Brunswick High School Reading and Writing Handbook

Rationale:

As readers and writers in the high school, you are going to be challenged. Your texts will be more complex: challenging vocabulary, longer sentence lengths, multiple layers, intertextuality, etc. These texts will force you to step up to the plate and really work to make meaning out of what you are reading whether it be in English class, History class, Biology class or any other class at BHS. In order for you to do well, you will need to have some strategies to help you. In the reading portion of this handbook, you will find strategies to help you read, analyze, and understand the more challenging texts you will encounter at each grade level and in each course. You will find ways to mark up the text and ways to think about the texts.

Additionally, as writers in the high school, you will be asked to show what you know through writing. Writing is thinking given shape. Every writing assignment given to you will have expectations and rules. In order to be successful, you must know the rules. This handbook will provide you with the basic information needed to write a paragraph or an essay for the class you are taking. Moreover, it will provide you the tools to enter the conversation.

This handbook is not a replacement for listening to or for taking notes in class. It is a tool to help you meet the challenges and expectations here at BHS.
How to Read Closely

When we read closely, we must annotate the text. Annotation allows the reader to focus their reading, reinforce main points, and engage with the text to ensure understanding while building toward analysis.

Annotation is a skill that moves across subject areas. Use this in science, social studies, math, and any other subject you take where you must read closely.

Materials

You will need the text to annotate and a writing utensil.

Strategies: Below you will find many techniques for marking up the text. Try any combination of these, but do not try all. You will be overwhelmed.

- Highlighting—find a color you can handle and then highlight important words, ideas, etc. Be mindful not to over highlight. If everything is highlighted, then you have not weeded out the important information.
- Underlining—as you read, underline important ideas, words etc. If you find you are underlining everything, step back and think about what information is the focus and the most important.
- Circle—words or phrases (this could also be a triangle, square, etc...)
- Create your own way of marking up the text—I have my own method:
  1. I put brackets around longer more powerful passages with a note explaining why I think it is important.
  2. I circle words that have multiple meanings, that reappear, or that I need to look up later.
  3. I underline sentences and ideas that I find to be significant to the text as a whole or for that chapter.
  4. I write questions in the margins: Why is the date significant? What was happening in America and in Britain during the same time frame? Could this be a symbol or allusion—biblical, mythological, Shakespearean etc...?
  5. When I see the author building a list for an argument or a series, I number above the word so I am reminded of the list later.
- Make comments in the margins—I CANNOT STRESS THIS ENOUGH!!!! These comments could be you sorting out the information, rewriting it in your own language, asking questions to help you make sense of the text, and/or making connections from this text to another.
- Use Post-it notes or note cards—this method works well when using library books, when borrowing a book, when you suffer from “I just can’t write in a book it is,” or when you have exhausted all space.

Annotation is evidence of you thinking and engaging with the text. Here are some things to think about when reading for your English class as well as for any of your other classes:

1. Main idea of a passage
2. Point of view
3. Author’s bias
4. Reader’s bias
5. Themes
While you are reading reminder card:

1. **Ask questions:**
   - a. What is the text about?
   - b. How does this fit with what we have already read in class?
   - c. What do I already know and what information is new to me?
   - d. What do I need to research in order to better understand this: vocabulary, dates, important names, etc...

2. **Comment on the reading:**
   - a. Point of view
   - b. Change
   - c. Big ideas
   - d. Things which are confusing.

3. **Pay attention to what you do not know:**
   - a. Vocabulary
   - b. Allusions
   - c. Subject-Specific Vocabulary
   - d. Words used differently than expected

4. **If you do not agree with an idea, mark it for discussion.**
   Think about why you disagree. It is personal, ethical, or the like?

5. **What literary devices do you see at work within the text?**
   - a. Comparisons
   - b. Sentence structures
   - c. Punctuation
   - d. Diction
   - e. Organization of the text
   - f. Tone
   - g. Mood
   - h. Symbols
   - i. Poetic devices
   - j. Motifs
   - k. Meters

6. **What lines or quotes do you find to be significant to understanding?**
   Why are they significant? Is it structural? Is it content?

7. **Is there an order of events or procedures that should be noted?**

8. **Questions/ideas my teacher wants me to focus on—write in these questions:**

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**Directions for the card**

To the right is a reading reminder card. Feel free to cut this out and use it whenever being asked to read for a class. You can use it as a bookmark or as a “recipe” for reading success. This should help to focus your reading and allow you to dig into the more complex texts you will be reading this year.

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*Adapted from Jim Burke*
After you have read your assignment: Go back and review your annotations

1. What do you notice about the content you marked?
2. What are the big ideas from the section, chapter, or poem? How are they connected or formed?
3. What patterns or repeated ideas constantly emerge? What do these patterns or repetitions mean?
4. What do you still need to know in order to fully understand the section, chapter, passage, or poem?

An example of how to engage in the reading

<table>
<thead>
<tr>
<th>Text to annotate:</th>
<th>Annotations:</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ We Wear the Mask]</td>
<td><strong>Mask</strong> must be a symbol? It is part of the title and is repeated throughout. Symbol of what?</td>
</tr>
<tr>
<td>WE wear the mask that grins and lies, It hides our cheeks and shades our eyes This debt we pay to human guile; With torn and bleeding hearts we smile, And mouth with myriad subtleties.</td>
<td><strong>Who is the “We” in the poem?</strong> Look up myriad?</td>
</tr>
<tr>
<td>Why should the world be over-wise, In counting all our tears and sighs? Nay, let <strong>them</strong> only see us, while We wear the mask.</td>
<td><strong>Who is the speaker in the poem?</strong> Why all of the negative words: debt, torn, bleeding, tears, tortured.</td>
</tr>
<tr>
<td>??We smile, but, O great Christ, our cries To thee from tortured souls arise. We sing, but oh the clay is vile Beneath our feet, and long the mile; But let the world dream otherwise,</td>
<td>?? Who is the “them” in the poem? Why should the speaker only let the “them” see him while he wears the mask?</td>
</tr>
<tr>
<td>[We wear the mask!]</td>
<td>?? Calls out to a higher power? Why? What can the speaker not take care of themselves?</td>
</tr>
</tbody>
</table>

Paul Laurence Dunbar (1872-1906)

There seems to be a rhyme scheme: What is the meter? There seems to be a rhythm? [The title is repeated three times?] Why?

Who is the author and how does his life influence the piece? Does it? He lived during the late 1800’s. Why does this matter? What was going on in that time?

**Key for the “We Wear the Mask” annotation:** circle = symbol; triangle= word choice and speaker; underline=note of importance; brackets=repetition; ??=questions I have about the piece.

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1Adapted from Birnbaum’s learners
When writing a formal essay, it is imperative that you follow a formal structure. Below you will find an example of how to write a perfect body paragraph. Examine the model to ensure your writing is meeting the standard.

How to Write the Perfect Body Paragraph

The basic structure of a body paragraph should be as follows:

**Topic Sentence (TS)**—tells the reader the basic idea of the paragraph and supports the thesis statement

**Concrete Detail (CD)**—facts or quotes

**Commentary (CM)**—the writer’s opinions, evaluations, and judgments

**Concluding Sentence (CS)**—wraps up the paragraph, restates the main point, and transitions if necessary

The ratio of concrete details to commentary statements varies depending upon the subject matter. Below you can see the general ratio you will need for each content area:

<table>
<thead>
<tr>
<th>Language Arts</th>
<th>Math</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 CD: 2+ CM</td>
<td>3+ CD: 0 CM</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Social Studies</th>
<th>Science</th>
</tr>
</thead>
<tbody>
<tr>
<td>2+ CD: 1 CM</td>
<td>2+ CD: 1 CM</td>
</tr>
</tbody>
</table>

In order to sufficiently support your argument, you must include multiple examples in one body paragraph. One body paragraph in Language Arts will have a minimum of eight sentences.

*Sentence 1*: Topic Sentence

*Sentence 2*: Concrete Detail

*Sentence 3*: Commentary

*Sentence 4*: Commentary

*Sentence 5*: Concrete Detail

*Sentence 6*: Commentary

*Sentence 7*: Commentary

*Sentence 8*: Concluding Sentence
Responding to a Short Answer Question

A writer should not make assumptions about what the reader knows when responding to a short answer question. Your response should be elaborate enough that a person who has not studied the subject you are writing about can still understand the ideas your writing conveys. A good way to make sure your writing does this is to RAS: restate the prompt, answer the prompt, and support the prompt with specific examples or quotes from the text. It is also important to answer each part of the prompt or question. One way to make sure you answer all parts of the prompt is to label each part of the question and then label the corresponding parts of your answer.

Example Prompt:

How does Elie Wiesel use direct characterization to develop the character Eliezer in the memoir *Night*? Use specific examples from the text to support your answer.

Example Response:

In *Night*, Elie Wiesel characterizes Eliezer as a thoughtful teenager struggling to understand God and humanity as he experiences the horrors of Hitler’s concentration camps. Eliezer studies the Kabbalah with Moishe the Beadle before he and his family are required to move into the ghetto. When Eliezer witnesses a young boy hung in the gallows, he questions his already faltering faith: “[God] is hanging here from this gallows…” (Wiesel 65). Eliezer is unable to understand how a God can exist when such inhumane events occur. Since *Night* is told from a first person point of view, the reader learns about Eliezer directly through his narration of his life.
Adding Other Voices to your Writing

When writing an essay for a class, it is important to always back up your claims. This means you will be required to add quotes or information from other sources. To do this you must follow the conventions of either MLA or APA. Regardless of the format you are asked to use, there are two constants: you must introduce your sources and explain the reason they are present.

When we bring other voices into our own writing, we must make sure that those voices fit within the formal writing standards. We must always introduce the quote, add the quote and then explain its relevancy.

**Formula:**

1. Introduce quotes by including the author and their credentials
2. Add the quote and include page number
3. Explain the quote—why is this quote present within the text, analyze the quote, break it down.

**Example:**

Stephen King the author of many fictional books such as *Carrie* and *Misery* has written a book on writing. The text *On Writing* is not only about the author’s life and his inspiration for writing, but it also speaks to what it means to be a writer. Here he explains what every writer needs to remember when writing. In his section entitled “The Toolbox,” he argues the relevancy of using good grammar and a strong vocabulary. He asserts that, “Communication composed of these parts of speech must be organized by rules of grammar upon which we agree. When these rules break down, confusion and misunderstanding result. Bad grammar produces bad sentences” (113). The idea of grammar knowledge is often met with groans and moans. But through King’s statement, he points out that these are not just rules we follow because some grammarian said so. We follow these rules because as members of an educated society we have determined that in order to effectively communicate we must have rules. If we do not, chaos and misunderstanding are born. These rules provide us the ability to speak clearly and to convey our thoughts concisely.

**Things to note in the example:**

1. The **author was introduced** by stating the name, job title (credentials), and some examples of other texts King has written.
2. A brief summary of the text to be quoted from was given to position the reader. The reader now knows what kind of source is being referenced.
3. The **quote was** added using a strong verb to introduce it.
4. The **explanation** backs up the reason the quote was added.
When introducing a quote or idea from another source, it is easy to get in the habit of frequently using “They say” or “They state.” Alternating the signal phrase is a very simple way to describe the information being added and to keep the reader interested. Below you will find a list of signal phrases that you can use to introduce quotes and ideas in your essay.

**Strong verbs to help introduce quotes:**
The author _(insert verb here)_ that...
The speaker _(insert verb here)_ the implications for...
The evidence _(insert verb here)_

<table>
<thead>
<tr>
<th>Acknowledges</th>
<th>Denotes</th>
<th>Predicts</th>
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</thead>
<tbody>
<tr>
<td>Alludes</td>
<td>Denies</td>
<td>Proposes</td>
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<tr>
<td>Agrees</td>
<td>Demonstrates</td>
<td>Questions</td>
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<td>Argues</td>
<td>Denounces</td>
<td>Reiterates</td>
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<tr>
<td>Assesses</td>
<td>Emphasizes</td>
<td>Refuses</td>
</tr>
<tr>
<td>Believes</td>
<td>Explains</td>
<td>Reminds</td>
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<tr>
<td>Belittles</td>
<td>Illustrates</td>
<td>Reports</td>
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<tr>
<td>Claims</td>
<td>Insists</td>
<td>Reveals</td>
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<td>Complains</td>
<td>Notes</td>
<td>Supposes</td>
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<td>Conveys</td>
<td>Observes</td>
<td>Speculates</td>
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</table>

Be mindful when picking the verb that you know what it means and it is the best word to convey your point.

Formal writing has many rules that need to be followed. By following these rules, you are entering a conversation that has been ongoing for longer than you have been alive. Without knowing these rules, you put yourself at a disadvantage. It would be like driving down a one way street without knowing what that means. The result is an accident waiting to happen. In this case the accident would result in you miscommunicating your ideas.

Examine the following formal writing rules to ensure that when you are writing, you do not have to worry about wrecking or destroying your grade and learning.
Formal Writing

Words to bury:

Avoid using words that should be buried. Say goodbye to words that bore your reader or are so vague they cannot define the ideas, descriptions, arguments you wish to make.

Here are some of your words to bury:

**Good**  **Bad**  **Great**  **Sad**  **Nice**  **Thing**  **Gonna**  **Stuff**  **A lot**  **Cause**

**Fine**  **Fun**  **Happy**  **Really**  **Very**  **Some**

What other words do you think need to be buried?

Contractions:

The way we speak and write is different. We use contractions often when speaking. Avoid them in formal writing.

**Contractions:** Wouldn’t, couldn’t, shouldn’t, don’t, won’t, can’t, I’m, It’s, they’re

**Instead write:** would not, could not, should not, do not, will not, cannot, I am, it is, they are

References to the reader, writer, and the paper:

**Avoid** making references to the reader, the writer, and the paper in your writing.

**Reader:** you, your, you’re (these are second person pronouns.) I am using “you” in this handbook because this is a self-help piece and I am speaking to you the reader. Do not do this in a formal essay.

**Writer:** I, me, my, mine, our, ours, us (these are first person pronouns.) There are times when this is needed. In narrative writing, memoir, journals, blogs and emails we use the first person pronouns. In formal writing, the “I” stands outside of the essay. Yes, it is your opinion, your thoughts, your essay. You just are not the center of the piece. The information being conveyed is the center.

**Essay:** In this essay, or in this paragraph etc... Do not refer to your essay or paper in the writing.

**The author:** Do not refer to the author of a book or other text by their first name. Unless you are friends, do not refer to John Steinbeck as John. You always introduce the author for the first time using both the first and last name, and then you may reference them by the last name. Ex: Steinbeck demonstrates through his use of vocabulary his intimate knowledge of the American migrant worker, the culture of the migrant worker, and the relationships of the migrant worker.
**Text speak and Slang:**

Avoid using your texting abbreviations in your essays.

**Text speak:** u, lol, <3, bff, etc... This is never a good idea to use in your essays.

**Slang:** ain’t, no way, man, dude, sup, peeps, etc...

**Abbreviations and symbols:**

Do not add the “&” symbol or other types of writing symbols to a formal essay.

All abbreviations should be spelled out the first time in an essay to help the reader make sense of what you are saying.

All numbers less than 100 should be spelled out!

**Underlining or italics:**

These are interchangeable; choose to do one and be consistent throughout paper: Titles of books, magazines, newspapers, movies, websites, ships or aircraft, and foreign words.

**Spelling:**

That one’s on you; don’t assume that you’re okay because “eye halve a spelling chequer."

**Capitalization:**

Proper nouns (specific persons, places, things), sentence beginnings

**Abbreviations:**

No abbreviations *in formal writing*, except first or middle names and the times a.m. and p.m.

**Run-ons:**

**Separate distinct ideas:** *Incorrect:* There are very few who will make it into the Ivy League schools such accomplishments require a tremendous amount of work.

*Correct:* There are very few who will make it into the Ivy League schools; such accomplishments require a tremendous amount of work.

**Fragments:**

Separate sentence part that does not express a complete thought: *Incorrect:* I knew that I was in trouble. Before we even got home.

*Correct:* I knew that I was in trouble before I even got home.
Misplaced modifiers:

*Incorrect: All of the members of my family went together on vacations every year, who were a large influence on my early development. (Were the vacations an influence, or were the family members?)

*Correct: All of the members of my family, who had a huge influence on my early development, went together on vacations every year.

Overly wordy:

Could your statement(s) be made with far fewer words? Be concise and clear. Also, make sure that you say something. Writing a lot and saying a lot are two different things.

Ellipsis marks:

a. Use an ellipsis mark to show that words have been removed from within a quote; should have a space between each dot.
b. More than one sentence removed should have a period before ellipsis (totaling four dots).
c. Ellipsis not needed at the beginning or end of a quote:
   *Incorrect: The “...number of murders seen on TV by the time an average child finishes elementary school is ... 8,000” (Miller 23). *Correct: The “number of murders seen on TV by the time an average child finishes elementary school is... 8,000” (Miller 23).

Hyphens

a. Hyphenate whole numbers between twenty-one and ninety-nine
b. Hyphenate prefixes all-, ex-, self:- all-powerful, self-made, ex-convict
c. Hyphens with prefixes before a proper noun or adjective: all-American, anti-Israeli
d. Hyphens with compound adjectives before a noun: five-foot boy, how-to-do-it book, cross-country runner, round-faced woman

Passive voice in formal writing:

The subject of the sentence should be acting; the subject should never be receiving the action, unless the agent giving/creating action is otherwise clear in the sentence:

*Incorrect: The company was shut down.

*Correct: The authorities terminated the company.

*Incorrect: The house was built by my father.

*Correct: My father built the house.

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The Writing Process

As writers, we must go through a process. We go through a process in everything we do from brushing our teeth to preparing our favorite burger or faux burger. Thus, the same is said for writing. To abandon the process results in unimpressive writing, logic errors, sloppy mechanics and grammar, and a general impression of apathy.

The writing process is not a straight line where you go through each stage checking them off in order to move to the next. It is recursive: you will move in and out of each stage, but revisit earlier stages while you go.

Notice that it is cyclical. Each part is dependent on the other and is in constant motion. There is not an end. Enlist a friend or classmate to be your second reader. Fresh eyes are always helpful at providing insight into what we have written. Essays are constantly moving between the stages of the process.

As I tell my students, an essay is never done. It is just due!

1. **Prewriting:** use a graphic organizer, make a list, or even have a conversation to help you begin to focus and build your ideas.

2. **Drafting:** just start writing. Do not get caught up in starting with the perfect quote, or perfect first line. Start writing. The polishing of the essay comes later. In this stage, you just need to start writing.

3. **Revision:** this is the stage that can happen when you are drafting, but it is primarily where you begin to assess your ideas. Do your ideas make sense? Is your logic sound? Does your argument build, and is it supported with appropriate details? What new details do I need to add? At this stage, you may decide to move forward with the process, make some minor tweaks, scrap the essay all together, or restructure the essay. Anything can happen here. The point—this is not about a misplaced comma or a misspelling. This is about ideas and content.

4. **Editing:** this is the stage where you have come to the conclusion that the essay flows, has a solid argument, blends the research, supports the thesis, and now, you are ready to fine tune the essay. Here you are looking at the sentence construction, the mechanics, diction, and syntax.

5. **Publishing:** You are ready to turn it in to your teacher; you are ready for an audience. This is the point where you say my writing is no longer private but ready for the public to see it. This is my best work, and I can assure my reader that I have taken the steps to present you with a clean and polished copy!
Now that the formal writing requirements and writing process are explained, you will transition from the process to some rules to help in the revision and editing stage. Remember that writing is about making meaning and conveying your thinking clearly. Use the below information as the tools to help you craft the best sentences and present your thinking in the strongest way possible.

**Sentence Types**

**Simple Sentence**

A simple sentence is an independent clause, or, in other words, a subject and a verb that form a complete thought.

**Example:**

*My brother goes to Ohio State University.*

Brother is the subject. Goes is the verb. “My brother goes to Ohio State University” is a complete thought—there is no information missing.

**Compound Sentence**

A compound sentence is two independent clauses that are joined by either a comma and a coordinating conjunction or a semi-colon. The ideas conveyed in the independent clauses are related to each other, and can therefore work together in one sentence. A common acronym used to remember all the coordinating conjunctions is FANBOYS: for-and-nor-but-or-yet-so.

**Example:**

*My brother goes to Ohio State University, and he decided to try out for Brutus Buckeye.*

*or*

*My brother goes to Ohio State University; he decided to try out for Brutus Buckeye.*

*To identify* a compound sentence look for the following:

A comma and a coordinating conjunction or a semicolon.

Double check that there are two independent clauses by looking for subjects and verbs.

See if the independent clauses can stand on their own as complete thoughts or simple sentences.

**Complex Sentence**

A complex sentence is an independent clause working with one or more dependent clauses. Dependent clauses start with subordinating conjunctions. A dependent clause usually has a subject and a verb, but it is not a complete thought because of the subordinating conjunction.

**Common subordinating conjunctions are:** although, after, as soon as, because, unless, until, when, while. As a writer, you should determine if your sentence will be most effective if the dependent clause is placed before or after the independent clause. If the dependent clause is placed before the independent clause, put a comma in between the two clauses. If the independent clause is placed before the dependent clause, a comma is not necessary.
Example:
When my brother practiced for his Brutus Buckeye audition, he learned to do a headstand and move his legs to form O-H-I-O.

or

My brother learned to do a headstand and move his legs to form O-H-I-O when he practiced for his Brutus Buckeye audition.

To identify a complex sentence look for the following:
A subordinating conjunction that is in front of a subject and verb (this is a dependent clause)
Double check that there is an independent clause by looking for subjects and verbs.
See if the independent clause can stand on its own as complete thought or simple sentence.

Compound-Complex Sentence

A compound-complex sentence has two independent clauses working with one or more dependent clauses. Punctuation in a compound-complex sentence follows the same punctuation rules as compound sentences and complex sentences follow.

Example:
When my brother practiced for his Brutus Buckeye audition, he learned to do a headstand and move his legs to form O-H-I-O, and he impressed the judges with this skill.

or

My brother learned to do a headstand and move his legs to form O-H-I-O when he practiced for his Brutus Buckeye audition, and he impressed the judges with this skill.

To identify a compound-complex sentence look for the following:
• A subordinating conjunction that is in front of a subject and verb (this is a dependent clause)
• A comma and a coordinating conjunction.
• Two independent clauses.
### Comma Rules

<table>
<thead>
<tr>
<th></th>
<th>Use commas to separate three or more words, phrases, or clauses in a series.</th>
<th>Place a comma between coordinate adjectives that precede a noun.</th>
<th>Use a comma between the main clauses in a compound sentence.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Example:</strong> A chair, a table, a lamp, and a sofa were the room’s only furnishings.</td>
<td><strong>Example:</strong> Popeye is a playful, affectionate, intelligent cat.</td>
<td><strong>Example:</strong> I am not going to the concert, for I am too busy.</td>
</tr>
<tr>
<td>4.</td>
<td>Use commas to set off participles, infinitives, and their phrases if they are not essential to the meaning of the sentence. These nonessential elements are also known as <em>non-restrictive elements</em>.</td>
<td><strong>Example:</strong> Atlanta, which is the capital of Georgia, is the transportation center of the Southeast.</td>
<td><strong>Example:</strong> Nelson Mandela, the former president of South Africa, was freed from a South African prison in 1990.</td>
</tr>
<tr>
<td></td>
<td><strong>Example:</strong> She watched, puzzled, as the man in the yellow convertible drove away.</td>
<td><strong>Example:</strong> You, not I, deserve this honor.</td>
<td><strong>Example:</strong> On the afternoon of the day of the game, we made a banner.</td>
</tr>
<tr>
<td>7.</td>
<td>Use commas to set off interjections (oh, well, etc.), parenthetical expressions (in fact, on the other hand, etc.), and conjunctive adverbs (however, therefore, etc.).</td>
<td><strong>Example:</strong> Surprisingly, no one objected to the new curfew.</td>
<td><strong>Example:</strong> Evan, after he had thought about it awhile, agreed with our conclusion.</td>
</tr>
<tr>
<td></td>
<td><strong>Example:</strong> Well, we’d better hit the road.</td>
<td><strong>Example:</strong> You’ve already seen this movie, haven’t you?</td>
<td><strong>Example:</strong> Nathaniel, do you know where Katie is?</td>
</tr>
<tr>
<td></td>
<td><strong>Example:</strong> Purring, the kitten curled up in my lap.</td>
<td><strong>Example:</strong> Surprisingly, no one objected to the new curfew.</td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>Use commas to set off tag questions.</td>
<td>Use commas to set off words or names in direct address.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Example:</strong> You’ve already seen this movie, haven’t you?</td>
<td><strong>Example:</strong> Nathaniel, do you know where Katie is?</td>
<td></td>
</tr>
</tbody>
</table>
Once you have started drafting and have revised, you will be ready to edit your essay. Use the following checklist as a way for you to check your writing. Remember that this process is recursive. Therefore, you may go back and add or delete from your essay when using the checklist.

**Proofreading & Editing Checklist**

You should have at least one person other than yourself proofread and edit your essay.

1. Do you have an original title?
2. Do you have an introduction, body paragraphs, and a conclusion?
3. Does your introduction include background information, a lead, and a thesis?
4. Does the background information introduce your reader to your topic?
5. Does your thesis statement make a strong argument? Did you include points to support your argument in your thesis?
6. Did you restate your thesis in your conclusion?
7. Do all topic sentences for your body paragraphs relate directly to your thesis?
8. Do you have support from research for your thesis?
9. If required, do you have quotes to support your thesis? Are those quotes embedded within a sentence and cited?
10. Have you analyzed/explained all quotes in your essay?
11. Do the sentences in each paragraph flow well, or are they choppy?
12. Spell out all contractions.
13. Spell out all numbers under 100.
14. Avoid using words such as: I, me, we, you, etc.
15. Did you double-space your entire paper (including the title and heading)?
16. Did you include page numbers? Are your page numbers formatted to APA or MLA guidelines?
17. Did you include a heading formatted according to APA or MLA guidelines?
18. Do you have a works cited/references page that is formatted according to APA or MLA guidelines?
19. Have you cited all of the quotes in your essay according to APA or MLA guidelines?
20. Did you place all novel titles in italics and article titles in quotation marks?
Below you will find a sample MLA essay. Follow the quick tips when writing an MLA essay and examine how these look in the sample text.

Quick Guidelines for MLA Format

- Font should be **12 Point Times New Roman**
- Double Space
- General format for In-Text Citation: *(Author’s Last Name Page #)* Ex. *(Myers 33)*.
- Running Header and Page Number in top right corner
- Left Heading: Your Name, Your Teacher’s Name, Your Class, Date *(Date Month Year)*
- Title is centered
- Works Cited
  - Title is centered “Works Cited” *(Work is plural (Works) if citing more than one source)*
  - Double Space
  - Hanging Indent
  - Alphabetize
with the changes in their outward appearance but also with the emotional effects of adolescence, namely, an emerging sexuality. Psychologist Mary Pipher explains that to come to terms with this newfound sexual self, a girl must learn how to make sexual decisions and to be comfortable with her sexuality, a task that may be one of the major hurdles of young adulthood (205). Rapunzel’s golden hair is a complex symbol. Marina Warner points out that “maidenhair can symbolize maidenhead, and its loss, too, and the flux of sexual energy that this releases…” (374). This sexuality, in the form of Rapunzel’s long tresses, enables her to form a relationship with the prince; it lets him reach her in the tower. According to the Grimm version, Rapunzel was “dreadfully frightened when she saw the prince, for she had never seen a man before” (Warner 340). Similarly, an adolescent girl seems to wake up one morning and suddenly “see” the opposite sex as she discovers the different relationships she might have. The fairy tale reminds the young adolescent that she is not alone in her surprise. The young teenager learns that, just as Rapunzel’s new sexuality lets her form a loving bond with the prince, these new feelings will let the teenager form similar bonds. “Rapunzel” does not, however, make this message too blatant. Bettelheim argues that since the tale does not mention marriage, nor does it explicitly describe a sexual relationship between the two lovers, one should understand the bond as symbolic of pure love rather than as raw sexuality (115). Thus the story, while encouraging the formation of new relationships, does not promote promiscuity.

Rapunzel’s story also prepares a child for the painful rebellion and process of development that she must undergo to form her individual personality. Pipher describes the difficulties of adolescence as a time when girls “crash and burn in a social and developmental Bermuda Triangle” (19). She adds that without this sometimes painful period of rebellion, a young person, though healthier in the short term, may not develop into a creative, independent
adult (92). This stage will be difficult for the child and will be marked by immaturity, struggle, and fear as she tries to make decisions on her own for the first time. But ultimately the struggle shapes her into a more vibrant, thoughtful personality. By following this pattern of struggle and by encouraging autonomy, “Rapunzel” guides young women through this process. Another distinguished folklorist, Maria Tatar, considers Rapunzel’s tower the symbolic representation of a mother’s protective rules and admonitions. Far from being cautionary elements, as people often interpret them, these warnings become encouragement as they rouse the curiosity and sense of adventure in the young protagonist (166). Rapunzel’s imprisonment becomes a metaphor for the strictures a young teenager feels compelled to test, such as her parents’ demands for curfews or observance of religious rules, and thus encourages the adolescent to stretch beyond these bonds to become independent.

The tale does not pretend, however, that the transition will be smooth. According to Max Luthi, Rapunzel’s story represents a growing process in which the adolescent must first overcome the hardships of loss and danger to achieve lasting happiness (112). Citing a Mediterranean version in which the witch kidnaps Rapunzel after biting off her ear, Luthi sees the tale as one of a scary passage into adolescence. For the modern teenager, this kidnapping might be analogous to a change of schools or a parental trip to Europe that leaves the children seemingly abandoned at home. The young must also face the effects of their immaturity. For example, when the witch discovers the two young lovers, the prince rashly flings himself from the tower window, gouging his eyes out on the thorns below. Bettelheim notes the childishness of the lovers’ behavior toward the witch, and their despair and hopelessness after she banishes them. These failures, however, are part of the learning process and the development of a responsible self (Bettelheim 149-50). As adolescents ride an emotional roller coaster, they not
surprisingly have a tendency toward melodrama. By exaggerating this quality in the prince and Rapunzel, the tale offers comfort and guidance. It cautions a child to think through her problems and to consider consequences rationally. Because the prince eventually regains his sight, the implication is that one can overcome youthful errors and achieve happiness.

For an adolescent, establishing a separate identity means breaking parental ties, and “Rapunzel” sympathizes with the difficulties of the parent-child relationship. It embodies the resentment adolescents often feel toward their parents. Rapunzel’s parents are an archetypal “dysfunctional family” as her mother’s silly, impractical desire leads to the family’s breakdown (Tatar 58). This aspect appeals to a teenager’s tendency to suspect that her parents are somehow responsible for her unhappiness. The realization that her parents are not perfect leads the young teenager to feel less close to them, and Rapunzel, after her incarceration in the tower, begins to forget her true mother. As Luthi points out, because Rapunzel forgets her parents does not mean she no longer loves them, just that she needs to become emotionally independent of them (114).

In a shift of emphasis, the tale turns from the teenager’s perception of a negligent parent to her view of an overprotective, controlling one. Rapunzel moves from her true parents’ home into the tower of the witch, where her imprisonment symbolizes the oppression an adolescent often feels from her parents. With this shift, the tale focuses on the main conflict of adolescence. As Pipher maintains, the teenager must give up the protection of her parents’ loving relationship just when she feels most vulnerable because of the changes in her life (23). The witch’s selfish and seemingly cruel imprisonment becomes comforting to the child who is not yet ready to give up this protection (Bettelheim 148). So “Rapunzel” deals with a teenager’s tumultuous feelings about her parents with an exaggerated characterization of all parents’ natural desire to keep their child safe from the world.
This approach keeps the balance between encouraging independence and inciting fear and uneasiness. In *The Tower and the Well*, a study of Madame D'Aulnoy's fairy tales, Amy DeGraff observes that a tower often represents a place where the inner self develops. The youth's experience and maturation within the tower suggest that 'resistance to parents' authority is a prerequisite to autonomy' (71). This seems equally true in "Rapunzel." Rapunzel must struggle within the confines of the witch's tower until her experience with the prince helps her to break free. The adolescent understands from the tale's message that only as she "breaks free" from her parents' "bonds," can she become an autonomous individual. One final aspect of this story makes it an apt metaphor for parent-child relationships: the fate of the witch. Unlike the stepmother in "Snow White," who must dance herself to death in her red hot shoes, or the stepmother in "Cinderella," who must lose her life as a servant, the witch-like foster mother suffers no act of vengeance. As Rapunzel and the prince have grown out of their adolescent turmoil, they feel no need to punish. So teenagers can hope to grow into independent adults without harboring resentment toward their sometimes-inadequate parents.

"Rapunzel" captures a child's interest with its magic and fantasy and then keeps that interest by avoiding moralistic lectures and by playing up to a naturally adventurous, rebellious youth. Because it deals with serious issues of sexuality and rebellion, the tale is intriguing and memorable not only to a child, but also to young people who are undergoing the transition from adolescence to adulthood. Though a child may not recognize the tale's symbolism or relevance immediately, the deeper meaning of "Rapunzel" may have a profound effect that lasts well beyond the nursery into later years.
Guidelines for APA

1. General APA Guidelines
   - will be typed
   - will be double-spaced
   - will have 1” margins on all sides
   - will use 12 pt.
   - will have a running header on each page that includes:
     - page number flush right with an abbreviated version of the paper’s title not to exceed 50 characters.

2. Major sections of the paper:
   - title page
   - abstract
   - main body
   - references

3. APA In-Text Citations Basics:

   When using APA format, follow the author-date method of in-text citation. This means that the author's last name and the year of publication for the source should appear in the text, for example, (Jones, 1998), and a complete reference should appear in the reference list at the end of the paper.

   If you are referring to an idea from another work, but NOT directly quoting the material or making reference to an entire book, article or other work, you only have to make reference to the author and year of publication and not the page number in your in-text reference. All sources that are cited in the text must appear in the reference list at the end of the paper.

4. References:
   - the reference list (works cited) includes all of the sources used to write the paper
   - The reference page will be at the end of the paper on its own page(s)
   - title the page References
   - list all sources alphabetically by author
   - double space the list
   - indent all lines after the first of each reference

Sample of source cited for the reference page from an online database:


Preventing Obesity in Children

Mrs. Perrin

Brunswick High School

06 June 2012

[Universities may ask for other information on this page, i.e. college name, etc. Always check your class syllabus for this information or see APA Publication Manual 6th Edition]
Abstract

Obesity is a recent health epidemic that has dire consequences for America’s health, especially for its children. The causes contributing to this epidemic include sedentary lifestyles, caloric intake, and major changes in the eating patterns of American families. Among these changes in eating habits is the amount of food Americans consume, how often they consume these foods, and the types of foods they consume.
Preventing Obesity in Children

Americans are the fattest people on the planet and continue to expand. According to a survey of adult men and women in the United States during 1999-2000, published in JAMA. The Journal of the American Medical Association, 30.5% of Americans are obese, up from 22.9% ten years earlier, and nearly two-thirds (64.2%) are overweight (Flegal, Ogden, & Johnson, 2002).

Excess weight isn’t just a matter of looks. Obesity magnifies the risk of heart disease, diabetes, high blood pressure, and other ailments that overtake tobacco as the leading cause of chronic illness (Brownell & Horan, 2004, p. 4). An especially disturbing aspect of this trend is that children are increasingly obese. The Center for Disease Control and Prevention (2002) reports that the percentage of obese children aged 6 to 11 almost quadrupled from 4% in 1974 to 15% in 2000, and the percentage of obese children aged 12 to 19 increased from 5% in 1974 to 15% in 2000 (United States, 2002). Obese children have a 70% chance of becoming obese adults with a much higher risk of serious illness than those of normal weight (Brownell & Horan, 2004, p. 46). Furthermore, obese children suffer many serious health problems today. Pediatricians now routinely treat osteoarthritis and type II diabetes, diseases that used to be frequent only among older people (Tyre, 2002, p. 38). Today’s children are among the first generation in American history who may die earlier ages than their parents.

For most people in the United States, obesity is a matter of individual choice and old-fashioned willpower (Lee & Oliver, 2002). The usual advice for overweight people is to eat less and exercise more, but how applicable is this advice for children unless they have strong guidance from adults? How can children make intelligent choices about eating in an environment where overeating is normal and where few adults know what’s in the food they eat? The United States has been successful in addressing teen health problems: drug use has dropped,
teenage pregnancy has been reduced, and teen smoking has declined. We need to take a similar proactive response by taking concrete steps to reverse the trend toward more obese children.

**Lifestyle, Calorie Changes**

*Lifestyle Changes.* Many have blamed the rise in obesity on a more sedentary lifestyle, including the move to the suburbs where people drive instead of walk, and increased viewing of television. One study of children watching television found a significant drop in the average metabolic rate during viewing (Klesges, Shelton, & Klesges, 1993). Another study reports that reducing children’s television viewing also affects their eating behavior (Robinson & Killen, 2001). No doubt that children who exercise less tend to weigh more, but the couch potato argument does not explain why the enormous weight gains have occurred over the past twenty-five years. The move to the suburbs and the widespread viewing of television began in the 1950s. Furthermore, the couch potato argument neglects the extraordinary rise of female participation in athletics. The number of young women playing a sport in high school has risen from 294,015 in 1971-72 to 2,856,358 in 2002-03, almost a tenfold increase (National Federation, 2003). Yet girls, like boys, have gained weight.

*Calorie Changes.* The simple answer to why Americans of all ages have steadily gained weight over the past three decades is that we’re consuming more calories—about 500 more per person per day in 2000 than in 1984. Marion Nestle (2002), the chair of the Department of Nutrition and Food Studies at New York University, observes that “food is so overproduced in the U.S. that there are 3,800 calories per person per day, and we only need about half of that” (Spake & Marcus, 2002, p. 43). We’re eating more food high in calories and high in fat.

**Eating Patterns**

Patterns of eating in America have changed over the past three decades. With more
people working longer hours and fewer staying at home, annual spending in adjusted dollars at restaurants increased nearly by a factor often between 1970 and 2003, from $42.8 billion to $426.1 billion (National Restaurant, 2003). The growth was most rapid among fast-food chains, which by 1999 were opening a new restaurant every two hours (Schlosser, 2001). According to Eric Schlosser (2002).

In 1970, Americans spent about $6 billion on fast food; in 2001, they spent more than $10 billion. Americans now spend more money on fast food than on higher education, personal computers, computer software, or new cars. They spend more money on fast food than on movies, books, magazines, newspapers, videos, and recorded music—combined. This is a nation-wide phenomenon not just limited to a few small areas. (p. 3)

As the restaurant business became more competitive, fast-food chains realized that the cost of the food they served was small in comparison to the cost of buildings, labor, packaging, and advertising, so they began increasing the size of portions. Amanda Spake and Mary Brophy Marcus (2002) note: "When McDonald's opened, its original burger, fries, and 12-ounce Coke provided 590 calories. Today, a supersize Extra Value Meal with a Quarter Pounder With Cheese, supersize fries, and a supersize drink is 1,550 calories" (p. 44). Large portions may represent good value for the dollar, but they are not good value for overall health.
References


Reformatted to reflect APA documentation.


Revised: Fall 2009

STUDENT LEARNING ASSISTANCE CENTER (LAC)

South Mountain Community College

Phoenix, Ariz
Web Resources

When we are in the classroom, we are able to ask our peers and our teachers questions. When we are at home and need our questions answered, we must turn to reliable resources to stretch our knowledge, to pursue more knowledge, and to answer our questions. Below you will find some on-line sources to help you build up resources for learning:

The Purdue OWL—this website has a wealth of knowledge on writing. Here you will find information on parts of speech, thesis statements, MLA format, APA format, and much more.  [http://owl.english.purdue.edu/](http://owl.english.purdue.edu/)

Norcross High School also has very user friendly information that will help with using MLA formats.  [http://www.norcrosshigh.org/writingmla.aspx](http://www.norcrosshigh.org/writingmla.aspx)

APA Style—this site will help you with preparing the APA format essay.  [http://www.apastyle.org/](http://www.apastyle.org/)

The Writing Center at the University of Wisconsin—this is an online handbook like the OWL.  [http://writing.wisc.edu/Handbook/DocAPA.html](http://writing.wisc.edu/Handbook/DocAPA.html)

Grammar Bytes—if you need help with grammar visit this website to help you fix what is ailing your writing.  [http://www.chompchomp.com/menu.htm](http://www.chompchomp.com/menu.htm)


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Avoiding Plagiarism—you do not want to plagiarize any materials or ideas.  [http://www.writing.northwestern.edu/avoiding_plagiarism.html](http://www.writing.northwestern.edu/avoiding_plagiarism.html)