrative, real or imagined, expresses experiences or events: <ul style="list-style-type: none"> <li>adequate use of sensory, concrete, and figurative language generally advance the purpose</li> </ul>	The narrative, real or imagined, demonstrates an adequate command of conventions: <ul style="list-style-type: none"> <li>some errors in usage and sentence formation but no systematic pattern of errors is displayed</li> <li>adequate use of punctuation, capitalization, and spelling</li> </ul>
2	The narrative, real or imagined, is somewhat maintained and may have a minor drift in focus: <ul style="list-style-type: none"> <li>inconsistently establishes a setting, narrator and/or characters, and point of view*</li> </ul>	The narrative, real or imagined, has an inconsistent plot, and flaws are evident: <ul style="list-style-type: none"> <li>inconsistent use of basic transitional strategies with little variety</li> <li>uneven sequence of events from beginning to end</li> <li>opening and closure, if present, are weak</li> <li>weak connection among ideas</li> </ul>	The narrative, real or imagined, provides uneven, cursory elaboration using partial and uneven details, dialogue, and description: <ul style="list-style-type: none"> <li>narrative techniques, if present, are uneven and inconsistent</li> </ul>	The narrative, real or imagined, expresses experiences or events: <ul style="list-style-type: none"> <li>partial or weak use of sensory, concrete, and figurative language that may not advance the purpose</li> </ul>	The narrative, real or imagined, demonstrates a partial command of conventions: <ul style="list-style-type: none"> <li>frequent errors in usage may obscure meaning</li> <li>inconsistent use of punctuation, capitalization, and spelling</li> </ul>
1	The narrative, real or imagined, may be maintained but may provide little or no focus: <ul style="list-style-type: none"> <li>may be very brief</li> <li>may have a major drift</li> <li>focus may be confusing or ambiguous</li> </ul>	The narrative, real or imagined, has little or no discernable plot: <ul style="list-style-type: none"> <li>few or no transitional strategies are evident</li> <li>frequent extraneous ideas may intrude</li> </ul>	The narrative, real or imagined, provides minimal elaboration using little or no details, dialogue, and description: <ul style="list-style-type: none"> <li>use of narrative techniques is minimal, absent, in error, or irrelevant</li> </ul>	The narrative, real or imagined, expression of ideas is vague, lacks clarity, or is confusing: <ul style="list-style-type: none"> <li>uses limited language</li> <li>may have little sense of purpose</li> </ul>	The narrative, real or imagined, demonstrates a lack of command of conventions: <ul style="list-style-type: none"> <li>errors are frequent and severe and meaning is often obscured</li> </ul>
0	A response gets no credit if it provides no evidence of the ability to [fill in with key language from the intended target].				

\*Point of view begins in 7<sup>th</sup> grade

# Cursive Handwriting Guide



## Credits and Acknowledgements

This 2018-19 edition of the PJHS Academic Writing Handbook was compiled by the Petaluma Junior High School English Department and contains information from the following sources:

Utah Valley University Writing Center  
Purdue Online Writing Lab  
George Brown University Writing Center  
The CHS Writing Manual  
Ashford University Thesis Sentence Generator  
Mira Costa Community College and CSU San Marcos  
Jane Schaffer  
Claude J. Clark Learning Center  
*They Say, I Say*, by Gerald Graff and Kathy Berkenstein  
David Smith Green  
Washoe Schools  
Edward Chang  
Thinking Maps  
Anita Archer  
Victoria Berryman  
Piner High School  
Common Core LiveBinders  
PJHS Academic Writing Handbook 2014-15

Additionally, links have been provided to these sources (in the digital text):

Teensharp.org  
Michigan State Writing Center  
Billstifler.org  
Bucks County Community College

The PJHS English Department deeply appreciates the work of the above writing centers, agencies, websites, and educators.

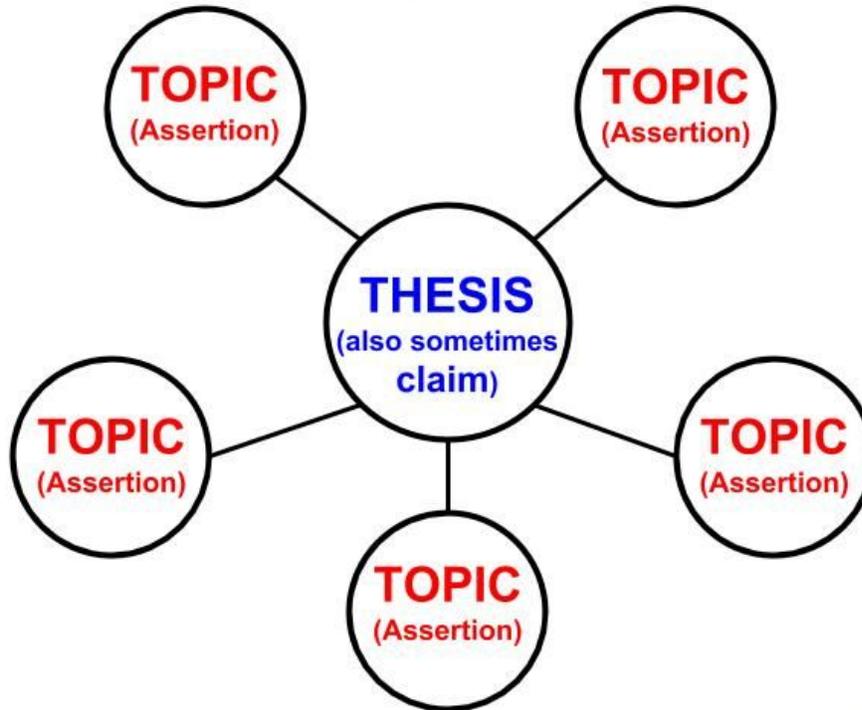
# APPENDIX

## ITEMS NOT INCLUDED IN PRINT VERSION

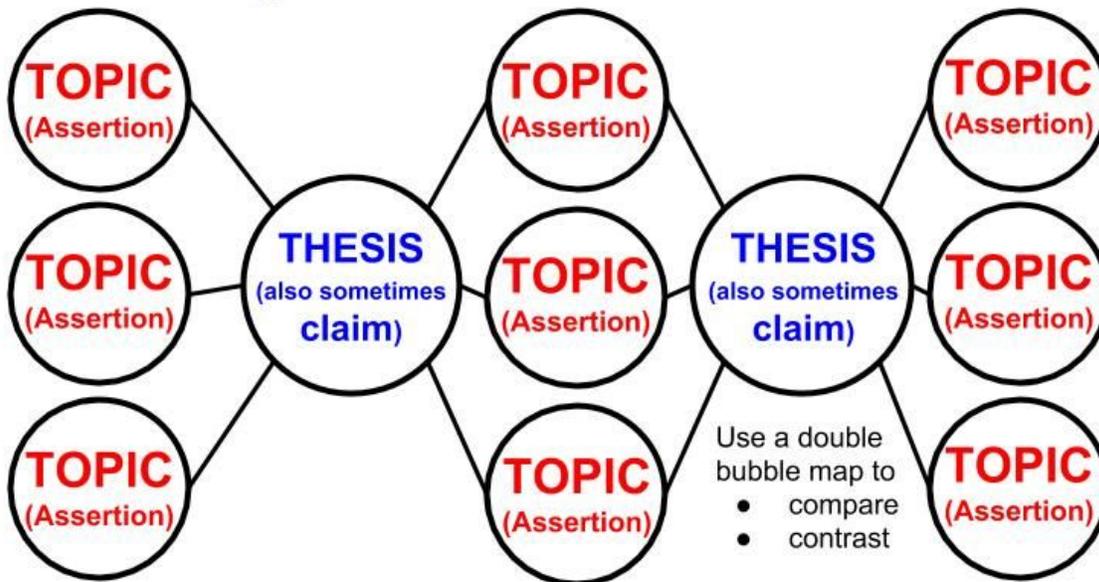
## Bubble Map Plan

Use a bubble map to describe using:

- Adjectives and adjectives phrases
- Attributes



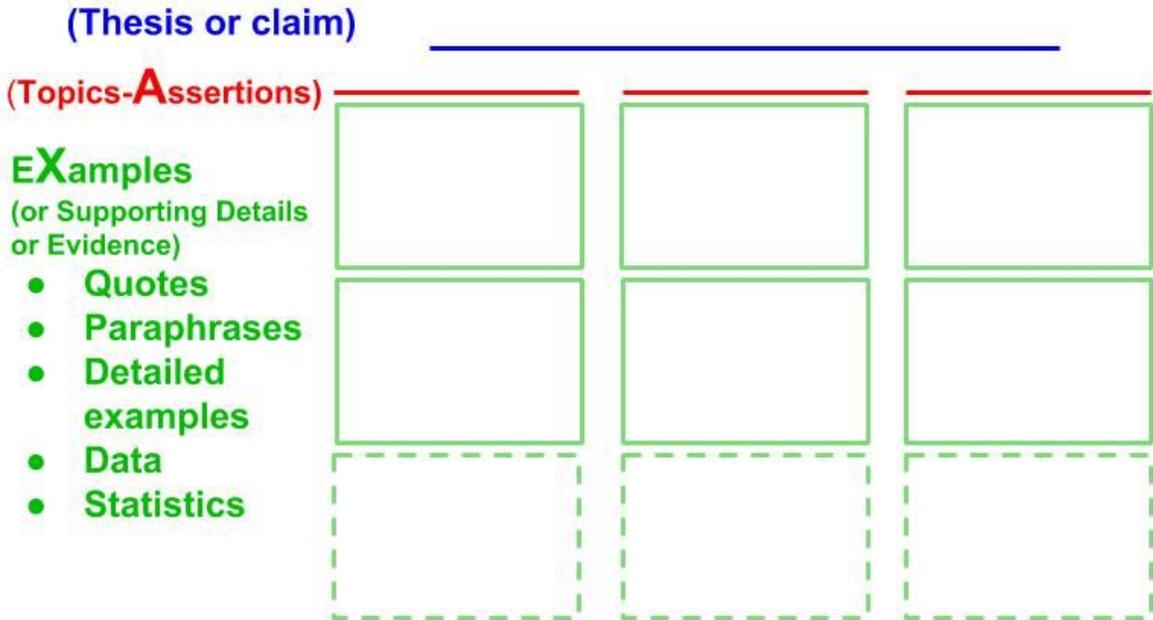
## Double Bubble Map Plan



Use a double bubble map to

- compare
- contrast

# Tree Map Essay Plan



Use incomplete sentences in a map (except for quoted evidence).

Thesis (claim) = What your whole paper is about

Topic (**A**ssertion) = What each paragraph is about

**EX**amples (Supporting Details) = Support each topic (assertion)

Each column will become one body paragraph in your essay. Add columns to add body paragraphs.

# Expository Essay Format

A TITLE THAT REFLECTS THE SUBJECT OF YOUR ESSAY

*YOUR HOOK GOES HERE. SOME TEACHERS PREFER YOU NOT USE A HOOK, SO MAKE SURE YOU KNOW YOUR TEACHER'S EXPECTATIONS.* YOUR BACKGROUND OR TOPIC COMES NEXT. IN A LITERARY ANALYSIS THIS WILL BE YOUR TAGS (TITLE, AUTHOR, GENRE, SUMMARY). YOUR THESIS SHOULD BE NEXT; IDEALLY, THIS IS THE LAST SENTENCE OF YOUR INTRODUCTION. PREVIEW OF ASSERTION (TOPIC) #1. PREVIEW OF ASSERTION (TOPIC) #2. PREVIEW OF ASSERTION (TOPIC) #3.

TRANSITION WORD FOLLOWED BY ASSERTION (TOPIC) #1. EVIDENCE, EXAMPLES, OR DATA TO SUPPORT TOPIC #1. ANALYSIS EXPLAINING HOW YOUR EVIDENCE SUPPORTS YOUR TOPIC SENTENCE. ANALYSIS EXPLAINING HOW YOUR EVIDENCE SUPPORTS YOUR OVERALL THESIS. TRANSITION WORD AND EVIDENCE, EXAMPLES, OR DATA TO SUPPORT TOPIC #1. ANALYSIS EXPLAINING HOW YOUR EVIDENCE SUPPORTS YOUR TOPIC SENTENCE. ANALYSIS EXPLAINING HOW YOUR EVIDENCE SUPPORTS YOUR OVERALL THESIS. SIGNIFICANCE OR SUMMARY OF YOUR PARAGRAPH.

TRANSITION WORD FOLLOWED BY ASSERTION (TOPIC) #2. EVIDENCE, EXAMPLES, OR DATA TO SUPPORT TOPIC #2. ANALYSIS EXPLAINING HOW YOUR EVIDENCE SUPPORTS YOUR TOPIC SENTENCE. ANALYSIS EXPLAINING HOW YOUR EVIDENCE SUPPORTS YOUR OVERALL THESIS. TRANSITION WORD AND EVIDENCE, EXAMPLES, OR DATA TO SUPPORT TOPIC #2. ANALYSIS EXPLAINING HOW YOUR EVIDENCE SUPPORTS YOUR TOPIC SENTENCE. ANALYSIS EXPLAINING HOW YOUR EVIDENCE SUPPORTS YOUR OVERALL THESIS. SIGNIFICANCE OR SUMMARY OF YOUR PARAGRAPH.

TRANSITION WORD FOLLOWED BY ASSERTION (TOPIC) #3. EVIDENCE, EXAMPLES, OR DATA TO SUPPORT TOPIC #3. ANALYSIS EXPLAINING HOW YOUR EVIDENCE SUPPORTS YOUR TOPIC SENTENCE. ANALYSIS EXPLAINING HOW YOUR EVIDENCE SUPPORTS YOUR OVERALL THESIS. TRANSITION WORD AND EVIDENCE, EXAMPLES, OR DATA TO SUPPORT TOPIC #3. ANALYSIS EXPLAINING HOW YOUR EVIDENCE SUPPORTS YOUR TOPIC SENTENCE. ANALYSIS EXPLAINING HOW YOUR EVIDENCE SUPPORTS YOUR OVERALL THESIS. SIGNIFICANCE OR SUMMARY OF YOUR PARAGRAPH.

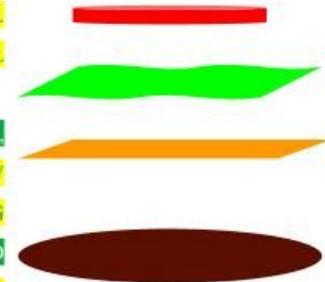
REPEAT ASSERTION/TOPIC #1. REPEAT ASSERTION/TOPIC #2. REPEAT ASSERTION/TOPIC #3. REPEAT THESIS SENTENCE. END WITH A FINAL SENTENCE THAT SHOWS THE OVERALL SIGNIFICANCE OF YOUR ESSAY (CALL TO ACTION, CONNECTION TO THE LARGER WORLD, ETC....)



**Introduction**  
**Hook**  
**Topic/Background or TAGS** (Title, Author, Genre, Summary)  
**\*\*THESIS\*\***  
**Topics (Assertions)**

## Body Paragraphs

**Topic Sentence**  
**Supporting Detail #1**  
(Example)  
**Analysis 1**  
**Analysis 2**  
**Supporting Detail #2**  
(Example)  
**Analysis 1**  
**Analysis 2**  
**Significance/Summary**



**Conclusion**  
**Repeat**  
**Topics/Assertions**  
**\*\*Repeat Thesis\*\***  
**Overall Significance**

# AXES Paragraph Format

# AXES

## A<sub>ssertion</sub>

- The **assertion** - or **topic sentence** - states the specific point you will make in your paragraph.
- In an essay, the **assertion** connects the paragraph to your **thesis** (or claim).
- In a stand alone paragraph, the **assertion** may be the same as the claim.
- In a stand alone paragraph about literature, you must include TAGs in your **assertion**.

## E<sub>x</sub>amples

- Evidence that supports or proves your assertion
- Can be quotes, paraphrases, detailed descriptions, data
- Include necessary context **before** your **example**



## E<sub>x</sub>planation (Analysis)

- **Examples** never speak for themselves.
- Explain how your **example** supports your **assertion (topic sentence)**.
- Explain how your **example** supports your **thesis (claim)**

## S<sub>ignificance</sub> or S<sub>ummary</sub>

- Answers the question "So What?"
- Why is this point important to the paragraph or thesis?
- Newer writers may instead summarize here.

**YOUR ASSERTION (OR TOPIC SENTENCE) STATES THE POINT YOU WILL MAKE IN YOUR PARAGRAPH. BEGIN WITH A TRANSITION WORD AND ANY NECESSARY CONTEXT FOLLOWED BY YOUR EXAMPLE (EVIDENCE). IN LITERARY ANALYSIS, YOU WILL NEED TWO SENTENCES OF EXPLANATION (OR ANALYSIS) FOR EVERY ONE EXAMPLE (EVIDENCE). YOUR EXPLANATION SHOULD EXPLAIN HOW YOUR EVIDENCE SUPPORTS YOUR ASSERTION, CLAIM, TOPIC OR THESIS. FOLLOW A TRANSITION WORD AND ANY NECESSARY CONTEXT WITH A SECOND EXAMPL ADD EXPLANATION (ANALYSIS) EXPLAINING HOW YOUR EVIDENCE SUPPORTS YOUR TOPIC SENTENCE OR THESIS. IN A REPORT YOU MAY ONLY HAVE ONE SENTENCE OF EXPLANATION PER EXAMPLE. END BY STATING WHY THIS INFORMATION IS SIGNIFICANT TO YOUR OVERALL CLAIM.**

Information adapted from UCSD Thurgood Marshall College