New and Improved!
2021

Dr. Schellenberg's Patented Cheat Sheets

A Textbook of Quick Fixes, FAQ's and Reminders To Cure Whatever Ails Your Classroom Writing

Contents:

Available Add-ons include:
Vocabulary Lists (Literary Devices, Poetry, Characterization, Plots)
MLA Works Cited Page How-To & Various Additional Novelties

The Ten Rules of English

Rule 1. English is messed up. (Deal with it.)

Rule 2. SVO. English wants a Subject/Verb/Object.

Rule 3. Don't mess with the gods (it's "hubris").

Rule 4. Grammar starts with your ears.

Rule 5. Write, just write. Edit later.

Rule 6. Punctuation is free. Use all of it.

Rule 7. KISS -- Keep it to short sentences.

Rule 8. Be chunky -- to write longer sentences.

Rule 9. Words have been chosen for a reason.

Rule 10. Writing is never done, just due.

Rules of English? "Bah, Humbug."

Rule Number 1: English is messed up

It is very difficult to find a rule for English grammar or spelling which does not have many exceptions. Why? Because English as it exists today is a mixture of other languages, showing a long history of England being conquered and conquering others.

Being Conquered	**Conquering Others**
Celts and Britons live in England	England finally builds a navy and expands bringing in influences from India, the Caribbean, North America, Australia, and South and Central Africa
Romans bring the Latin language	
Jutes, Anglos and Saxons invade	
Vikings invade bringing Danish	
Normans conquer and bring French	

Exceptions to every rule: Verbs

Whenever there is an exception to a rule, or an oddity in English grammar, it can be traced back to something historical in the language. For instance: English has weak and strong verbs – strong verbs don't follow the usual pattern for past tenses (adding -ed to the root).

Give, gave, given	is a strong verb
Follow, followed, have followed	is a weak verb

Why does this happen? Because strong verbs come from an old German (Jute, Anglo, Saxon) influence, and the other verbs come from a different influence. Proof: English is messed up.

Not what you expected: Apostrophes

What does an apostrophe stand for? Look at the following phrases which use an apostrophe:

Dave's coat the children's books All the president's men

The apostrophe seems to be used to show possession, until you get to these words like it's and they're. It's is a popularly confused word which does not show possession but is a contraction of it and is, so you can't say I have they're coats. They're means they are, and you cannot say "I have they are coats." So, what's up here? The problem goes back to a time in history when English had special endings for possessives and the apostrophe shows that something is missing. In a contraction you know what letters are missing. In a possessive there are letters missing, only no one remembers what those letters were or where they were last seen. English again is …

Rule Number 4: English is learned by ear, not rules

In studies of how the brain works and how we acquire language skills, it's clear that we learn language by listening to others. Put a child who is American in China after it is born and the child will naturally learn Chinese simply by living among Chinese speakers. Recently studies have shown (proven?) that a focus on grammar lessons does not increase test scores for students learning English. Grammar has to be learned by ear – by listening and by reading.

Many of the most binding rules in English are things that native speakers know but don't know they know, even though they use them every day. When someone points one out, it's like a magical little shock. For instance, there is the unwritten rule about the order of adjectives:

> *"Adjectives in English absolutely have to be in this order:*
> *Opinion*
> *Size*
> *Age*
> *Shape*
> *Color*
> *Origin*
> *Material*
> *Purpose* *and then the noun."*
>
> *"So you can have a lovely little old rectangular green French silver whittling knife. But if you mess with that word order in the slightest you'll sound like a maniac. It's an odd thing that every English speaker uses that list, but almost none of us could write it out. And as size comes before color, green great dragons can't exist …"*

This is all according to a very cool book by a guy named Mark Forsyth, called *The Elements of Eloquence: How to Turn the Perfect English Phrase*. He explains that adjectives "absolutely have to be in this order." Why? Who knows? But it is something English speaking people learn. It's almost like secret knowledge we all share.

Final proof: There are no rules, really.

And certainly that must be proof of Rule number 1: English is truly messed up. If not, you only need to look at a rule that has been taught for over a century (first showing up back in 1866). ***When spelling use "I before E, except after C, or when it sounds like A in words like neighbor and weigh." This helps you spell the word "piece" correctly, but …*** Only 44 words actually follow the "I before E" rule. There are over 900 words that do not follow this friendly old rule. And that's messed up.

[According to: http://www.todayifoundout.com/index.php/2015/02/exceptions-rule-e-except-c/]

Schellenberg Cheat Sheets – 2

MLA Formatting (Use for all essays)

1. General Format:

- One inch margins
- Black ink
- Times New Roman
- 12 pt font

Lisa Simpson
Mr. S. (2)
English 10 Honors
September 10, 2014

Lisa Simpson
Mr. S (Period 2)
English 12

Lisa Simpson
Mr. S (Period 2)
English 12
September 10, 2018

Hear Me Roar: The Role of Woman in Homer's The *Odyssey*

Hear Me Roar: The Role of Women in Homer's *The Odyssey*

2. First Page at Top:

Information:

- Name
- Teacher Name (Pd#)
- Class
- Due Date

Format:

- Times New Roman
- 12 pt font
- *Single space*
- Upper left corner

NOT in the "header" of a Word doc, but on line 1

3. Title:

- Informative and creative
- Two spaces below header
- Center justified
- **NO BOLD**, NO UNDERLINE

Lisa Simpson
Mr. S. (Period 2)
English 12
September 10, 2018

Hear Me Roar: The Role of Woman in Homer's The *Odyssey*

The intelligent and cunning Penelope in Homer's The *Odyssey* suggests the importance of women in the ancient Greek culture. Penelope manages to hold her own, facing the numerous obstacles that arise while Odysseus is gone.

Among these obstacles, Penelope manages to outwit the many suitors who desperately seek her hand in marriage. Antinous, a suitor, remarks: "Here is an instance of [Penelope's] trickery" and goes on to explain how Penelope said she would marry when she finished Odysseus's burial shroud, but the suitors later learn that she unraveled the shroud at night (line 96). Determined not to be forced into an undesired marriage, Penelope convinces the suitors to leave her alone until she finishes the shroud, yet she never intends to finish it. Later, Penelope outwits the suitors once again with the test of the great bow. While Penelope is not able to prevent the kingdom from deteriorating in Odysseus's absence, the fact that she is been able to elude the suitors' advances with such intelligence supports the importance of women in the ancient Greek culture.

The intelligent and cunning Penelope in Homer's *The Odyssey* suggests the importance of women in the ancient Greek culture.

4. Body:

- Times New Roman
- 12 pt font
- *Double space*
- Left justified
- 1/2 inch indentations start of paragraphs
- No space between paragraphs!

In-Line Citations (MLA - 8th Edition)

MLA stands for Modern Language Association, a group that has created and maintained a standardized format for how students write papers. The current MLA Handbook is in its 8th edition, and the following rules are adapted from this version of the MLA process. When in doubt, complete explanations and examples are available online, specifically through the Purdue OWL website (see url below).

HOW TO add short quotations

To indicate short quotations (four typed lines or fewer of prose or three lines of poetry):

1. Enclose the quotation within "double quotation marks."
2. Put the in-line citation after the quote, in parentheses ( ).
3. Provide the author and specific page(s) used (for poetry, provide the line numbers).
4. Punctuation marks such as periods, commas, and semicolons should appear after the parentheses. Question marks and exclamation points should appear within the quotation marks if they are a part of the quoted passage but after the in-line citation, if they are a part of your text.
5. Later, remember to include a complete reference on a Works Cited page.

For example, when quoting short passages of prose within a sentence, in-line citations appear:

> *According to some, dreams express "profound aspects of personality*" (Foulkes 184), *though others disagree.*
>
> *According to Foulkes, dreams may express "profound aspects of personality"* (184).

Remember, though, when adding a full sentence of quoted material to use proper punctuation before adding the quote, such as a comma or a colon as in these examples:

> *Elrond gave a warning to the nine, saying, "You do not yet know the strength of your hearts, and you cannot forsee what each may meet upon the road"* (Tolkien, 294).
>
> *Elrond stated this to the nine: "You do not yet know the strength of your hearts, and you cannot forsee what each may meet upon the road"* (Tolkien, 294).

Adapted from Purdue OWL, and other sites
owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_quotations.html
stpauls-mb.libguides.com/citations/shakespearemla

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. In the following example, the student added the words "who retell urban legends" to help the reader understand which individuals Brunvand was describing.

> *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).

Sometimes you may need or want to leave out some of the words of the original so the quote makes sense to your reader. **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:**

> *In an essay on urban legends, 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).

When omitting words from poetry quotations, use a standard three-period ellipses; however, when omitting one or more full lines of poetry, space several periods to about the length of a complete line in the poem:

These beauteous forms,
Through a long absence, have not been to me
As is a landscape to a blind man's eye:
. . . . . .
Felt in the blood, and felt along the heart;
And passing even into my purer mind,
With tranquil restoration . . . (22-24, 28-30)

HOW TO add long quotations

For longer quotations that are more than four lines of prose or three lines of verse, **place quotations in a free-standing block of text and do not use quotation marks**. Also use this block format when citing two or more paragraphs even if the passage from the paragraphs is less than four lines. If you cite more than one paragraph, the first line of the second paragraph should be indented and extra 1/4 inch to denote a new paragraph.

1. Start the quotation on a new line, with the entire quote indented ½ inch from the left margin; Continue to use double spacing for your lines
2. Place the in-line citation after the closing punctuation mark, in parentheses ( ).
3. When quoting poetry, maintain original line breaks.

In-Line Citations for Shakespeare

When quoting Shakespeare, the traditional form for in-line citations has been to use capital Roman Numerals for **acts**, small Roman Numerals for **scenes**, and normal numbers for **lines**.

For example, if you wanted to speak about something said in Hamlet in Act 2, Scene 2, lines 178-182, you could add the quotation and then the citation (*Hamlet*, II.ii.178-182). **Note:** Some teachers will allow you to use the citation (2.2.178-182) but check ahead of time to know.

Remember:

- *Italicize the titles of the plays – Macbeth* (for the play), but do not italicize the name Macbeth when you are referring to the character in the play.
- You may leave out the name of the play if your essay is only referring to one play.
- Some Shakespearean plays have Roman Numerals as part of the titles, and these must remain as Roman Numerals (for example Henry IV, Part 1 is never Henry 4, Part 1).

With short quotes inserted add the quote and citation as normal.

> *One Shakespearean protagonist seems resolute at first when he asserts, "Haste me to know't, that I, with wings as swift"* (*Hamlet* I.v.35).

If two or three lines include the quote within your text but use the forward slash to indicate the separate verses.

> *One Shakespearean protagonist seems resolute when he asserts, "Haste me to know't, that I, with wings as swift / As meditation … / to my revenge"* (*Hamlet* I.v.35-37).

*Notice the forward slash is sepa*rated from the text by spaces. T*he ellipsis* (. . .) *is used to indicate that some of the text was not included.*

For direct quotes (long quotes or dialogue) Quotations four lines or more, or dialogue, are formatted with a block quote. Set the quotation off from your text. Indent one inch for left margin. Capitalize the character's name, followed by a period. Indent all subsequent lines an addition ¼ inch, and add the citation in parentheses at the end of the last line quoted, like this:

> *POLONIUS. Well be with you, gentlemen!*
> *HAMLET. Hark you, Guildenstern, and you too! At each ear a hearer. That great baby you see there is not yet out of his swaddling-clouts. (Ham. II.ii.383-386)*

Roman Numerals

I or i	**1**
V or v	**5**
X or x	**10**
L	**50**
C	**100**
D	**500**
M	**1000**

Roman Numerals are represented by seven different letters: I, V, X, L, C, D and M. These letters represent the numbers 1, 5, 10, 50, 100, 500, and 1,000. From these seven letters you can create almost any number imaginable, except 0. The Roman Numeral for two is written as 'II'; it is just two one's added together. The numeral twelve is written as, XII; which is simply X (ten) + II (1 and another 1).

Except …

Roman Numerals are usually written largest to smallest from left to right. However, this is not always the case. The Romans didn't like four of the same numerals written in a row, so they developed a system of subtraction.

The Roman numeral for 3 is written as 'III', however, the numeral for 4 is not 'IIII'. Instead, 4 is written as 'IV', using the numerals for 1 and 5. Because the 1 (a smaller numeral) comes before the 5, it means one less than 5, or 4. The same principle applies to the numeral 9, which is written as 'IX' or 1 before 10. Trying to figure out VIIII would be too hard and make your eyes cross. Luckily, there are only six times when this subtraction method gets used:

- I can be placed before V (5) and X (10) to make 4 and 9.
- X can be placed before L (50) and C (100) to make 40 and 90.
- C can be placed before D (500) and M (1000) to make 400 and 900.

Examples

Here are some more examples of Roman numerals

I	1	X	10	XIX	19
II	2	XI	11	XX	20
III	3	XII	12	XXX	30
IV	4	XIII	13	XL	40
V	5	XIV	14	L	50
VI	6	XV	15	LX	60
VII	7	XVI	16	LXX	70
VIII	8	XVII	17	LXXX	80
IX	9	XVIII	18	XC	90

MCMLIX = 1959
The year Justice High was built – it's a thing you can find on our school's cornerstone

Works Cited Pages

At the end of an essay, other than just an in-class reflection or timed writing, you are to include a list of works cited. This shows a complete list of the books, articles, websites, or other texts you have quoted. By including such a list, you are keeping yourself safe from plagiarism, since you are giving credit to the sources from which you supported your claims.

A separate pamphlet on creating a Works Cited page is available and describes the process and format involved, as well as gives you an example to follow. Remember that more complete instructions and useful examples are available through Purdue's OWL website.

Academic Honesty & Plagiarism

Plagiarism refers to the dishonest use or creation of written, visual, or sound materials. In other words, it means cheating. Plagiarism happens when:

1. You use something someone else said as if it were your own
2. You cut and paste something from a website into a paper without using a citation
3. You borrow ideas, words, images, sounds, or pictures and use them without citation
4. You reuse an assignment from one class and turn it in for another class
5. You let someone else write part or all of your assignment
6. You copy someone else's work and hand it in as your own
7. You discuss test questions or share test questions with other students who have not yet taken a test – either through words, or by taking pictures of a test page, or by recording a test by audio or video, or by giving answers from your test to those who may be taking the same test at a later date

In all of these cases, you have created a situation where you will be brought up on charges of academic dishonesty. In Junior High you may have been able to get away with just a warning. Things get tougher as you grow older. In High School academic dishonesty includes receiving a 0 on a test or paper, or having to completely redo an assignment. In addition, notification of dishonesty is required to be sent to parents, coaches, and all of your other teachers so they know you have not been honest. This means all of your work in other classes will be watched more closely the rest of the year. Also, your participation in sports and clubs, or other extracurricular activities, may be suspended. In College, cheating means being thrown out of school, without getting a refund on any tuition payments (but you will still need to pay back any school loans you may have in full). Think about it … that's a high price to pay for not adding citations to your work.

Identifying Plagiarism

Plagiarism is taking credit for someone else's words or thoughts. More specifically it is: *the use by paraphrase or direct quotation, of the published or unpublished work of another person, without giving full and clear acknowledgment. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers ...* (UDC) So this means you can't just cut and paste something you found on the internet into your paper without saying where you found it. Nor can you paraphrase – change some of the words – and use what you have found – without a citation. And of course using those internet sites that promise to write a paper for you to hand in as your own work is a form of plagiarism.

This last example is a reminder that plagiarism is one part of a larger issue called "Academic Honesty," a name that also covers helping or receiving help from others on work you pass in for a grade, and reusing work you have passed in for credit before. For a full understanding of the FCPS policy on Academic Dishonesty and its penalties, please see the attached form.

Citations

You are allowed, in fact, you are encouraged, to use information you have found in books and on the internet in your papers. You simply need to **add quotation marks** around the words you have borrowed (directly or paraphrased) and **add an in-line citation** at the end of the quote to identify the source. Cutting and pasting is fine, if you give the author credit.

Intellectual Property

Please note that plagiarism happens not only when you borrow some words from a book or website. Words and ideas can be plagiarized from many places, like a song, TV show, movie, commercial, or video game. All forms of intellectual property have to be cited when you use them in your papers. Remember: no one wants to stop you from using things you found in other sources; we encourage you to use ideas you have found to support your work in your papers. Simply add quotation marks and a citation to show where you found the original.

Common Knowledge

You are allowed to use information that is considered "Common Knowledge" without a citation. For instance, if you were writing about Abraham Lincoln and wanted to state that he helped to end slavery in America, you would not need a citation even if you read it in a book or on an internet site. This is something considered "Common Knowledge." What makes something "Common Knowledge?" According to one source, Common Knowledge refers to information:

- You would find without citations in three or more places (internet sites, books, etc.)
- You have good reason to believe your readers already know this information
- You believe it is commonly known among people familiar with this area of knowledge

Types of Plagiarism (see charts for in-depth descriptions)

Missing Citations

"The Ghost Writer" or Clone
The writer turns in another's work, word-for-word, as his or her own.
"The Photocopy" or CTR-C
The writer copies significant portions of text straight from a single source, without alteration.
"The Poor Disguise" or Find-Replace
Although the writer has retained the essential content of the source, he or she has altered the paper's appearance slightly by changing key words and phrases.
"The Potluck Paper" or Remix
The writer tries to disguise plagiarism by copying from several different sources, tweaking the sentences to make them fit together while retaining most of the original phrasing.
"The Self-Stealer" or Recycle
The writer "borrows" generously from his or her previous work, violating policies concerning the expectation of originality adopted by most academic institutions.

Fake Citations

"The Perfect Crime" or Hybrid
The writer properly quotes and cites sources in some places, but goes on to paraphrase other arguments from those sources without citation. This way, the writer tries to pass off the paraphrased material as his or her own analysis of the cited material.
"The Mix 'n Match Paper" or Mashup
The writer has mixed quotes from many sources in a way that does not match up, and has neglected to cite any of the originals. It's just a mess.
"The Misinformer" or 404 Error
The writer mentions an author's name for a source, but neglects to include specific information on the location of the material referenced. This often masks other forms of plagiarism by obscuring source locations.
"The Resourceful Citer" or Aggregator
The writer properly cites all sources, paraphrasing and using quotations appropriately. The catch? The paper contains almost no original work!
"The Too-Perfect Paraphrase" or Retweet
The writer properly cites a source, but neglects to put in quotation marks text that has been copied word-for-word, or close to it. Although attributing the basic ideas to the source, the writer is falsely claiming original presentation and interpretation of the information.

FCPS Honor Code

Cheating and plagiarizing are inappropriate behaviors and shall result in disciplinary action as outlined in Regulation 2601, *Student Rights and Responsibilities* Booklet. The expectation is that each student maintains academic integrity at all times.

In FCPS schools, students may be asked to take this pledge: *"On my honor, I pledge that I have neither given nor received unauthorized assistance on this assignment or test."*

What is academic integrity?

1. Giving proper credit to the ideas, opinions and work of others by using in text citation or works cited. If you do not cite, you are cheating.
2. Completing all formative and summative assignments independently.
3. Student will avoid the following:
    - Copying assignments, papers or tests from other students (past or present)
    - Letting others copy one's assignments – this is called collusion.
    - Sharing information about quizzes or tests with peers who will be taking it later.
    - Using unauthorized notes or study guides.
    - Presenting someone else's ideas as one's own.

Rule of thumb: If a student is being graded individually, a student submits her/his own work.

Consequences for violation of Academic Integrity include the following:

1. Teacher will make a phone call to parent (Required)
2. A documented referral will become part of the student's Honor Code File (Required)
3. A Student/Teacher/Family/Administrator Conference will be held
4. If the dishonesty occurred on a Summative Assignment (Test, Quiz, Essay) – the student will earn a zero on the assignment. A teacher will offer the student a chance to complete an alternative assignment but the original zero will stand.
5. If the dishonesty occurred on a Formative Assignment (Classwork, Homework) – the student will earn a zero on the assignment. In addition, the student will not be eligible for a retake of the unit summative test.
6. All Honor Societies, clubs, and athletic coaches will be notified and will take action according to their policies and may include probation, suspension, or removal.
7. The Administration may notify all the student's teachers.
8. Restorative Procedures may apply.

Wording adapted from justicehs.fcps.edu/academics/honor-code

Schellenberg Cheat Sheets – 3

Reading like Sherlock – Steps for reading (and passing tests)

Sherlock Holmes is among the most famous of all detectives. His story has been told and retold around the world; but, regardless of whether he wears a funny hat and smokes a pipe, or speaks with one kind of accent or another, his method stays the same. The "deductive" method for solving crimes began in the late 1800's as Arthur Conan Doyle created this character, a character who began using scientific forensic solutions for solving crimes before the police did. Readers can also use Sherlock's deductive* methods to help them read better.

STEP 1 / OBSERVE: Read the Scene

Begin by learning to "read the scene." Sherlock enters a room and starts to look closely at everything. He gets a set of first impressions from taking a quick look around at the surroundings.

Readers can "read the scene" too by taking a quick look at their text. If you are reading a textbook, look at things on the page like headings and titles, charts and special vocabulary (that may be in bold or highlighted in side call-out boxes). If you are reading a non-fiction work, look at the title, the book cover, or any illustrations. Do you know anything about the author? The type of book? The time period when it was written? All of these will help you find meaning in the text.

STEP 2 / INSPECT: Look for Clues

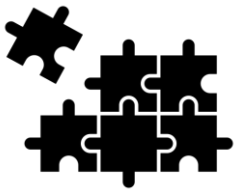
Sherlock is often seen carrying about a magnifying glass, something he used to "look for clues." After taking a quick look around (Step 1), he would then pick some of the more important details in front of him to focus upon.

Readers can sometimes get overwhelmed when reading. Reading becomes easier if you pick out what you think is most important and focus more on those points. Consider the characters, or the dialogue in a story. In a non-fiction text or textbook you may want to focus on bulleted items or instructions.

_____

*** NOTE** *The author of the Sherlock Holmes stories used the word deduction frequently, even though the methods used by Sherlock are technically called inductive reasoning. We're not going to correct over a hundred years of usage just to be silly about getting it exact here folks.*

STEP 3 / DEDUCT: Fit the Pieces Together



Sherlock spent a lot of time thinking about how to fit together the clues he had found. His method was a bit like doing a jigsaw puzzle: you handle each of the pieces and look for where they might best fit. Then as the smaller pieces fit together, you can see the whole picture more clearly.

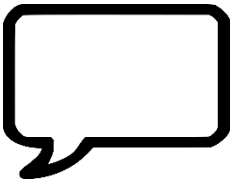
When looking at any text, a reader needs to be able to tell the main idea of the text, and then fit the other information in the text into its place. Main ideas will have supporting facts or evidence; a central character will have additional descriptions. Readers need to be able to see which parts of a text are most important and which are only details.

STEP 4 / PREDICT: Follow a Hunch

Inferences are the educated guesses we make whenever we have to make a choice, but don't have all the facts yet. Sherlock used inferences to guess what the most likely outcome was in any situation, or to predict who the most likely person was to have committed a crime.

Readers must make inferences whenever they read, in order to guess what the author has not said (yet). A reader sometimes has to infer about what a word might mean, based on the context of words around it; or, when reading, you might stop and predict what might happen next as a way to stay engaged with the text.

STEP 5 / INFER: Reach a Conclusion



After looking at the evidence and thinking things through, Sherlock would test a few good guesses and finally reach a conclusion about a crime. He wasn't wrong very often, proving that for fictional figures, the process works well.

Readers, too, will often need to reach a final conclusion about a text, for example, when asked to write about a text in an essay, or to answer questions on a test. However, if you have followed these steps, you should be in good shape to make the best possible conclusions based on the clues you have found as you have read the text.

Sherlock your next test/essay

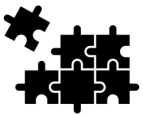
Sherlock's methods also work as a good reminder for taking tests. Follow these quick steps with your next test for better results.

STEP 1 / OBSERVE: Read the Scene

Text Based Questions: Read any of the questions at the end of the text before you read the text so you know what to look for as you read.
Multiple Choice Tests: Begin by looking at the answers to the question.
Essay Question: Read the prompt and look for the SQR (See Section 4 concerning Pulling apart Prompts).

STEP 2 / INSPECT: Look for Clues

Find key words in the questions or prompt (the special vocabulary or verbs, names, numbers). This gives you a clear purpose as you read.



STEP 3 / DEDUCT: Fit the Pieces Together

Use POE: Process of Elimination. As you reread the question and answers remember two answers are usually just plain wrong, and two are kind of right. You want to cross out the two wrong ones first, then choose the best of the rest.

STEP 4 / PREDICT: Follow a Hunch

Remember to make inferences, or your best guess, about vocabulary and main ideas in the text. The pick the best option as your answer!

STEP 5 / INFER: Reach a Conclusion

Go back and check the question again or the text to see if this answer still makes sense to you. Double check on essay questions that you have actually answered the prompt (Requirements and Questions).

Sentence Starters for Responding to a Text

Here are some simple ways you can get started when you have to respond to a text of any kind. Just pick one and go … fill in the blank and then add more to your answer.

Making Predictions
I predict that _____
If _____ happens then _____
Because _____ did _____, I expect _____
Well, I did not expect _____ to happen!

Making Connections
This reminds me of _____
_____ is similar to _____ because _____
_____ is important to _____ because _____

Making Inferences
Early on the author says _____
which suggests _____
I think _____ is important because _____
Because the author says _____, I now think _____
_____ seems to show that _____

Summarizing
The main idea is _____
The author argues that _____
In *title*, (author's name) implies _____

Evaluating
The author's point is valid because _____
The author does a good job of _____
The most important aspect here is _____

Arguing
While _____ is true, it does not follow that _____
The author misses the point when _____
I simply can't believe that _____

Analyzing the text
The author uses _____ to show _____
The author assumes _____

Clarifying
What the author is saying is _____
Given that _____ happened, the author is showing _____
The author's main point is _____

Responding
The author claims _____, but I disagree because _____
Does the author really think that _____ ?

Agreeing
Most people can/should agree that _____
Though some may argue, I agree _____
I think the author is correct when he/she says _____

Disagreeing
I want to challenge the author's point when he/she says _____
It is simply not true that _____
The evidence does not support the author's claim that _____ because _____

Explaining the Importance
Based on _____, people may believe _____
The author challenges our understanding of _____ when he/she says _____
The author's conclusion that _____ means we will need to rethink _____

More Cheats for Responding to a Text

Planning and goal setting
My purpose is _____
% My top priority is _____
% To accomplish my goal, I plan to _____

Asking questions
I wonder why _____
What if _____
How come _____

Predicting
I'll bet that _____
I think what happens next is _____
If _____, then _____

Visualizing
I can picture _____
In my mind I see _____
If this were a movie _____

Making connections
This reminds me of _____
I experienced this once when _____
I can relate to this because _____

Summarizing
The basic idea here is _____
The key information is _____
In one simple statement this is about _____

Adopting an alignment
The character I most identify with is _____
I really got into the story when _____
I can relate to this author because _____

Forming interpretations
What this means to me is _____
I think this represents _____
The big idea I am getting from this is _____

Monitoring
I got lost here because _____
I need to reread the part where _____
I know I'm on the right track because _____

Clarifying
To understand, I need to know _____
Something that is still not clear is _____
I had to guess that this means _____

Revising meaning
At first I thought _____, but now I _____
I've changed my mind about _____
I'm clearer now about _____

Analyzing the author
The big line in this reading was _____
The author seems to use the idea of _____
to say _____

Reflecting and relating
So what I will take away from this is _____
I think what matters here is that _____
This seems relevant to me because _____

Evaluating
I did not/did enjoy this because _____
The text would have been better if _____
The most important idea here was _____

adapted from Cognitive Sentence Starters, in
Research in the Teaching of English, Vol 41 (2/2007)

Annotating a Text

OK it is time to get used to reading a text with something in your hands – pen, pencil, highlighter, a cold drink. The process of annotating a text is a skill anyone can learn. "Why bother?" you ask. Are you kidding? Annotating a text helps you:

- **understand better** what you are reading
- **stay engaged** and not fall asleep
- **save time** when you need to respond to a text
- **save time** when you need to study for a test

There are very few downsides to annotating while you are reading, though I understand if you have books you read just for fun and don't want to annotate those. And of course, you are not allowed to annotate in someone else's book (or a library book, or a school book). Otherwise …

Purpose

The purpose for annotating is to speed up the time it takes you to find what you need when you have to either take a test on a text, or write a response to a text. As you read a text, the idea is to mark up the text with signs (circles, stars, underlines, etc.) that will help you find a passage later, when you really need it. As you annotate, you will stay better connected to your text, and you will remember it better as well.

Plan

There are many ways of annotating. You do not need to follow this plan; it's just a suggestion for you to follow, if you have no other plan in mind. What do you need to do? As you read, try these five steps to annotating:

quote	**Underline quotes** you think you may want to use later as evidence
● ⊙ ☑	Look for clues to the author's subtext, **mark them for future reference**
?	**Ask questions** – or at least record the questions you have as you read
word	**Circle words** that are important, or circle and underline words you don't know
… notes …	Make Funky/Chunky comments **Funky Comments** are interesting thoughts that come to you as you read **Chunky Comments** are summaries after a long passage, as a reminder

The Hobbit, Chapter 1 J R R Tolkien

All that the unsuspecting Bilbo saw that morning was an old man with a staff. He had a tall pointed blue hat, a long grey cloak, a silver scarf over which a white beard hung down below his waist, and immense black boots. "Good morning!" said Bilbo, and he meant it. The sun was shining, and the grass was very green. But Gandalf looked at him from under long bushy eyebrows that stuck out further than the brim of his shady hat. "What do you mean?" he said. "Do you wish me a good morning, or mean that it is a good morning whether I want not; or that you feel good this morning; or that it is morning to be good on?"

"All of them at once," said Bilbo. "And a very fine morning for a pipe of tobacco out of doors, into the bargain. If you have a pipe about you, sit down and have a fill of mine! There's no hurry, we have all the day before us!" Then Bilbo sat down on a seat by his door, crossed his legs, and blew out a beautiful grey ring of smoke that sailed up into the air without breaking and floated away over The Hill.

"Very pretty!" said Gandalf. "But I have no time to blow smoke-rings this morning. I am looking for someone to share in an adventure that I am arranging, and it's very difficult to find anyone."

I should think so - in these parts! We are plain quiet folk and have no use for adventures. Nasty disturbing uncomfortable things! Make you late for dinner! I can't think what anybody sees in them, said our Mr. Baggins, and stuck one thumb behind his braces, and blew out another even bigger smoke-ring. Then he took out his morning letters, and begin to read, pretending to take no more notice of the old man. He had decided that he was not quite his sort, and wanted him to go away. But the old man did not move. He stood leaning on his stick and gazing at the hobbit without saying anything, till Bilbo got quite uncomfortable and even a little cross.

"Good morning!" he said at last. "We don't want any adventures here, thank you! You might try over The Hill or across The Water." By this he meant that the conversation was at an end.

"What a lot of things you do use Good morning for!" said Gandalf. "Now you mean that you want to get rid of me, and that it won't be good till I move off."

Colors imagery

What does it mean he is unsuspecting? No doubt explained in following imagery/dialogue.

Here yes; later, no.

Big Q – What do we mean by words?

2 characters in juxtaposition – Antithesis of no time and no hurry.

A question of comfort vs. adventure

Q: What does this mean?

Q: What is the subtext? What is the author trying to show in this setting/description?

Bilbo no longer says what he means / is unsuspecting. He has changed

Ku Klux Langston Hughes

They took me out
To some lonesome place.
They said, "Do you believe
In the great white race?"

I said, "Mister,
To tell the truth,
I'd believe in anything
If you'd just turn me loose."

The white man said, "Boy,
Can it be
You're a-standin' there
A-ssassin' me?"

They hit me in the head
And knocked me down.
And then they kicked me
On the ground.

A klansman said, "Nigger,
Look me in the face--
And tell me you believe in
The great white race."

THEY – NAMELESS THREAT
THEM
→ OUTSKIRTS OF TOWN ← OUT OF VIEW / OUTSIDE LAW
RHETORICAL QUESTION
CEMETERIES ON EDGE OF TOWN TOO
ALLIT
HYPERBOLE
JUXTAPOSITION
→ SOUNDS LIKE NOISE
FREEDOM VS. DEATH
PEJORATIVE LABEL
SHOWS POWER IMBALANCE
→ SOUNDS LIKE ASSASSINATION
→ STAND UP TO SOMEONE?
ALLIT
IMAGERY = VIOLENCE
DOWN – VS. STANDING UP TO SOMEONE
PEJORATIVE LABEL AGAIN
IRONY
WHAT'S SO GREAT ABOUT
KIDNAPPING
INTIMIDATION
GANG VIOLENCE
THREATS
DOES THE KKK HAVE A FACE / OR IS IT COVERED BY A HOOD?

Making Connections

When reading a text of any kind – a book or poem or play, or even watching a movie or TV show, your mind will make connections to other things you have seen before. When you are asked to respond to a text – on a test or in an essay or as part of a reflection perhaps – it is good to include these connections as part of your analysis.

Connections come in three flavors:

Abbreviation	Name	Explanation
TT	**Text to Text**	How are the events, characters, conflicts, or themes of a text similar to those in another text you have seen or read? How is this like or unlike another book, story, movie, etc.?
TS	**Text to Self**	How are the events, characters, conflicts, or themes of a text similar to things that have happened in your life, or in the, lives of others around you?
TW	**Text to World**	How are the events, characters, conflicts, or themes of a text similar to things that have happened in the world? Compare and contrast the text to current events, or to things in history.

Examples:

TT: In the *Harry Potter* series, Harry faces a lot of life or death decisions, and relies on his friends to help him make these choices and help him when times are hard. In *The Fellowship of the Ring*, Frodo Baggins is a common, everyday fellow who is chased by evil too. And like Harry, Frodo relies on his friends to help him make hard choices and face difficult challenges.

TS: In the *Harry Potter* series, Harry has a difficult time growing up in a household without his parents. His foster parents do not treat him well, and he wishes he could live anywhere else. When I was growing up without parents, I never thought my foster parents cared for me as much as they did their other children.

TW: In the *Harry Potter* series, Harry is in the middle of a struggle between good and evil forces. He is sometimes used as a pawn by both sides; he has a hard time becoming an individual with his own identity. I wonder if Malala Yousafzai (from Pakistan) has felt the same way about how she has had to work to be an individual and not just a symbol of good or evil.

Understanding Perspective

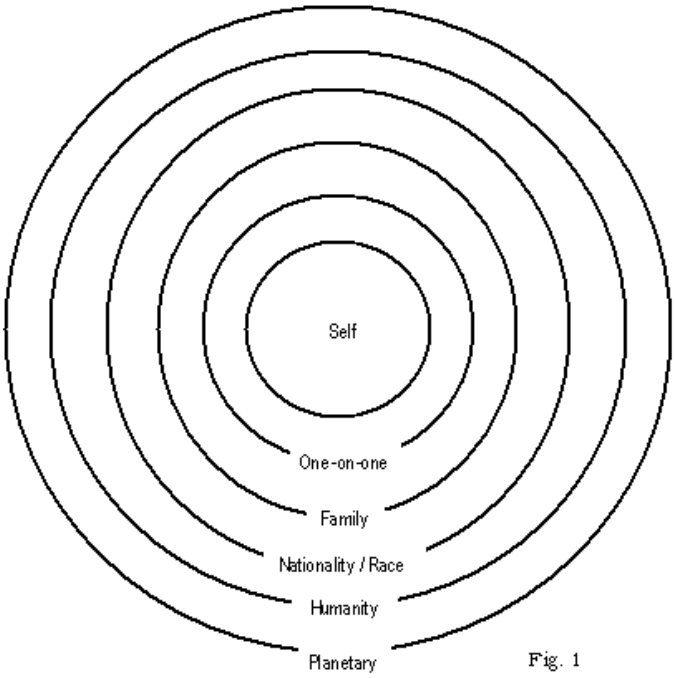


Fig. 1

Learning to look at an issue or a question from different perspectives takes time and practice.
When first thinking about an issue, we all tend to look at things from our own perspective. What does this mean to me? How does this affect me?
Using the chart provided, think about what other perspectives could be used. Slowly move outward from yourself to consider issues from the perspective of a friend, or your family, or your school, or community.
Consider a text or an issue from the perspective of the larger groups to which you belong (for example, a team, group of friends, religion, nationality, a race). How you consider a text or an issue may change dramatically as you look at it from new perspectives.

Or ask yourself a question:

- Do these other perspectives influence your views?
- Would looking at something from a different perspective change your view of an issue?

Look for other Clues / Perspectives

Each person can see life through any number of different lenses / perspectives. For instance, ask yourself if the author's choices and themes are influenced by

Race: White / Black / Asian / Latino Economics: Rich / Poor Age: Youg / Old
Gender: Male / Female / LGBT Time: belonging to the 1500's / 1800's / 2000's
Status: Teacher / Student Social Class: Master / Servant
Ethnicity: European / Western / Asian / African / Islamic / Other

Schellenberg Cheat Sheets – 4

Pulling Apart Your Prompt: How to score well on your essays!

When you get your assignment you need to decide:

- What the question means
- What it is asking you to do

Read the question several times and consider what the prompt is telling you. Often a prompt will include three elements. Sometimes there will only be one or two of these. So what's in your prompt? Start by highlighting/underlining the prompt as you look for these pieces and then, label them so you know which is which.

S
Q
R

- **A Statement** – a sentence that gives you some background information
- **A Question** – something that asks you to consider or analyze this information
- **A Requirement** – what you are expected to show in your answer

☑ Check the Statement

If the question gives you information, remember it is there for a reason. <u>You are expected to make some reference to this information in your answer</u>. By paying attention to this info at the start, you can make sure you make this info the foundation for your answer. Put a check mark next to any statement to remind yourself to look back again at the end of writing and check to see if you have included this information in your answer. If there is no statement, the teacher is assuming you know what the subject of your essay should be focused on without it.

<u>Underline the Question</u> & [Circle] Key Words in the Requirement

Next underline the question (any statement ending in a question mark). Pay special attention to what it is asking you to do. Then circle the verbs in the prompt; you'll find them in the Requirement. Words like "Analyze" or "Compare and Contrast," tell you what you are required to do in your answer. Be sure to circle all the verbs used, and any time the word "and" is used, as a reminder that you may be required to show more than one thing in your answer.
(Note: a list of Requirement Verbs is attached)

Examples of Prompts for "Pulling Apart Your Prompt"

> **Prompt 1:** *The lessons we take from obstacles we encounter can be fundamental to later success. Recount a time when you faced* a *challenge, setback, or failure. How did it affect you, and what did you learn from the experience?*

Now "Attack the Prompt" by ☑ checking the statement, <u>underlining</u> the question and [circling] the key words and conjunctions (connecting words like "and" or "but").

> ☑ *The lessons we take from obstacles we encounter can be fundamental to later success. [Recount] a time when you faced* a *challenge, setback, or failure. <u>How did it affect you,</u> [and] <u>what did you learn from the experience</u>?*

Statement: ☑ *"The lessons we take from obstacles we encounter can be fundamental to later success."* It is clear this prompt gives you information to use in your answer. Once you check the statement, restate it in your own words. This one means: we can learn from the problems we face in life.

Requirement: "*[Recount] a time when you faced* a *challenge, setback, or failure."* Circle the verb recount. Ask yourself what that word means. To recount means to retell a time when …

Question: "*<u>How did it affect you</u>, [and] <u>what did you learn from the experience</u>?"* Circle the word "and" when it appears in questions or requirements. This little word reminds you that you are being asked to do two things, not one. The underlined questions mean you are to explain how a problem made you feel or changed you, [and] what you learned from this problem. You need to have both in your answer in order to get full credit.

Note: Sometimes there may not be a question or a statement. Like this prompt:

> **Prompt 2:** [*Discuss*] *Wiesel's use of figurative language in the text, its effect,* [*and*] *its purpose,* [*using*] *at least three examples to support your assertion.*

Here it is taken for granted/assumed that you know that Wiesel has used figurative language in the book Night for specific reasons. Everything you need is jammed into this requirement. You are to (1) discuss the author's use of language. You also need to (2) discuss the effect of this language on the reader, [and] (3) discuss the author's purpose for using this language. Finally (4) you are to use three examples taken from the text – quotes – to support your assertion.

Key Words Definitions

Account for	Give reasons for, describe and explain in detail.
Analyze	Break the information into smaller parts; then examine the relationship between the parts; and ask questions about any claims that have been made.
Argue	Consider the evidence for your claim and against your claim; but, in the end, attempt to influence the reader to accept your view.
Balance	Look at two or more viewpoints or pieces of information about a claim; give each equal attention; look at good and bad points; take into account many aspects and give an appropriate weighting to those arguments.
Be critical	Identify what is good and bad about a claim and explain why you think it is good/bad; ask questions, identify inaccuracies or shortcomings in the information; estimate the value of the material.
Clarify	Identify the components of an issue/topic/problem/; make the meaning plain; remove any misunderstandings.
Compare	Look for similarities and differences between two claims or sets of information; then, conclude which has a better claim to truth or is more valuable.
Conclude	Explain the results of an investigation; show how you have come to your final answer.
Contrast	Bring out the differences between claims or sets of information.
Criticize	Give your judgement on theories or opinions or facts, and back this judgement up by discussing the evidence you used or the reasoning involved in making your decision.
Deduce	Conclude; infer. Make a logical guess based on any evidence available to you.
Define	Give the precise meaning. Examine the different possible definitions.
Demonstrate	Show clearly by giving proof or evidence.

Describe	Give a detailed account of the topic, explaining all that is involved with a claim.
Determine	Find out something; calculate; show the evidence you used to make the decision.
Develop	Decide what you think (based on an argument or evidence); describe the process you used to reach that decision/opinion.
Discuss	Investigate or examine by argument; debate; give reasons for and against; examine the implications of the topic. Do not simply retell, but explain in detail what it all means.
Estimate	Calculate; judge; predict.
Evaluate	Decide and explain the worth of something; assess value of a claim and explain.
Examine	Look at carefully; consider in detail.
Explain	Make plain and clear; give reasons for your claim.
Give evidence	Provide evidence from your own work or the work of others which could be checked to prove or justify what you say.
Identify	Point out and describe in detail.
Illustrate	Explain, clarify, make clear by the use of concrete examples.
Infer	Conclude something from facts or logical process of reasoning.
Interpret	Explain meaning; make an idea clearly understood, give your own judgement.
Justify	Show adequate reasons for a decision, a particular viewpoint or conclusion, and be sure to answer the main objections likely to be made to them (counterclaims).
Outline	Give a short description of the main points; give the main features or general principles; emphasize structure in your answer, leaving out minor details.
Prove	Show something is true or certain; provide strong evidence for your claim.

Recount or Review	Make a survey examining the subject carefully; like summarize and evaluate.
State	Present in a brief, clear form.
Support	Give evidence, then explain why the evidence proves the claims you are making.
Summarize	Give a brief clear account of the chief points, removing unnecessary details.
Synthesize	Bring elements together to make a complex whole, draw together or integrate issues (e.g. theories or models can be created by synthesizing a number of elements).
Trace	Follow the development of topic from its origin, so, write chronologically.

Heavily adapted from *The Unit for the Enhancement of Learning and Teaching UELT 2008, University of Kent*
https://www.kent.ac.uk/ai/ask/documents/step_1_Instruction_verbs.pdf

Schellenberg Cheat Sheets – 5

Building a Reflection/Response One Step at a Time

1. **Take a position**
   Start by agreeing with the quote, statement, or author, or by disagreeing, or even by questioning if the quote or statement makes sense.

2. **Restate the issue from the prompt**
   Define the terms of the discussion and explain what the issue is in your own words.

Option: Add a Hook *If you have now thought of something cool to add, go back and start with a Hook before Sentence 1 / Take a Position. If you have a Hook, remember you will need to connect back to the Hook with your final sentence, otherwise it's like having a PBJ sandwich with only one slice of bread. Messy. Very messy.*

3. **HUG a quote to use evidence from a text to support your position**
   Refer to a text (movie, book, poem, song lyric, news article, etc) to make your case
   A. Explain who, when, and where to help the reader understand your quote
   B. Add the quote with some introduction like "The author explains,"
      (Don't forget to add quotation marks and an in-line citation)
   C. Explain why the quote matters to the original text (movie, book, poem, etc.)
   D. Explain why the quote helps you prove your position (from sentence 1)

4. **Connect your essay to something else**
   Connecting your thoughts to another example helps the reader understand you better

   A. <u>Text to text</u> -- connect your position with another movie, book, poem, etc.
   B. <u>Text to self</u> -- connect your position to one of your own experiences
   C. <u>Text to world</u> -- connect your position to a real person or event in the world

5. **Conclude**
   Restate your position from sentence 1, using some kind of transition words
   Remember: If you started with a Hook, close with some reference back to the Hook

Chipotle vs. Qdoba: An APEC Example

There can sometimes be confusion about what an APEC paragraph is and how it is shaped. The following example is a simple picture of the structure of an APEC. This example is not meant to be a perfect essay, just a simplified version … your APEC should include better proof and explanations, and a deeper sense of connection than is shown here.

- ☐ **Assertion**
- ☐ **Proof** supporting your assertion
- ☐ **Explanation** of your proof's value
- ☐ **Connection** to world/text/self

First Paragraph

Hook/Opening sentence *You are given a choice of where you can grab supper. There's not only a Chipotle nearby, but a Qdoba as well. Which would you choose? For my money, I prefer to eat at*

Assertion *Chipotle because of the options they offer, even if the food there is more expensive on Tuesdays.*

Second Paragraph

Topic Sentence *Chipotle has many advantages over Qdoba that make my life more enjoyable. For example, I really enjoy the*

First proof *lime flavor that is added to the tortilla chips at Chipotle. Qdoba does not offer this option. When I buy the chips and*

Explanation *medium salsa at Chipotle, I have a great combination to enjoy. After a long day at work, that's something I look*

Second Proof *forward to! Chipotle also offers a number of extras on the side to add to my burrito bowl. I can get cilantro, and their*

Explanation *new quesso is really good too. I can combine all of these many ingredients in my bowl to make each visit to*

Connection to Thesis *Chipotle a different experience every time, which is something that I cannot say about Qdoba.*

Third Paragraph

Counter Argument *I am not arguing that Qdoba is a bad choice, only that, for the money, Chipotle's options make it an even better choice. Sure, you can get a great deal on your food at Qdoba on Tuesdays. But life's too short not to enjoy what you eat. So after a long hard day of work, I enjoy sitting*

Connection *down to a cold drink, a warm burrito bowl, and eating some nice, spicy lime chips. And that's why for me,*

Conclusion (back to claim) *there's no competition. I prefer Chipotle over Qdoba every day of the week, even Tuesdays.*

Planning a Multi-Paragraph Essay

When you write a one paragraph reflection, you can simply follow the APEC pattern. Add a few extra sentences to expand your ideas, or give the reader more detailed Proof or Explanations, and you are done. When you write a three paragraph reflection (as in Chipotle vs. Qdoba) you can start with an introduction and finish with a conclusion, and leave the middle paragraph in an APEC format. No worries.

When writing a five paragraph essay

When you write a longer essay, there's more to organizing it than just adding detail. However, you can still use the skills you have learned to expand your thoughts into an expanded essay.

Begin with an Introduction – introduce your subject and name any authors/texts you are using. Then add a Thesis Statement to explain what you are claiming, and how you will prove your claim. Make this Thesis Statement clear and detailed, and the rest of the essay is already organized for you. If you want, go back and add a Hook at the start, to engage your readers.

Body Paragraphs – Start with a clear Topic Sentence. This is a sentence that explains what you will be discussing in the following paragraph, and how it connects back to the original Thesis Statement. Focus on one of the ways you said you would prove your claim back in your Thesis Statement. Then add in two (2) pieces of evidence from a text to prove your claim. Each of these pieces of evidence needs to be hugged:

1. **Intro the quote by explaining Who/Where/When the quote comes from**
2. **So and so said, "Quotation" (Citation)**
3. **Explain why the quote is important to the text (source)**
4. **Explain why the quote is important to prove your claim**

Do this <u>twice (2 times)</u>, making sure you use some form of transition to tie the second piece of evidence to the first one in the paragraph.

Then use a transition to start your next paragraph's Topic Sentence and repeat, twice more.

Conclusion – Do not begin with the words, "In conclusion," or "And now, to conclude …" Instead, find another way to explain that you have proven your claim. Then remind me of your Thesis Statement and the evidence you used. **<u>Summarize what you said; do not repeat!</u>** If you have not added in a Counter Argument in one of your Body Paragraphs, add one in here. Finish strong by claiming you have proven your claim. Note: If you started with a Hook, make sure you bring the metaphor/imagery/words from the Hook back into your last sentence.

Connecting the Dots – Thesis to Conclusion

Start with your Thesis Statement – this is the claim you are making in your essay. Maybe you are trying to persuade the reader of something, or you are answering a prompt/question given to you by the teacher. Note: If you are telling a story, you will not have a Thesis Statement, but for most other types of essays you'll need a main point, called a claim.
When you are analyzing a text of any sort, you can use some form of the following template for a Thesis Statement:

Template:
In this passage from [Title of text], ***a*** [type of text – novel, play, poem, article] **by** [Author's name]***, the author*** [verbs – something like conveys, describes, explains, illustrates, shows] [WHAT you will argue – a theme perhaps] ***through the use of*** [HOW: Literary Device / Rhetorical Technique 1] ***and*** [Literary Device / Rhetorical Technique 2], ***revealing*** [WHY this is important – you claim about the author or text or life in general].

Example:
In this passage from Hamlet*, a play by William Shakespeare, the author explains the nature of evil through the use of the imagery of an unweeded garden and his motif of rot and decay, revealing that evil naturally invades and takes over when not confronted and plucked out before it can take root.*

The really cool thing about a Thesis Statement is that once you have this written, you have a map for the rest of your paper.

- The topic sentences that begin paragraphs 2 and 3 come from your first two examples of Literary Devices or Rhetorical Techniques.
- The quotes from the text will focus on unweeded gardens and rot/decay.
- The explanations of these examples will focus on how they reveal the nature of evil.
- The conclusion will confirm that evil takes over when not confronted.

Let's outline this using the example from Hamlet:

Paragraph 1
Hook (2 sentences)
Thesis Statement, with its WHAT / HOW / WHY

Whether you are watching an Avenger's movie or a classic play, you'll see how the heroes have to deal with someone who has chosen the path of evil. Surprisingly, the role of evil in these texts share many similarities, whether the author speaks of superheroes in space, or a prince in long ago Denmark. In this passage from Hamlet, a play by William Shakespeare, the author explains the nature of evil through the use of imagery of an unweeded garden and his motif of rot and decay, revealing that evil naturally invades and takes over when not confronted and plucked out before it can take root.

Paragraph 2
Topic Sentence – the first HOW from the Thesis Statement above
Evidence 1
Explanations A and B; an explanation tied to text, and another tied to claim

Evidence 2
Explanations A and B

Summation

Hamlet speaks of what seems wrong in the state of Denmark by referring to the kingdom as an unweeded garden. In his first soliloquy (Act I, scene 11, lines 129 and following) Hamlet deplores the nature of the world, especially "that it should come to this" (I.ii.137). Shakespeare has Hamlet sound so disrupted by the evil he sees that Hamlet has lost all desire to live. Indeed, he has become tired of the corruption and system of lies that have grown up in the kingdom since his father's death. He then compares the problems he sees in Denmark with "an unweeded garden that grows to seed. Things rank and gross in nature possess it merely" (I.ii.135-137). Evil has acted like weeds, which tend to invade and take over a garden when not plucked out. A gardener needs to stay alert and pull weeds out before they grow too deep, or else the garden will become overgrown and, "rank." Here Hamlet is using a metaphor to describe how small evils which were not confronted early enough have taken over all of Denmark.

Paragraph 3
Topic Sentence, using the second HOW from the Thesis Statement … and now continue the process

Shakespeare also employs a motif of rot and decay throughout the play to illustrate how it is the nature of evil to work slowly into a position where it can ruin or spoil all that is good in the world. For example …

Multi-Paragraph Essay Outline

Paragraph 1	Hook Sentence Thesis Statement	Something that attracts the reader's attention The WHAT/HOW/WHY that is your claim
Paragraph 2	Topic Sentence Evidence 1 (HUG) Evidence 2 (HUG) Concluding Statement	Introduce first type of Evidence from Thesis Statement – **the first HOW from Paragraph 1** Introduce quote from text (Who/Where/When) Add quote and in-line citation Explain importance of quote to text/author Explain how quote proves **claim (the WHAT)** This is a pattern of how to HUG a quote, and you repeat this process with a second quote Sum up by explaining that the quotes prove your claim (from your topic sentence) and tie back into **the WHY of your Thesis Statement**
Paragraph 3	Topic Sentence Evidence 3 (Hug) Evidence 4 (HUG) Concluding Statement	Introduce second type of evidence from Thesis Statement – **the second HOW from the Thesis** Now repeat the pattern from above of evidence, explanation, and summation to prove claim
Conclusion	Topic Sentence Counter Argument Generalize evidence that has been shown Chiasm / Ending	Explain your purpose has been to prove the claim made in the Thesis Statement – but without simply repeating the Thesis Statement However, do not start with *"In conclusion …"* *"Some might claim … but …"* Remind readers of the evidence you have used Sum up your argument Return to your opening hook in some way

Schellenberg Cheat Sheets – 6

Simple Sentences

Because English is messed up, sentences need to be written in a basic form. Unlike other languages, where verbs and nouns may have endings to show where they belong, English relies on a familiar sentence structure so the reader knows who is doing what how/when/where/to whom. We call this structure SVO. BTW: Another name for SVO is an Independent Clause.

A simple sentence is like a math formula = S+V+O. And almost always in that order

A sentence tells people something about a topic. The topic is the subject – who or what. We will use an S for subject.

Whatever the sentence tells you about the subject is called the predicate. That's because it tells you a story about the predicament (situation) the subject is in. The predicate is made up of a verb and sometimes other info, so V + O (object).

S	V	O
The clumsy kid	***tripped***	***over his shoelace.***

"The clumsy kid" is a subject; it is what the sentence is all about—the who or what
"tripped over his shoelace" is the predicate because it tells you a story about the subject

Together this simple sentence, with its subject and predicate marked up, looks like this:

The clumsy kid [*tripped over his shoelace.*]

When you mark up a sentence: Underline the subject, double underline the verb, put the predicate in brackets. You don't need to write SVO over the words.

Simple right? But a simple sentence can have more than one subject or verb (predicate). Thus:

2 Subjects and 1 Predicate

Atticus and Tom Johnson [*sat at tables with their backs to us*].

1 Subject and 2 Predicates

Atticus [*turned his head*] *and* [*pinned me to the wall with his good eye.*]

2 Subjects and 2 Predicates

She [*is a faithful member of this family*] *and you* [*will simply have to accept things the way they are.*]

Compounds: Putting Simple Sentences Together

Compound Sentences are what happen when you glue two SVO's (Independent Clauses) together. There are two ways you can do this correctly, and unfortunately, there are many ways to do it incorrectly. To be on the safe side though, you only need to remember the two right ways of making compound sentences.

Compound Method 1

Let's start with two simple statements, Independent Clauses – two SVO's

SVO. SVO. **I went to the store. I bought some milk.**

You began writing basic five word sentences like this back in elementary school. Then you learned you could use words like "and" to glue ideas together. Only, you need more than the word "and." Compounds are made up of an "and" and a comma. Like this:

SVO, + and + SVO. **I went to the store, and I bought some milk.**

Along with "and" you can use any of the other common conjunctions to glue SVO's together. **Coordinating Conjunctions** are little words for gluing thoughts together. We use the name FANBOYS to remember them. **FANBOYS** stands for: for, and, nor, but, or, yet, so. You can use a comma and any one of these to glue your simple sentences together to make compounds.

Compound Method 2

Using the word "and" or "but" over and over again gets old fast, though. Method 2 for joining together two SVO's uses of a semicolon and no FANBOY. Like this:

SVO ; + SVO. **I went to the store; I bought some milk.**

One Common Mistake

What you can't do is join two SVO's together using only a comma. That's called a **Comma Splice**. Unfortunately, the comma is not strong enough all by itself to hold together two sentences. A comma splice looks like this:

I went to the store, I bought some chips and salsa for tonight's date.

Instead of this sort of thing, add a FANBOYS or put a semicolon in place for the comma.
If not you will see the letters CS on your paper next to what you have written. Just warning you.

Complex Sentences

Complex Sentences are not complex because they are hard to write or understand; they're complex because they add a level of sophistication. They are fancy. They are nicely grown up sentences, sitting there on a page, waiting to be noticed.

Reminder: Simple Sentences had one Independent Clause or SVO. Compound Sentences had two Independent Clauses or SVO's. Complex sentences contain an Independent Clause and at least one Dependent Clause. Now, an Independent Clause has the ability to stand alone as a sentence. It always makes a complete thought. On the other hand, a Dependent Clause cannot stand alone, even though it has a subject and a verb:

- *When I visit my mother, I eat cookies.* **DC + , + IC .**

  This is not a compound sentence. "When I visit my mother" is a dependent clause (doesn't express a complete thought) and a coordinator is not used.

- *I like to fish because fishing is fun.* **IC + DC .**

  This is not a Compound Sentence. Although "I like to fish" is an Independent Clause and "fishing is fun" is an Independent Clause, "because" is not a **Coordinating Conjunction (or FANBOYS)**. That means, "because fishing is fun" is a Dependent Clause (because all by itself it doesn't express a complete thought). It leaves you with the question: "because why?"

Independent and Dependent Clauses

Let's start with an **Independent Clause**, one that can stand alone:

Katie sipped on her cappuccino.

Now let's make it into a **Dependent Clause**, one that does not fully express an idea:

While Katie sipped on her cappuccino.

When an Independent and a Dependent Clause join together to form a Complex Sentence, they can go in either order. Here's an example where the **Independent Clause** comes first:

I was snippy with him because I was running late for work. **IC + DC . (no comma needed)**

Here's an example where the **Dependent Clause** comes first:

Because I was running late for work, I was snippy with him. **DC + , + IC .**

More on Conjunctions

We've already met the **FANBOYS – Coordinating Conjunctions**, used for Compound Sentences.

Now let's work on the **Subordinating Conjunctions**, used for Dependent Clauses and Complex Sentences. These are words you use all the time when you are speaking, like:

after	although	because	rather than	since	before	even though
unless	so that	where	whenever	when	once	though

Chunks

Another way of picturing Complex Sentences is by taking an SVO or Independent Clause, and adding some chunks to it. Chunks are those neat extra bits of detail or action that can fit into an Independent Clause at the start or the end, or even in the middle. And to make things more fun, you can stack Chunks up next to each other, or one after another. We'll focus on Chunks more in another Cheat Sheet, but for now watch this:

1. Start with this, a basic SVO: **I went to the store.**
2. Next add a chunk and a comma: **I went to the store, <u>before Mom came home</u>.**
3. Or add that chunk at the start: **<u>Before Mom came home</u>, I went to the store.**
4. Or even add it in the middle: **I went, <u>before Mom came home</u>, to the store.**
5. Or add two chunks: **<u>Before Mom came home</u>, I went to the store <u>to get milk</u>.**

6. Or if you want to go wild you could have this:

> <u>Before the sun went down</u>, <u>hiding its face from sight</u>, I went, <u>quickly and quietly</u>, <u>tiptoing in fact</u>, <u>without my shoes on</u>, to the store, <u>the 7-11</u> <u>over by Bailey's Crossroad</u>.

That's seven Chunks added to our basic five word sentence. Notice that Complex Sentences, whether they have Subordinating Conjunctions and added clauses or they have some other kind of Chunks, they all make use of the comma. **Remember: Commas are an important thing to add whether you are going Compound or Complex**. However, be sure you are not adding a comma and trying to glue two SVO's together, because that's just wrong.

Remember that when you add an SVO to another SVO you make a Compound Sentence, and you do that by using a period and a capital letter for a new sentence, or a comma and a FANBOYS, or a semicolon. Adding a chunk is something very different – and far more fun.

Compound-Complex Sentences and Fragments

Sentences actually come in four flavors. We have talked about the three basic types: Simple, Compound, and Complex. The fourth is called Compound-Complex, and just means that you have a nice big, chunky sentence that uses both a comma/FANBOY, and a comma/Chunk or comma/Subordinate. Here are examples of all four types:

Simple	**I went to the store. I used my car. I bought some milk.**
Complex	**I went to the store, using my car.**
Compound	**I went to the store and I bought some milk.**
Compound-Complex	**I went to the store, and bought some milk, using my car.**

HINT: As long as you can identify the first three, you're fine. If whatever you are looking at does not fit one of those three, you know it is a Com-Com Sentence.

Dealing with Fragments

Except … your sentence may not be a sentence at all but a Fragment. **A Fragment is a sentence that is missing a piece, or which does not have a complete thought – so it may not be missing a piece, but it is leaving something important out.** HINT: Make sure your sentence has an S and a V and an O, and that it makes sense. It helps to read your sentences out loud to yourself and listen to make sure it makes sense and sounds right. Here are some that don't make sense:

Went to the store.	Missing a subject – No S
Paul and Harvey and their dog.	Missing a verb/predicate – No V
I went to get.	Not a complete thought – No sense

Another common way Fragments happen is when a sentence starts with a Subordinate Clause:

Although I needed to buy some milk. **Because he needed it today.**

All of these are perfectly nice chunks to add to an SVO, but by themselves they are Fragments.

HINT: If there is no Subject at the start of your sentence, whatever comes first should have a comma, and then be followed by an SVO.

Because I [wanted to see the movie.] **(Fragment)**

The word "Because" comes before the subject "I", making this a fragment. It would have been a great sentence without the "Because," or if there were a comma and an SVO after it, like this:

Because my date asked me to take her, I [wanted to see the movie.]

Run-on Sentences or Fused Sentences

Run-on Sentences (sometimes called **Fused Sentences**) are what happens when you glue too many SVO's together, all in a row, or add too many chunks to a Complex Sentence. Usually a Run-on can be easy to spot because there are far too many words in a line before you hit a period. **HINT:** Often Run-ons may use the words "and" or "because" more than once.

Readers have a hard time understanding what is being said when the words run on and on without stopping. And, a Run-on Sentence can be hard to read, leaving the reader out of breath, since punctuation marks show where the reader can pause, and breathe.

Fixing Run-ons means simply adding more punctuation! So if you had:

My cat Buster loves to nap on warm appliances he sleeps on top of the television, his tail swipes the screen like a windshield wiper.

You could fix this sentence any number of ways. For example:

My cat Buster loves to nap on warm appliances. He sleeps on top of the television, and his tail swipes the screen like a windshield wiper. (Added a period, and a FANBOY)

My cat Buster loves to nap on warm appliances. When he sleeps on top of the television, his tail swipes the screen like a windshield wiper.
(Added a period; then started the next part with a Subordinate Conjunction: "When")

Recognizing Run-ons

<u>The big problem is not trying to fix these sentences; it's recognizing them</u>. So, look for clues:

1. Read your sentence out loud to yourself. Only stop to breathe where there is a period. Do you run out of breath? If so, you probably have a Run-on Sentence.

2. Count up the number of times you use "and," or "but" or "because" or "since." More than two in a sentence is probably too many. Go back and break your ideas apart.

3. Are there more than one or two different subjects doing things in your sentence? Keep sentences to one SVO, or two if you have a compound sentence. Make sentences longer not by adding more SVO's but by adding commas and chunks to add detail. **HINT:** Add detail to your subjects, and do not add more subjects.

Chunks vs. Fragments vs. Run-ons

A compound sentence joins two or more SVO's, which are called Independent Clauses, joined together with a comma and one of the FANBBOYS, or a semi-colon. Independent Clauses are phrases that can stand alone as a complete thought. They're not dependent upon one anything else to express a complete thought. If you join two together make sure they are expressing a common idea – not two different ideas. Complex sentences contain an Independent Clause joined by at least one Dependent Clause. A Dependent Clause does not form a complete thought and cannot stand alone. We call Dependent Clauses: "Chunks." Independent Clauses are "SVO's." Right?

Independent Clause or SVO

An independent clause contains three things:

1. A subject (something or someone that the sentence is about)
2. An action (a verb - something that is being done)
3. A complete thought (there are no questions as to meaning at the end of the sentence)

Dependent Clause or Chunk

A Dependent Clause is not a complete thought, not a full sentence. It needs to be part of an SVO, usually joined to the Independent Clause or SVO with a comma.

Much of the time, a Chunk starts with a Dependent word – and that's your clue that it is a Chunk and not another SVO. Dependent words are things like these:

Although	Because	Since	For	With	After
During	Which	That	Whose	Before	

Other times you'll recognize a Dependent Clause because it's not a complete idea:

Following the show	Jumping up and down	Sitting next to the door
The one with the sweater	his brother's friend Dave	To go to the store later

---

Why does knowing the difference between an Independent and Dependent Clause matter? This is the trick to knowing how not to have fragments and run-ons.

When you add a Chunk to an SVO you use a comma.

After he combed his hair, Jeremy chose to wear his best clothes for the interview.

When you add an SVO to an SVO you need a comma / and or a semicolon.

He combed his hair very carefully; he put on his best clothes for the interview.

That's why you want to be able to recognize when part of your sentence is independent or dependent – is it an SVO or a Chunk. And the easiest way to start is by looking at the first word. Rule # 2 of English reminds us that English sentences usually start with a subject. If something other than a subject comes first – it's not an SVO, it's a Chunk.

Because she wanted something to eat, Sophia went to Qdoba to meet her friends.

The sentence starts with "Because." That's not a Subject. It's also a familiar dependent word from the list above. That makes the phrase "Because she wanted something to eat" a chunk, not an SVO. The base sentence – the real SVO here – is "Sophia went to the Qdoba." That starts with a subject. That means the Chunk at the start gets added with a comma to connect it to the SVO.

Independent and Dependent Clauses – Fragments & Run-ons

Let's start with an **Independent Clause**, an SVO, a complete sentence that can stand alone:

Katie sipped on her cappuccino.

Now let's see a **Dependent Clause**, a Chunk, a phrase or clause that does not fully express an idea:

While Katie sipped on her cappuccino.

Yes this has a subject and a verb, and it has a capital at the start and a period at the end. BUT: notice how this set of words started with a dependent word, not a subject. That's your clue that it is a Dependent Clause. If the first word is not a subject, or a set of words set off by a comma, then you most likely have a Dependent Clause. **Caution: If you don't connect a Dependent Clause to an SVO, you end up with a Fragment.** Remember Fragments? This is another way to recognize one.

In the same way, messing up your SVO's brings us back to that familiar problem of the Run-on sentences. **Caution: When you join two SVO's together with only a comma, you have a Run-on sentence.** Fix this by changing the comma to a semicolon or by adding one of the FANBOYS.

FUN NOTE: When an independent and a dependent clause join together to form a complex sentence, they can go in either order. Here's an example where the **independent clause** comes first:

I was snippy with him because I was running late for work.

Here's an example where the **dependent clause** comes first:

Because I was running late for work, I was snippy with him.

To connect independent and dependent clauses, you need subordinating conjunctions like "after," "while," or "since." If the dependent clause comes first, you will generally need to separate the clauses with a comma.

Schellenberg Cheat Sheets – 7

5 Tools to Fight Off 5 Word Sentences

Adapted from the works of Don Killgallon

1. Connector: When a preposition appears at the start of a phrase (a prepositional phrase) it helps to add more detail to a sentence. These phrases are not required and can be removed, which means you don't usually need to add a comma before you throw one or more of these into your sentences. Why use them? They are so good at so many things, such as:

Causation: Because of, due to
Direction: From, out, above, under, beside
Connection: Including, about, according to, against
Transition: since (time), around, from
Duration: during, after, at, since

> *Above the trees and rooftops, the dingy glare of the London sky faded upwards into weak violet heights.* – A. Hollinghurst, *The Line of Beauty*

> *He sat by the windows, hunched down in a rocking chair, scowling, waiting.* – Harper Lee, *To Kill a Mockingbird*

> *In an armchair, with an elbow resting on the table and her head leaning on that hand, sat the strangest lady I have ever seen, or shall ever see.* – Charles Dickens, *Great Expectations*

2. Describer: Verbs can be used to describe a noun. This is one of the easiest ways to add movement, detail, and imagery. All you do is start with a participle: either the *"--ing"* form of a verb or the past form (most often the *"—ed"* form of the verb). These are known as participial phrases. They also work well when you add more than one of them in a row, separating them by commas, keeping the action going, moving things right along. Like this:

> *The stone struck the spider plunk on the head, dropping the spider to the ground.* – J. R. R. Tolkien, *The Hobbit*

> *The ducks come on swift, silent wings, gliding through the treetops as if guided by radar, twisting, turning, never touching a twig in that thick growth of trees that surrounded the lake."* – Jack Denton Scott *The Wondrous Wood Duck*

> *Hating himself, repulsed by what he was doing, Harry forced the goblet back toward Dumbledore's mouth and tipped it for Dumbledore to drink the remainder of the horrible potion inside.* – J.K. Rowling, *Harry Potter and the Half-Blood Prince*

3. Identifier: These phrases start with an article (the words *"a," "an,"* or *"the"*), are made of nouns, and are used to identify the noun that sits right next to it in the sentence.

> *A balding, smooth-faced man, he could have been anywhere between forty and sixty.* – Harper Lee, *To Kill a Mockingbird*

> *In an armchair, with an elbow resting on the table and her head leaning on that hand, sat the strangest lady I have ever seen, or shall ever see. She was dressed in rich materials, satins, and lace and silks, all of white.*
> – Charles Dickens, *Great Expectations*

> *One night, the twentieth of March, 1888, I was returning from a journey to a patient (for I had now returned to civil practice), when my way led me through Baker Street.* – Sir Arthur Conan Doyle, *The Adventures of Sherlock Holmes*

4. Relatives: Some clauses (known as Relative clauses) begin *with "who," "which,"* and *"whose,"* or for things: *"that"* or *"which."* These phrases are helpful for identifying people, and/or adding more detail to your sentences … but watch out because sometimes you'll need to add a comma and sometimes you won't.

> *Sully, whose skills were already maturing, moved up from the Wolves level to the Lions.* -- Stephen King, *Hearts in Atlantis*

> *The blood that soaked through his shirt was still warm. I could feel him breathing.*
> -- Ransom Riggs, *Miss Peregrine's Home for Peculiar Children*

5. Effects: Another verb form, an infinitive, this one starts with the word *"to"* but is not a prepositional phrase (see Connectors above, tool #1). Think of someone yelling, *"To infinity and beyond!"* The infinitive phrase tells you why someone is doing something, or what the goal or effect is supposed to be. So, an infinitive is the word *"to"* and the root form of a verb, such as *"run"* giving us the phrase: *"to run."*

> *To get his feet wet in such a freezing temperature meant trouble and danger.*
> -- Jack London, *To Build a Fire*

> *Suddenly, she had an overwhelming desire to see what was behind the other doors.* -- Hal Borland, *When the Legends Die*

S V O's & Using the 5 Tools

These tools, known as "chunks," are the phrases and clauses that you add to sentences to make your sentences better. It's not that longer sentences are always best, but they are better than a lot of five-word sentences. So how do you add them? And where? Start with the basic sentence structure: S V O.

S V O
I went to the store.

To this you can add chunks before the sentence: *, S V O.

Suddenly and for no reason, I went to the store.

You can add chunks at the end of the sentence: S V O, *.

I went to the store, bumping into my brother on the way.

And if you're tricky, you can add chunks in the middle: S V, *, O.

I went, quickly and quietly, to the store.

You can even do all three: **, S V, *, O, *.*

Suddenly and for no reason, I went, quickly and quietly,
to the store, bumping into my brother on the way.

HINT: The nice thing about chunks is they are movable, and you can put two of them together or move them all around in your sentences, fitting them neatly into these three slots anyway you choose: (1) at the start, (2) at the end, and (3) between the verb and the object.

Suddenly and for no reason, quickly and quietly, I went to the store.

I went to the store, quickly and quietly, suddenly and for no reason, bumping into my brother on the way.

HINT: Chunks are often easy to see because usually (not always) they are set off by commas, one at the start or end of a sentence, two when the chunk comes in the middle of the sentence.

Schellenberg Cheat Sheets – 8

The Recursive Writing Process

Or Why "Just Good Enough" Never Really Is

A writer is never done. As one famous author said, a good writer is always either spending time writing or thinking about writing. It's a process. So is revising what you have written. Whatever you have written can always be revised, and should be, again and again, until you express exactly what you are trying to say so others can best understand it. Follow these five steps and you'll find that your papers get easier, take less time, and are better written in the end.

Prewriting If you have been given the topic by the teacher, consider how you want to write about it. Check over the prompt and use the SQR process to know what you need to do.

- **How** will you focus your paper: is it Analytical, Expository, Argumentative, Narrative...?
- **Who** are you writing for? Be clear who your audience is; write so they'll understand you.
- **What** more do you need to do or know before you start?
- Plan what you want to say. Use charts or outlines to get your ideas organized.

Writing Just start writing ... your first draft is just a place to start. Since you will not be turning in this first draft it can be messy and bad. Instead of trying to be done fast or to be perfect the first time around, focus simply on getting your ideas on paper. Don't worry about grammar or spelling or neatness. Use the notes and plans from prewriting if you are stuck.

Revising – Paragraphs Start large. Look at the organization of your paper and how to improve your outline. This is your chance to make it easier for your reader to understand you.

- Look for what needs to be added, or taken out of the paper to make your points clearer.
- Rearrange paragraphs or sentences if necessary to make your paper stronger.
- Make sure you have strong topic sentences, a good opening, and a good conclusion.

Editing – Sentences Now zoom in a bit and look at the sentences in each paragraph. Make sure you have used a variety of sentence styles and lengths; look for run-ons and fragments. Add detail and style to your sentences through chunks, imagery, and literary devices.

Proofreading – Words, Punctuation, Formatting Zoom in a bit more and look at the words in the sentences. Check spelling; look for contractions; make sure you have capital letters and proper punctuation. Then give it one last look to make sure you have used MLA formatting. If you are using citations, make sure they are in the right form and you have not left any out.

Step 1: Prewriting

Take a few minutes to organize your thoughts. Use a basic plan for writing such as the APEC format in Cheat Sheet 5. Line up your main pieces of evidence and then choose how to answer what the prompt is asking. Start with a clear Thesis Statement and then organize your points in a way to support your main claim. How? Try any of these tips to Prewriting:

Try any of these tips to Prewriting:

- **Talk things through** with yourself. Ask yourself "So what?" Listen to the things that come to mind and write down any words, phrases, or ideas that could be useful later.
- **Use graphic organizers** to put your random thoughts into some order. As you do, you may begin to see some sort of pattern to your thoughts or a way you could group ideas in paragraphs.
- **Read** something that others have written about your topic to get other ideas for yourself. Reading what others have said can help you think about things differently.
- **Make lists** of all kinds of things associated with your topic. Look for a theme to emerge.
- **Quick write:** Just start putting words on a page and go for 5 minutes. Don't stop writing, even if you have to repeat a sentence over and over until you get unstuck.
- **Summarize:** Write just one sentence to describe what you want to say in the paper. Make it clear and concise. Make sure someone else can understand what it is you want to say. If you can't summarize your thoughts in one sentence you are not yet focused.
- **Analogy:** Think of an analogy for what you are trying to say. How is your topic like something else that you already know about? How could you describe your topic with an analogy that would help your audience understand your point better?
- **Free Association:** From a short list of words about your topic, try some free association. What other words come to your mind as you think about each one. Write these new words down as well, and look for any that bring more associations.

Also ask yourself HOW you will focus your paper:

- **Narrative paragraphs:** Tell a story. Work chronologically from start to finish. At least at first. Keep the reader's attention by leaving some details until later.
- **Expository:** Describe your topic. Provide specific details about what you are describing. Employ imagery; give examples.
- **Argumentative:** Persuade your reader. Proceed from topic sentence through evidences and finish with a conclusion based on your evidence.
- **Analysis:** Examine the topic closely. Separate topics into groups or break topic into smaller pieces in order to analyze each in turn. Explain pieces, step by step, or in order of importance.

Grabber Openings

Name of Grabber	Example
The Challenge	*"Today I am going to ask you to do something very difficult, but something that will change the world."*
The Provocative Question	*"What would you do if you had no money and your family was starving? Would robbery be justified?"*
The Powerful Quote	*"What's in your wallet?"* A relevant quotation from a famous source can be effective. The quote loses impact, however, if the audience does not know the quote or does not recognize the author.
The Surprising Statistic	*"The average internet user spends fewer than ten seconds on a web page before moving on."*
The Unusual Fact	*"There is a patch of garbage the size of Texas floating in the middle of the Pacific Ocean. It is made up of plastic and debris that has been caught in the currents in the ocean."*
The Personal Story	*"I remember when I was fourteen and broke my arm. That was one hot, long, summer."*
The Unexpected	*"I have been multitasking my entire life, I am always doing several things at once. I believe multitasking has ruined my brain."*
The Humorous Opening	*"I have been multitasking my entire life, I am always doing several things at once. Right now I am speaking to you, watching a ball game on my phone and doing a load of laundry back at the hotel."*
The Teaser	*Three minutes from now, I will tell you something that you will never forget as long as you live."*

Some Organizational Strategies

Type of Organization	Example
Chronological	*First you need two slices of bread. You also need to get the PB and the Jelly and a knife. To begin, you …*
Problem and Solution	*The problem with PB &J sandwiches is spreading the PB on the bread without tearing the bread, or making a mess with the jelly. To fix this you only need …*
Compare and Contrast	*The best PB&J sandwiches have a proper balance between the amount of jelly and the amount of PB. A terrible PB&J will leak jelly all over the place …*
Geographical / Spatial	*Choose first the type of PB: chunky or creamy. When it comes to choosing the jelly, know what flavors you have in the frig before you get your hopes up. Then …*
Order of Importance	*I don't care what kind of bread I use to make the sandwich as long as it is toasted. But I have to have grape jelly. Nothing else will do …*
Personal Narrative	*I remember m y first PB&J sandwich. It was given to me when I first came to school in this country. I had never tried one before and didn't know what it was.*
Argument/Persuasion	*The best PB&J sandwiches are made by my mother. She knows just how to make them and which ingredients work best. For instance …*
Topical	*In making a PB&J one should consider the following items: the choice of PB, the type of jam, the bread to be used, and the manner of creating the sandwich.*

Step 2: Writing

Sometimes you have to just take a deep breath and start. Staring at a blank page or trying to write the best first sentence ever, gets you nowhere. As Ernest Hemmingway, a famous author, once said, "There is nothing to writing. All you do is sit down at a typewriter ... and bleed."

So write. Just write. Edit later. Correct later. Just write for now. Even if what you write is bad.

If you still need some hints here you go:

1. Thesis Statements. Write a Thesis Statement based on your outlining/prewriting and your process of pulling apart of the prompt. From this Thesis you should be able to know where to go next in outlining the rest of your paper. For example, look at this Thesis Statement:

In the play Hamlet, by William Shakespeare, the main actor seems to be unable to make up his mind about taking revenge for his father's death. The author conveys this sense of indecision through the main Character's lack of action, his manner of pretending to be crazy, and in the words of the famous soliloquy "To be or not to be."

This Thesis Statement follows a familiar pattern. The first sentence tells us the author, name of the work we're reading, and a claim about the play (the main actor seems unable to make up his mind). The next sentence gives three explanations of this claim. Once you have a statement like this you know that Paragraphs 2, 3, and 4 will each look at one of the three reasons for the claim (lack of action, pretension of madness, soliloquy), then paragraph 5 will be a conclusion.

2. Quote your Texts. Another way to show you are familiar with a text you were asked to read, or that you have done some additional research, is to quote from the texts. By quoting other experts you show that you have gone deeper into the subject. You can offer the opinions of those who have greater expertise in your topic; you can provide important information that you could not have known on your own. **When to quote?**

- Quote a source when the source has explained a concept in words that are particularly well written, or is expressed in a way you could not paraphrase adequately.
- Quote a source to add additional evidence to your ideas, especially when you are not an expert in that area. While most of your writing should be in your own words, quotes from expert sources can add evidence of truth to your supporting examples/evidence.
- However, do not follow one quote with another quote.
- Do not use too many quotes; instead, paraphrase the information you have found.
- Make sure you hug your quotes, using explanations and transitions between them.

Step 3: Revising Paragraphs

When you have finished your first draft, it's time to get organized. This is **Revision.** Start by looking at the structure of your paragraphs. For instance, in a standard five paragraph essay.

Paragraph 1 Introduces the topic of the paper, may include a Thesis Statement and/or Hook

Paragraphs 2, 3, and 4 Provide evidence (quotes, data) and explanations to support the claim made in the Thesis Statement in Paragraph 1

Paragraph 5 Concludes the paper by summing up the evidence and explaining how it has proven the initial claim in the Thesis Statement. The Conclusion may include a counter argument, if one has not been included in earlier paragraphs

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1. What's Next? A good place to start when revising is to make sure the paragraphs have a purpose and are tied back to the initial paragraph. In the Prewriting Stage you were asked to keep your purpose for writing clear. That purpose should be stated in your Thesis Statement back in your opening paragraph. Find it. Read it. Remember it as you revise the rest of your work. Make sure that everything ties back to the Thesis Statement in some way.

2. Next, remember your audience. Remember for whom you are writing this paper. Who is your audience? Have you written in a way they will understand? Have you used language, images, evidence, and/or examples that connect with your audience? Have you not only addressed your topic, but also addressed the concerns of your audience?

3. Focus, focus, focus. Check the focus of the paper: Is it appropriate to the assignment? Is the topic too big or too narrow? Do you stay on track through the entire paper? Do you repeat things too often? Are some statements you make unsupported -- meaning you do not offer any evidence that supports your statements?

4. Look for what you need to add or subtract by doing a very quick read through of your text. Anything that sounds rambling or unfocused should be cut. Anything that does not connect to your Thesis can be put aside ... Now read your text again slowly and **look for the transitions** you have used to tie your thoughts together. Do you need to add some more transition statements to make things better connected and clearer? (See next page)

5. Finally, read your introduction and then your conclusion. Do they still match up? Do you end up addressing the things you introduced? Does your conclusion connect with your Thesis Statement? Does the last paragraph tie the paper together smoothly and end on a stimulating note, or does the paper just die a slow, redundant, lame, or abrupt death?

Five Flavors of Transitions

Transitions are word that help your reader understand how the ideas you are putting down are connected to one another. Generally, transitions provide the reader with directions for how to piece together your ideas into a logically coherent argument. Transitions are not just verbal decorations that embellish your paper by making it sound or read better. They are words with particular meanings that tell the reader to think and react in a particular way to your ideas. In providing the reader with these important cues, transitions help readers understand the logic of how your ideas fit together. The organization of your written work includes two elements: (1) the order in which you have chosen to present the different parts of your discussion or argument, and (2) the relationships you construct between these parts.

Use transitions within paragraphs to keep your ideas in order, show examples, explain effects.
Use transitions to start paragraphs to show how your main ideas are connected to each other.

And please … **never use the words "In conclusion"** to start your last sentence or paragraph! Be more creative, and try one of these instead:

Examples of the five flavors of transitions

Addition Clues	Time Clues	Illustration	Compare & Contrast	Cause & Effect
First (of all)	Before	For example	As, Like	Therefore
Second	Previously	For instance	Just as	Thus
Secondly	Now	Such as	Likewise	Consequently
Third …	Immediately	Including	In the same	So
Also	Then	Specifically	Similarly	As a result
In addition	Following	To be specific	But	Since
Furthermore	Laster	To illustrate	Yet	Because
Finally	During	One	However	If … then
Another	After	Once	Although	Accordingly
Next	While	So	Instead	Leads to
Moreover	Eventually		Still	Results in
Last (of all)	Finally		While	Due to
			Even though	

Step 4: Editing Sentences

You may have heard the words "editing" and "proofreading" used in similar ways. We will refer to editing as the process of refining a paper that is basically complete by considering how the author can improve the quality of the sentences within each paragraph. Proofreading will focus more on words, spelling, punctuation, capitalization and formatting. These we leave until the very end.

Editing gives you a chance to improve the way you express your ideas. You may change words, sentence organization and so, some punctuation, in order to make your writing more vibrant and exciting, clearer, more specific or more direct. Editing your sentences gives you a chance to find a more effective way to say what you want to say.

Editing Hints

With each new part of the writing process, you need to slow down. Revising is slower than writing, and editing is slower than revising. Proofreading is the slowest part of the process. Now please understand that Proofreading is neither the most important nor the longest part of the writing process, just the slowest, meaning you need to slow down in order to catch mistakes and fix them. **Because it takes time to edit and proof, you need to leave yourself enough time to complete these steps.** Otherwise, your writing will look sloppy and sound unprofessional.

1. Check your sentences over. Make sure you have used a variety of sentence styles (Simple, Compound, Complex, Com-Com), and that you have short, medium, and long sentences.

2. Read each sentence out loud to yourself and listen to the words. Does the sentence sound like something you would say? Listen for Fragments – incomplete thoughts.

3. Next, read sentences without stopping, except where you have placed punctuation like commas and periods. If you end up being out of breath, you may have Run-On sentences.

4. Look for commas – sentences without commas are lacking "Chunks," meaning they may be lacking imagery and detail. Look for sentences that need to be lengthened and strengthened.

5. Look again at your verbs and replace common verbs with more vivid, active ones. Make sure that your sentences are in an active voice not a passive one, whenever possible.

6. Make sure you do not time travel – make sure all your sentences use consistent verb tenses.

Note: You may find that working from a printed version of your text makes editing easier.

Step 5: Proofreading Words

When you are done with sentences it is time to look closely at what is left – words and punctuation. Proofing is that final step where you make sure everything is ready to publish (or turn in for a grade). It's during proofing you can catch those last minute errors that can look silly if not caught before you press send.

Misspelled words or improper punctuation can turn a reader off from what you have written. You may have had some wonderful things to say, but if you use poor spelling, grammar, or punctuation, your message will not get through. If you end up having trouble with proofing (and most of us do) ask someone else to proof your paper for you after you have proofed it. A second set of eyes can really help you find the mistakes you missed when you went through it on your own.

Proofreading Hints:

- Use the attached Proofreading Checklist if that helps.
- Proofreading is a process where you look through your paper for one problem at a time.
- Slow down and look at each word for spelling errors. Use spell check in Microsoft WORD. Remember that Google Docs may not automatically spell check for you.
- Look at each sentence for capital letters and punctuation marks.
- Remember to capitalize names and places.
- Titles of longer works (Books) are in *Italic*; shorter works get "Quotation Marks."
- Make sure your quotes have the correct punctuation marks.
- Then check to see that you have correctly placed in-line citations after your quotes.
- Search for contractions and replace them.
- Search for the word "it" -- Get the "it" out of your paper.
- Whenever possible, replace pronouns (them, that, those, these, this, him, her, it …) with more descriptive words

Finally look for the kinds of mistakes you know you make over and over again. Chances are you have made a similar mistake in this paper. Habits are hard to change ... but you can change them when you pay attention.

Formatting your paper:
Make sure you have your name on the paper, as well as the name of the teacher and the name of the assignment. Always follow the MLA formatting provided back in Cheat Sheet 2, so that means double spacing your paper, using the right fonts and size, etc.

Revision Checklist (Paragraphs & Organization)

Yes	No	Checklist for Review
		Purpose: Have you answered the prompt, including all the requirements? Have you clearly explained your claim?
		Audience: Have you written with an audience/reader in mind? Are you using vocabulary and examples that will be effective with your audience? Have you included anything that might be offensive to your audience?
		Thesis Statement: Is your statement in Paragraph 1? Does it introduce your text, make a claim, and give 2-3 themes/ways in which you will prove the claim? Is it Clear / Concise / Complete? In other words is it easy to understand what you are claiming / is it written briefly and without jargon, unnecessary details / does it fully answer your prompt or fit your task?
		Structure: Does each paragraph start with a Topic Sentence that ties back to your Thesis Statement/Claim in Paragraph 1? Do you provide evidence to support your Topic Sentence within this paragraph?
		Quotes/Citations: Have you used evidence from your text, or from other sources to support your claim? Have you added in-line citations for each quote?
		Transitions: Do you connect your paragraphs to each other with transitions? Are your thoughts in each paragraph ordered and connected using transitions?
		Focus: Read your paper out loud to yourself and listen for anything that sounds awkward. Remove material that does not keep you focused on the claim.
		Introduction/Conclusion: Make sure that your conclusion reviews the evidence you have given and shows how it all proves/supports your Thesis Statement. Add a counterclaim? Make sure you DO NOT use the words “In conclusion.”

Editing Checklist (Sentences)

Yes	No	Checklist for Review
		Length: Do you have a variety of long, short, medium sized sentences?
		Variety: Do you use Simple, Compound, Complex and Com-Com sentences?
		Fragments: Make sure all of your sentences are complete thoughts. Make sure there are no fragments (the ones starting with Subordinate Conjunctions).
		Run-ons: Do your sentences have too many ideas, too many conjunctions (and, but, because, so, etc.) and too few periods? If you read your sentences out loud, do you run out of breath before you get to a period?
		Comma Splices: Have you glued together two SVO/simple sentences with only a comma instead of a semicolon, or a comma and one of the FANBOYS?
		Chunks: Have you included detail and imagery in your sentences by using chunks? Hint: To answer this, look for commas and added phrases and clauses in your sentences. If you don't see many, add more detail and imagery to better describe your ideas, explain your claims, and engage your reader.
		Verbs: Do all of your sentences stay in the same time zone? If your verbs are in the past, do they stay in the past, or if you start in the present do you stay in the present? Check to make sure your verb tenses match and are consistent.
		Voice: Have you written your sentences in the Active Voice whenever possible? That means you have used the standard SVO pattern (*I threw the ball.*), instead of a passive pattern with its missing subject (*The ball was thrown.*).

Proofreading Checklist (Words, Punctuation, & Formatting)

Yes	No	Checklist for Review
		Spelling: Have you used Spell Check AND have you also used your own eyes to look for spelling mistakes? Make sure to spell all names correctly (especially the name of your teacher, and the book or author you are reading)!
		Capitalization: Have you used capital letters at the start of sentences, at the start of long quotes, and for all names, proper nouns, titles?
		Titles: Have you shown titles to longer works (books) with Italics; have you shown shorter works (poems, articles, plays, songs) with "_____" marks? Remember to Capitalize the first word, the last word, and all the best of the rest of the words in a title.
		Apostrophes: Did you search your document for apostrophes to make sure you replaced all contractions with words?
		Quotes: Have you used the correct punctuation for adding quotes to sentences (comma or colon)? Have you added Quotation Marks at the start and end of your quotes? Have you put in-line citations in parentheses after the quotes, but before the final period?
		Header: Did you add in your name, class, period, date and teacher's name on page 1 of the essay (and only page 1)?
		Format: Have you used the correct formatting – Double-spaced lines, Times New Roman font, 12 point size, with 1 inch margins, and paragraph indents of ½ inch?
		Works Cited Page: Make sure to add in a separate page for your Works Cited if required for this assignment, with your name on the top.

Peer Review Checklist

Checklist	Yes/No	Notes
Is there an **introduction**? Does the intro grab your attention and make you want to read more?	**Y N**	
Does the paper seem **organized** and follow a logical format?	**Y N**	
Is there a brief, clear **Thesis Statement**; does each paragraph have a Topic Sentence that connects back to the Thesis?	**Y N**	
Are there **supporting details** and evidence to support the Thesis?	**Y N**	
Do the **sentences show a variety** in structure (simple, compound, complex), and in length? Do the sentences use chunks?	**Y N**	
Are there many grammar and spelling mistakes that make the paper hard to understand?	**Y N**	
Does the **conclusion** sum up the arguments and connect back to the Thesis Statement?	**Y N**	
Other Comments	**Y N**	

Editing and Proofing Marks

	Capitalize	Change the first letter of this word to a capital
	Make lowercase	Change the first letter of this word to a lowercase
	Add punctuation	Add a period or comma to this sentence
	Add word/phrase	Add words or a phrase here
X	Remove word/phrase	Remove a word or phrase from here
	Spelling mistake	A word is spelled incorrectly here
NS	Run-on	Not a Sentence Too many ideas are joined in one sentence
	Comma-Splice	Not a Sentence Two sentences have been joined with a comma
Frag	Fragment	This is not a complete thought/sentence
VT	Verb Tense	Your verbs do not match in this passage
AWK	Awkward/Confusing	The author's ideas are hard to understand here
~~Delete~~	Delete	Delete the word/phrase/sentence from here
¶	New Paragraph	Indent and add a new paragraph starting here

Schellenberg Cheat Sheets – 9

9A: Pronouns – 2 Rules to Get it Right

1. Throw the Ball: Who throws the ball to whom?

WHO THROWS THE BALL?	TO WHOM?
I	me
We	us
You	you
He/She/It	him/her/it
They	them
Who	whom

This doesn't just work with throwing a ball. When a pronoun comes after a preposition, any preposition, you use the "to whom" kind of pronoun (called the objective case). That's different than if you are using a pronoun for the person doing something (known as the nominative case). What's a preposition? They are little connector words that show duration, direction:

with	*for*	*at*	*in*	*around*
above	*on*	*by*	*beside*	*during*
under	*over*	*of*	*inside*	*concerning*

So be sure to use these forms, especially when you start a sentence with them:

To whom / From whom / For whom / Beside whom / Concerning whom

2. Polite Order: Who goes first?

Always let the other person go through the door first. Polite Order means you allow other people to go first, whether you are holding a door for them, or you are writing about them.

1. Pronouns (other than I or me) go first
2. Names (or nouns like "the professor") go next
3. Pronouns referring to yourself go last

<u>Sheriff Rick and I</u> were trying hard not to get caught by zombies.
<u>She and Sheriff Rick and I</u> were trying not to get caught.
<u>She and the sheriff and the nurse and I</u> were trying not to get caught.
I threw the ball <u>to Henry and the professor</u>.
She threw the ball <u>to Susan and me</u> before she ran away and hid

9B: Subject and Verb Agreement

STEP 1 Begin by taking out extra words that are parts of "chunks."

(1) words between marks: ,----------, (----------)
(2) + any prepositional chunks (starting with words like: in, at, towards, of, from)

"Sylvia, along with her kittens, is coming to visit." Notice: *is coming*, not *are coming*
"Freddie, hiding with his friends, is trying scare me." Notice: *is trying* goes with *Freddie*

STEP 2 Now read the sentence out loud; listen for what sounds right. **The 1 S Rule**.

"*the dogs run / a dog runs"* Never "a *dog run / the dogs runs"*

STEP 3 Look for the word "and." **1+1 Rule** adding two things makes them plural!

"Harry and his five dogs <u>are</u> running in circles."
"Elmo and Bert <u>are</u> really good friends."

STEP 4 Make it sound right when in doubt. **Proximity.** Pick the noun closest to the verb when you have more than one …

Neither / nor *Either / or* *Not only / but also*

"Neither Noun 1 nor Noun 2 ____" Forget Noun 1 and match the verb to Noun 2

STEP 5 Look for words that make you think of "one." **Indefinite Pronouns** use the singular.

Each, Every, Neither (without nor), Either (without or), Any, Some, Another

"Every one is in a hurry these days."

STEP 6 Remember that some nouns look plural but are really singular. **Collective Nouns** are groups are treated like they are a single thing. **Titles** may also sound plural but be singular.

jury, committee, team, class, group, pair, bunch *Star Wars, Physics, Statistics*

"The jury is eating lunch right now." *"Star Wars is my favorite movie."*

9C: Nouns that Count: Amount, Number

Nouns refer to a person, place thing, idea, or name. Nouns also come in all kinds of shapes and sizes. Did you know that not all nouns count though?

There are nouns known as Count Nouns: these are nouns that refer to things that can be counted. Marbles. Broken Legs. Spiders. Presidents. Presidents with broken legs. Ideas. You get the idea. There are also Mass Nouns: these are things that cannot be counted, they can only be measured. Think for instance of things like hatred, or water. You cannot have a number of water, but you can have an amount of water. See?

This gets particularly annoying when people talk about other people.

> *There are a **number** of people in a crowd. There is never an **amount** of people.*
> *There is an **amount** of noise the crowd makes.*

HINT: Let's make it even easier. **ALWAYS start by saying the word *"number"* to yourself. When that does not sound right, change to *"amount."*** If you start with *"amount,"* you'll always use it, and be wrong half the time.

9D: Relative Pronouns: That, Who

This one is also pretty simple. People are a "who," not a "that." It's not nice to treat people like things, so refer to them as a "who." Likewise, it is odd to treat things as if they were people, so call them that or those. On to the examples:

You would say this:

*My boyfriend Honcho, **who** was coming over for a party, brought me some nice flowers.*
*Peter, **who** was a fine marksman, shot the thief with expert accuracy.*

You would not want to say this:

*My boyfriend Honcho, **that** was coming over for a party, brought me some nice flowers.*
*Peter, **that** was a fine marksman, shot the thief with expert accuracy.*

On the other hand, you should use "that" or "those" to refer to objects.

*The puddles **that** stretched across her path made it hard to keep her shoes dry.*
*Sophia was on the team **that** won first place yesterday.*

HINT: Like we did above with number and amount, here **always start by saying "who." When "who" does not sound right, use "that."** If you start with "that," however, you will always use "that," and be wrong a lot of the time.

9E: Homonyms: Their, They're, There

Look, there's no reason to get these simple words mixed up when their meanings are clear, and in any case, they're not hard to remember. **HINT:** Here's a trick. When you have the desire to use one of these words, who knows why, but there you are, at least go through a quick checklist in your head to get their meaning right, because they're easy to get wrong. Start here:

they're This one has a contraction so you know it means they are. Substitute the words "they are" and say the sentence out loud. If all is good, stop. Otherwise go on to:

there This form of the word has the reminder inside it of here. Here and There. Point as you say the words. If you can point to there, you're using this one. Also, note that if you are saying "There is" or There are" something somewhere you want this one, because they're would mean "they are are" and that's really wrong.

their This is the one you use when neither of the first two are right. This is the one that means something belongs to them, as in their cat, their hat, their car. This form of the word is usually followed by a noun (person, place, thing, name).

Remember too about it's and its …

it's This is as contraction, not a possessive. **HINT:** Replace it's with the words "it is" when you read your sentence out loud. If "it is" works, use "it is." **BETTER HINT:** Contractions like it's should not be in your papers anyways.

its This is the form of the word that is a possessive, meaning something belongs to it, so the word its is usually followed by a noun (person, place, thing, name).

Let's not even get started on …

they'd, he'd, she'd what do these words mean? She had or she would? No one knows. Here is another great reason to get rid of all contractions when you write. They are simply confusing for your reader, and lazy for the writer.

HINT: When proofreading your paper, search your document for apostrophes. Then replace everyone of them that appears as part of a contraction.

9F: Relative Pronouns: Who and Whom

Many people wonder if they use these words correctly. Again, there is a simple test to make sure you're using who when you should, and whom when you must.

- Who refers to the person doing something. "**Who" goes along with He, She, You, They, It**. Who throws the ball? He throws the ball. Who won the match? They won the match.
- Whom refers to the object of an action. "**Whom" goes with Him, Her, Them**. I threw the ball to whom? To him. I gave the present to whom? To her.

Now, in many cases in spoken English, using the right form of who or whom is not considered necessary. You will hear who being used often for whom. There is one case where you can't get away with it, however. When the word follows a preposition, you need to have whom, or else others will hear it clearly and recognize you are making a mistake.

Prepositions are those little connector words, remember? Words like:

to	for	with	about	during	in front of	besides	because of
on	at	in	around	towards	except for	against	through

So, when you see one of these, follow it with whom. With whom? For whom? To whom? Got it? No one may notice if you say, "I'm not sure who she got the present from" but they will notice if you say, "From who did she get that present?" (Whom is the right word in both cases.)

Hint 1: Start by putting the word "him" or "he" in place of whom or who. If the word "he" sounds right, then use the word who; if the word "him" fits, use whom. For example:

- *Richie, _____ tailgates so closely that he can almost touch the car in front of him.*
  Start by trying the word he on the blank line. That gives you "He tailgates so closely." That sounds good so replace with the word "who".
- _____ *will you invite to dinner this Saturday?*
  Start by placing he on the blank. Nope, that doesn't sound quite right. Try putting the word "him" into the sentence and you get this: "Will you invite him to dinner this Saturday?" Now that sounds right, so replace the blank line with "Whom."

Hint 2: Remember that with prepositions you use the word "whom." Always use whom after to, for, with, about. See the list of prepositions above as a reminder.

Schellenberg Cheat Sheets – 10

Hugging Your Quotes (You know you want to)

Adapted from Illinois Valley Community College website https://www2.ivcc.edu/rambo/eng1001/quotes.htm

You should never have a quotation standing alone as a complete sentence, or, worse yet, as an incomplete sentence. **Consider quotations as if they were helium balloons**. We all know what happens when you let go of a helium balloon: it flies away. In a way, the same thing happens when you include a quotation in your writing that is standing all by itself; such a quotation becomes one that is not "held down" by one of your own sentences. The quotation will seem disconnected from your own thoughts and from the flow of your sentences and it will float away somewhere.

Instead of having quotations floating in and out of your writing, hug your quotes tightly. **Introduce the quote in some way, then add the quote, and then explain it. In a paper with more than one paragraph you then need to explain the quote again!**

(1) You need to surround your quote with other information. At the start you need to introduce the quote by explaining its source. Explain **who** said it, **when**, and **where**.

Who said this? When did they say it? Where did you get the quote?

(2) Then add the quote, **what** was said, in quotation marks if it is four lines long or shorter. If adding a long quote you need to use a block quotation. Remember to add a citation, like (Floyd, p. 232), after your quotation. See Cheat Sheets 2 for how to use this skill.

(3) After including the quote, you need to explain **why** the quote matters to the original text. Answer: What did the author mean to say? Why did the character say this quote?

(4) Finally, you need to explain **why** you are including the quote in your paper. Your quote is providing some kind of evidence you are using to prove a point. So after explaining why the quote was important to the author's text, then explain why it is helping you prove your claim. Answer: Why does this quote help me prove my point?

That's hugging your quote. Introduce it. Use it. Explain it once. Explain it twice. Then repeat.

Now that you know how to hug a quote, here are four different ways for how to put the quotes properly into your own sentences. Please note the punctuation is an important part of this format.

1. Introduce the quotation with a complete sentence and a colon.

Example: In *"Where I Lived, and What I Lived For,"* Thoreau states directly his purpose for going into the woods: *"I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived."*

Example: Thoreau's philosophy might be summed up best by his repeated request for people to ignore the insignificant details of life: *"Our life is frittered away by detail. An honest man has hardly need to count more than his ten fingers, or in extreme cases he may add his ten toes, and lump the rest. Simplicity, simplicity, simplicity!"*

This is an easy rule to remember: if you use a complete sentence to introduce a quotation, you need a colon after the intro sentence (not a semicolon (;)-- they are for other things).

2. Use an introductory or explanatory phrase, but not a complete sentence, separated from the quotation with a comma.

Example: In *"Where I Lived, and What I Lived For,"* Thoreau states directly his purpose for going into the woods when he says, *"I went to the woods because I wished to live deliberately ..."*

Example: Thoreau suggests the consequences of making ourselves slaves to progress when he says, *"We do not ride on the railroad; it rides upon us."*

Example: Thoreau asks, *"Why should we live with such hurry and waste of life?"*

Remember to use a comma to separate your own words from the quotation when your introductory or explanatory phrase ends with a verb such as "says," "said," "thinks," "believes," "pondered," "recalls," "questions," and "asks" (and many more).

And use an ellipsis, the three dots in a row (…), whenever you leave some of a quote out.

3. Make the quotation a part of your own sentence without any punctuation between your own words and the words you are quoting.

Example: In *"Where I Lived, and What I Lived For,"* Thoreau states directly his purpose for going into the woods when he says that *"I went to the woods because I wished to live deliberately ..."*

Example: Thoreau suggests the consequences of making ourselves slaves to progress when he says that *"We do not ride on the railroad; it rides upon us."*

Example: Thoreau argues that *"shams and delusions are esteemed for soundest truths, while reality is fabulous."*

Notice that the word "that" is used in three of the examples above, and when it is used as it is in the examples, "that" replaces the comma which would be necessary without "that" in the sentence. You usually have a choice when you begin a sentence with a phrase such as "Thoreau says." You either can add a comma after "says" (Thoreau says, "quotation") or you can add the word "that" with no comma (Thoreau says that "quotation.")

4. Use short quotations--only a few words--as part of your own sentence.

Example: In "Where I Lived, and What I Lived For," Thoreau states that his retreat to the woods around Walden Pond was motivated by his desire "to live deliberately" and to face only "the essential facts of life."

Example: Thoreau argues that people blindly accept "shams and delusions" as the "soundest truths," while regarding reality as "fabulous."

When you integrate quotations in this way, you do not use any special punctuation. Instead, you should punctuate the sentence just as you would if all of the words were your own. No punctuation is needed in the sentences above in part because the sentences do not follow the pattern explained under number 1 and 2 above: there is not a complete sentence in front of the quotations, and a word such as "says," "said," or "asks" does not appear directly in front of the quoted words.

Notice the Punctuation!

Notice that there are only two punctuation marks that are used to introduce quotations: the comma (,) and the colon (:), never a semicolon (;).

Notice as well if there are no parenthetical citations in the sentences (no author's name and page number in parentheses), **the commas and periods** go inside the final quotation mark ("like this."). If you are using in-line citations, do not include periods or commas in the quotation, but instead, use them after the in-line citation.

Semicolons and colons go outside of the final quotation mark ("like this";) when the quote is part of a longer sentence you are writing. **Question marks and exclamation points** go outside of the final quotation mark if the punctuation mark is part of your sentence--your question or your exclamation ("like this"?). **Question marks and exclamation points** go inside of the final quotation mark if they are a part of the original--the writer's question or exclamation ("like this!") or when using in-line citations.

The Proper Punctuation: Keeping in Simple

Remembering just a few simple rules can help you use the correct punctuation as you introduce quotations. There are some exceptions to the rules below, but they should help you use the correct punctuation with quotations most of the time.

- **Rule 1:** Complete sentence**:** *"quotation."* (If you use a complete sentence to introduce a quotation, use a colon (**:**) just before the quotation.) Capitalize the first letter of the quotation if it is a full sentence!

- **Rule 2:** Someone says**,** *"quotation."* (If the word just before the quotation is a verb indicating someone uttering the quoted words, use a comma. Examples include the words "says," "said," "states," "asks," and "yells." But remember that there is no punctuation if the word "that" comes just before the quotation, as in "the narrator says that.") Capitalize the first letter of the quotation if it is a full sentence!

- **Rule 3:** If Rules 1 and 2 do not apply, do not use any punctuation between your words and the quoted words.

- **Rule 4:** A semicolon (**;**) never is used to introduce quotations.

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