

# **Casa Grande High School Writing Handbook**

Casa Grande High School  
Petaluma, California

This book belongs to:

---

## **Introduction**

Writing well requires intellectual nerve and an expansive imagination. It asks the writer to draw on complex and diverse literary traditions and to break those traditions in fresh and inspiring ways. We believe that clear, persuasive writing is the birthright of a vigorous and powerful citizenry. Consequently, it is a skill we work hard to develop in our students at Casa Grande High School.

This handbook is a writer's guide for the freshmen at CGHS. It is meant to be a resource for students to use as they develop into skilled communicators. Its contents include basic guidelines students need to succeed in the many writing situations they will encounter during and after high school. We hope they master the conventions spelled out within these pages, so that they may go on to reinvent themselves and their communities with the written word.

With best wishes for a lifetime of engaging writing,

The Casa Grande High School English Department

# Casa Grande High School Writing Handbook

## Table of Contents

Parts of Speech . . . . .	1
Sentence Structure . . . . .	2
Parallel Structure and Punctuation . . . . .	4
Common Grammar Errors . . . . .	9
Formatting Papers . . . . .	10
The Essay . . . . .	11
Technological Documents and the Business Letter . . . . .	12
Email Etiquette . . . . .	14
Incorporating Quotations . . . . .	15
Citing Sources . . . . .	18
Works Cited List . . . . .	19
Annotating a Text . . . . .	22
Literary Terms . . . . .	23
Greek and Latin Roots . . . . .	25
Literature and Types of Writing . . . . .	27
Plagiarism . . . . .	28
Appendix A: Power Standards . . . . .	29
Appendix B: Scoring Guide for the Essay . . . . .	32



## Parts of Speech

There are nine parts of speech: nouns, verbs, adjectives, adverbs, pronouns, conjunctions, prepositions, interjections, and articles.

**Noun:** A noun is a naming word. It names a person, place, object, idea, quality, or action.

**Examples:** student, school, empire, tree, kindness, arrival

**Verb:** A verb is a word that describes an action (doing something) or a state (being something).

**Examples:** run, jump, study, believe, have

**Adjective:** An adjective is a word that modifies a noun.

**Examples:** blissful, ecstatic, hideous, incompetent

**Adverb:** An adverb is a word that modifies a verb, adjective, or another adverb.

**Examples:** hurriedly, depressingly, yesterday, everywhere

**Pronoun:** A pronoun is used instead of a noun. It provides variety in the use of vocabulary.

**Examples:** I, you, he, she, we, it

**Conjunction:** A conjunction (coordinating and subordinating) joins two words, phrases, or clauses together.

**Examples:** Coordinating conjunctions include *but, so, and, or*; subordinating conjunctions include *because, as if, though*.

**Preposition:** A preposition usually comes before a noun or a pronoun. It joins the noun to another part of the sentence.

**Examples:** on, in, by, under, over, around

**Interjection:** An interjection is an unusual word that can stand alone. It often expresses emotion or surprise. Interjections are usually followed by exclamation marks. Use them sparingly.

**Examples:** Hooray! Ouch! Ha! Yikes!

**Article:** An article is used to introduce a noun.

**Examples:** the, a, an

## Sentence Structure

A sentence is made up of a subject and a predicate; it expresses a complete thought.

**Subject:** The subject provides the noun or pronoun on which the predicate acts. The subject is the central topic of the sentence. In other words, the subject is the “what” or “who” of the sentence.

**Example:** I [subject] saw [predicate] Atticus strolling with his hands in his pockets.

**Example:** AC/DC [subject] began [predicate] in 1973 by Malcolm and Angus Young.

**Predicate:** The predicate of a sentence contains the principal verb. It provides information, the explanation of the action, condition, or effect on the subject. In other words, it is the subject’s action.

**Example:** Dill’s voice [subject] rose [predicate] steadily in the darkness.

**Example:** Jimmy Page’s riff [subject] in “Kashmir” is used [predicate] in Puff Daddy’s song “Come with Me.”

**Clause:** A clause is a group of words that has a subject and a predicate. It can either be independent or dependent [subordinate].

**Independent clause:** Independent clauses are groups of words in a sentence that can stand alone because they express a complete thought. In other words, an independent clause is a complete simple sentence.

**Dependent clause:** Dependent clauses, also known as subordinate clauses, are groups of words that have a subject and a predicate but can not stand alone. In other words, a dependent clause is a fragment because it does not express a complete thought.

**Coordinating Conjunctions:** Coordinating conjunctions are used to combine independent clauses. A simple way to remember the seven coordinating conjunctions is by remembering the acronym **FAN BOYS**:

**F**OR **A**ND **N**OR **B**UT **O**R **Y**ET **S**O

**Subordinating Conjunctions:** Subordinating conjunctions are used to connect dependent and independent clauses:

After	As much as	Even though	So that	When
Although	As soon as	How	Than	Where
As	As though	If	Though	Whenever
As if	Because	Now that	Unless	While
As long as	Before	Since	Until	Wherever

**Simple sentence:** The simple sentence consists of a single independent clause.

**Example:** Scout hurried home.

**Example:** Madonna was a cheerleader and a straight A student in high school.

**Compound sentence:** A compound sentence has two or more independent clauses. A semicolon or a coordinating conjunction (and, or, but, for, nor, so, yet) with a comma join them.

**Example:** Jem said he didn't even want to go [**independent clause**], but [**coordinating conjunction**] he was unable to resist football in any form [**independent clause**], and [**coordinating conjunction**] he stood gloomily on the sidelines with Atticus and me watching Cecil Jacobs's father make touchdowns for the Baptists [**independent clause**].

**Example:** MCA of the Beastie Boys organized the Tibetan Freedom Concert in 1996, a two-day long festival in Golden Gate Park [**independent clause**]; it attracted over 100,000 people [**independent clause**].

**Complex sentence:** A complex sentence consists of one independent clause and one or more dependent clauses.

**Example:** After Scout reached home [**dependent clause**], she faced the wrath of Atticus [**independent clause**].

**Example:** Because he came down with the flu [**dependent clause**], George Harrison of the Beatles nearly missed their first Ed Sullivan Show appearance [**independent clause**].

**Compound-complex sentence:** A compound-complex sentence includes two or more independent clauses with one or more dependent clauses.

**Example:** Although Scout loves her brother [**dependent clause**], they argue constantly [**independent clause**]; he treats her like a girl [**independent clause**].

**Example:** Because Casa Grande has a strong academic program [**dependent clause**], many students are admitted to outstanding universities [**independent clause**], and they go on to pursue fascinating careers [**independent clause**].

## Parallel Structure

Parallel structure promotes clarity, elegance, and balance. It consists of a similar pattern of words that show the equal importance of two or more related ideas. Parallel structure can happen at the word, phrase, or clause level. Use commas to separate parallel words, phrases, and dependent clauses. Use semicolons to separate parallel independent clauses.

### Parallel single words:

**Example:** Scout loved reading, playing, and fussing.

**Example:** Jem loved football, movies, and Atticus.

### Parallel phrases:

**Example:** In the dark, in the night, in the snow, Elie and his father trudged toward Gleiwitz.

### Parallel dependent clauses:

**Example:** When Lennie killed the mouse, when Lennie killed the puppy, when Lenny killed Curley's wife, Lennie's doom was predictable.

### Parallel independent clauses:

**Example:** The motor boat crossed the lake in fifteen minutes; the canoe took two hours.

## Punctuation

### Comma

1. Use a comma before a coordinating conjunction (for, and, nor, but, or, yet, so—FAN BOYS) in a sentence.

**Example:** All of us went to the movie, but most of us left early.

**Example:** Kurt Cobain was a left-handed guitarist, but he was a right-handed drummer.

2. Use a comma after an introductory clause, phrase, or word.

**Example:** Because I could not borrow the car, I had to walk home from school.

**Example:** After the first semester, students may qualify for the Casa Grande Honor Society.

3. Use a comma to set off interrupting words in a sentence.

**Example:** My teacher, who is always talking, drives me crazy.

**Example:** Snoop Dogg, who was a Crip gang member in high school, started his own youth football league, “the Snoop Youth Football League,” to which he donates two million dollars each year.

4. Use a comma to set off an appositive:

**Example:** The Elizabethan author, William Shakespeare, was known for his perfect poetry.

**Example:** Johnny Cash, a popular singer and songwriter, never served more than one night in prison.

5. Use commas to separate words in a series.

**Example:** William Shakespeare had a great talent, a loving daughter, and a hostile wife.

**Example:** Britney Spears was named the most annoying person of 2006 by *Star* magazine, Hollywood’s Hottest Mom in 2005 by *In Touch* magazine, and sexiest woman in the world in 2002 by *Stuff* magazine.

6. Use a comma between multiple modifiers acting on the same word.

**Example:** Driving to Sharon’s house was an arduous, tiring journey.

**Example:** Listening to the Ramones is usually an interactive, participatory experience.

7. Use commas when introducing or attributing dialogue.

**Example:** “We don’t know what you are talking about,” said Robert.

**Example:** “All you need is love,” said the late John Lennon.

8. Use a comma to set off a name in a direct address.

**Example:** “Ms. Kautsch, have you corrected my paper yet?”

**Example:** “Hey, Mr. Tambourine Man, play a song for me.”

## Semicolon

1. Use a semicolon to separate independent clauses, if not using a coordinating conjunction (FAN BOYS)

**Example:** She loves attending Casa; it is a great school.

**Example:** Mark Anthony is the original bass player of Van Halen; Wolfgang Van Halen, Eddie’s son, replaced him.

2. Use a semicolon before and a comma after the following words when used between independent clauses: *however, then, for instance, moreover, therefore, nevertheless, consequently, hence, thus, in fact.*

**Example:** Sharon studied for the test; however, she failed anyway.

**Example:** The flying inflatable pig on the cover of Pink Floyd's *Animals* album flew off its tethers on the second day of the photo shoot; consequently, there was chaos at London's Heathrow Airport.

3. Use a semicolon before items in a series containing internal commas.

**Example:** On her cruise, she planned to take the following: the newest Sue Grafton mystery, five weeks on the best seller list; her brother's camera, an expensive Sony digital; three garment bags, each filled with new spring dresses.

**Example:** The original line-up of the Who is comprised of Roger Daltry, lead singer, who was once kicked out of the band for insulting the other members; John Entwistle, bassist, who sometimes wore a Halloween skeleton costume on stage; Keith Moon, drummer, who often loaded his drums with explosives; and Pete Townsend, guitarist, who used a signature move called "the windmill."

## Colon

1. Use a colon before a list that is introduced by such expressions as "the following," "as follows" or "including."

**Example:** The winners of the race include the following: Steve Martin, Leo Carillo, and Susan B. Anthony.

**Example:** The Rolling Stones have many hit songs, including: "Start Me Up," "Let's Spend the Night Together," and "Ruby Tuesday."

2. Use a colon to introduce a long, formal quotation or statement.

**Example:** Finally, Jefferson picked up the quill pen and began to write: "When in the course of human events..."

**Example:** Prince's hit "Raspberry Beret" includes the lyrics: "I was working part time in a five and dime / my boss was Mr. Magee / he told me several times that he didn't like my kind / because I was a bit too leisurely."

3. Use a colon to introduce a list if the introduction is an independent clause.

**Example:** Joseph Campbell lists three traditional qualities of a hero: strength, honesty, and humility.

**Example:** Jefferson Airplane, pioneers of the psychedelic rock genre, exemplifies the 1960s: radical lyrics, alternative lifestyles, and liberal politics.

4. Use a colon after the salutation in a business letter.

**Example:** Dear Ms. Scheele:

**Example:** Dear Prudence:

## Apostrophe

1. Use an apostrophe in forming possessives.

Form the possessive case of singular and plural nouns by adding 's.

**Examples:** Ken's car                      James's guitar                      People's Park

Form the possessive of plural nouns ending with an *s* by adding an apostrophe.

**Examples:** rabbits' cages                      girls' athletics

The possessives of many pronouns have no apostrophe.

**Examples:** his              its

## Hyphen

1. Use a hyphen in compound words

**Examples:** Ms. Reilly-Cloud              two-year-old child

## Dash

1. Use a dash to enclose an internal series.

**Example:** Three basic dance styles—the waltz, the tango, the fox trot—demand careful practice and execution.

**Example:** Fleetwood Mac's three lead singers—Stevie Nicks, Christine McVie, and Lindsey Buckingham—provide drama and intrigue.

2. Use a dash to set off a parenthetical element, often for emphasis.

**Example:** Her recent behavior—however bizarre—must be judged with compassion.

**Example:** Def Leppard's drummer—who lost one arm in a car accident—plays on a custom drum kit.

3. Use a dash before an appositive at the end of a sentence.

**Example:** A passion for swimming demonstrates a love of all types of water—oceans, pools, and lakes.

4. Use a dash to set off an interior appositive.

**Example:** Brown's popular novel—*The Da Vinci Code*—became a film.

**Example:** Lynard Skynard’s song “Freebird”—with its nearly five minute guitar solo—holds spot 191 on *Rolling Stone*’s 500 greatest songs of all time.

## Italics/Underlining

1. Use italics or underlining to indicate the titles of books, plays, magazines, newspapers, works of art, titles of albums, and the names of ships and aircraft.

**Examples:** *The Starship Enterprise* *Romeo and Juliet* *The White Album*

2. Use italics or underlining for foreign words and letters of the alphabet.

**Example:** The consonants *t* and *d* sound alike.

**Example:** Ms. Kautsch is fashionably *au courant*.

## Exclamation Mark

1. Use an exclamation mark for extra emphasis.

**Examples:** Do not overuse exclamation marks! Wham!

## Ellipsis

1. Use an ellipsis (three periods with a space between each) to mark omitted words.

**Example:** He thought, “The boat . . . too far . . . not going to make it.”

## Quotation Marks

1. Use quotation marks to enclose a person’s exact words.

**Example:** “I can’t believe you didn’t see it either,” said Mary.

**Example:** Madonna said, “Listen, everyone is entitled to my opinion.”

2. Use quotation marks to enclose titles of chapters, articles, short stories, poems, songs and other parts of books or periodicals.

**Example:** The poem “Siren Song” by Margaret Atwood is one of my favorites.

**Example:** Aerosmith’s “Same Old Song and Dance” is featured on *Guitar Hero 3*.

## Common Grammar Errors

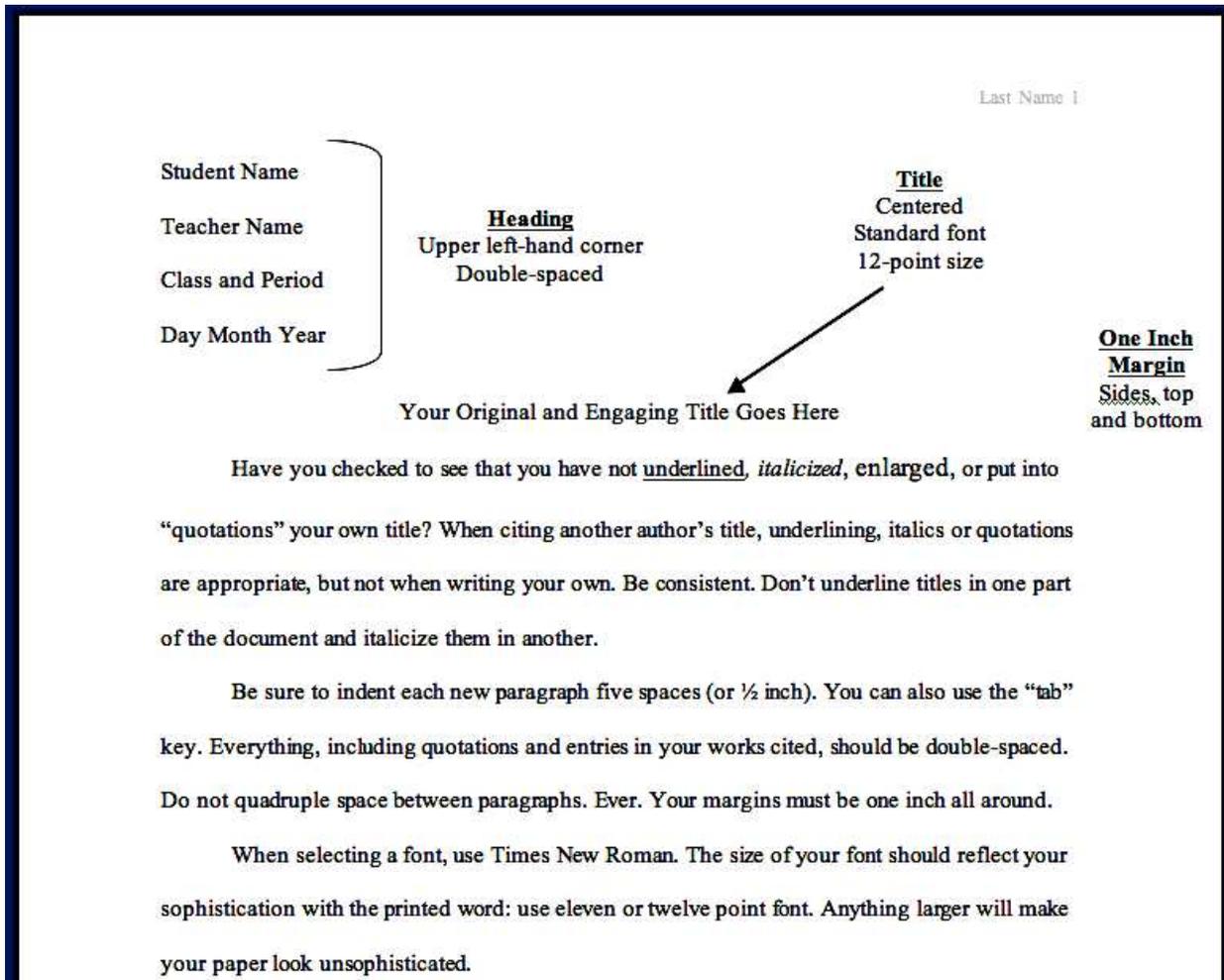
- Fragment:** A fragment is an incomplete sentence.  
**Incorrect:** According to the Beatles.  
**Correct:** According to the Beatles, we all live in a yellow submarine.
- Comma Splice:** The comma splice uses a comma to do the work of a period or a semicolon.  
**Incorrect:** Judas Priest's Rob Halford has five-octave voice, he is a classically trained vocalist.  
**Correct:** Judas Priest's Rob Halford has five-octave voice. He is a classically trained vocalist.  
**Correct:** Judas Priest's Rob Halford has five-octave voice; he is a classically trained vocalist.
- Run-On:** The run-on sentence combines two or more independent clauses without punctuation.  
**Incorrect:** The Eagles's concert was a waste of money the band members forgot how to play many of the songs the guitars weren't even tuned.  
**Correct:** The Eagles's concert was a waste of money. The band members forgot how to play many of the songs, and the guitars weren't even tuned.
- Subject-Verb Agreement:** Match singular subjects with singular verbs, plural subjects with plural verbs.  
**Incorrect:** Pearl Jam were on an expensive tour, but offset their environmental footprint by planting trees in the rain forest.  
**Correct:** Pearl Jam was on an expensive tour, but offset its environmental footprint by planting trees in the rain forest.
- Pronoun-Antecedent Agreement:** An antecedent must match your choice of pronoun.  
**Incorrect:** Each member of Kiss have to spend an hour before the concert putting on their make-up.  
**Correct:** Each member of Kiss has to spend an hour before the concert putting on his make-up.
- Avoid Unnecessary Shifts in Tense:** There are many exceptions to this rule, but in general, maintain a consistent tense in your writing.  
**Incorrect:** Joan Jett thanked the crowd and begins to rock.  
**Correct:** Joan Jett thanked the crowd and began to rock.
- Faulty Parallelism:** Express related ideas in similar form.  
**Incorrect:** Bob Dylan was a poet, a friend, and he broke many rules.  
**Correct:** Bob Dylan was a poet, a friend, and a rebel.
- Misplaced Modifier:** To avoid confusion, put your modifier in its proper place.  
**Incorrect:** Unwashed and unruly, the boy took his dog to obedience school.  
**Correct:** The boy took his dog, unwashed and unruly, to obedience school.

## Formatting Papers

The appearance of your paper announces its quality even before it is read. Consequently, it is important that your paper appear professional, organized, and polished.

Unless otherwise directed by your teacher, word-process and format all take-home writing using the guidelines provided by the Modern Language Association. Your teachers will refer to this style as the MLA format.

Use the model below to guide you.



The diagram illustrates the MLA formatting guidelines for a paper. It shows a page layout with a header area at the top right containing "Last Name |". Below this, the student's name, teacher's name, class and period, and date are listed on the left. The heading is centered in the upper left-hand corner, double-spaced. The title is centered in the upper right-hand corner, in a standard font of 12-point size. The main body of the paper is titled "Your Original and Engaging Title Goes Here". The margins are specified as one inch on all sides, top, and bottom. The text of the paper is double-spaced, with the first sentence of each paragraph indented five spaces (or 1/2 inch). The font is specified as Times New Roman, with a size of eleven or twelve point.

Student Name  
Teacher Name  
Class and Period  
Day Month Year

**Heading**  
Upper left-hand corner  
Double-spaced

**Title**  
Centered  
Standard font  
12-point size

**One Inch Margin**  
Sides, top and bottom

Your Original and Engaging Title Goes Here

Have you checked to see that you have not underlined, *italicized*, enlarged, or put into "quotations" your own title? When citing another author's title, underlining, italics or quotations are appropriate, but not when writing your own. Be consistent. Don't underline titles in one part of the document and italicize them in another.

Be sure to indent each new paragraph five spaces (or 1/2 inch). You can also use the "tab" key. Everything, including quotations and entries in your works cited, should be double-spaced. Do not quadruple space between paragraphs. Ever. Your margins must be one inch all around.

When selecting a font, use Times New Roman. The size of your font should reflect your sophistication with the printed word: use eleven or twelve point font. Anything larger will make your paper look unsophisticated.

To review:

- Provide a heading and title for your papers.
- Do not underline, italicize, or use quotation marks on the title of your own paper.
- Double-space your papers, so your teacher can easily read and write comments on them.
- Use 12-point Times New Roman.
- Indent the first sentence of each paragraph one half-inch from the left margin.
- Leave one-inch margins at the top, bottom, and sides of your essay.
- Use one side of the page only.

# The Essay

## Expository

Expository writing includes business letters, research reports, analytical and interpretive essays. These forms usually include an introduction, a body, and a conclusion.

A strong introduction includes a thesis (the controlling idea). Usually the thesis is at the end of the first paragraph. The thesis should include an opinion about the author's work. If you are writing about a piece of literature, the introduction must include the title of the work and the author's complete name.

Thesis examples:

- The manipulation of children can lead to disastrous results: the betrayals by Lord Capulet, Nurse, and Friar Laurence result in Romeo and Juliet's untimely deaths.
- Scout's naïve grasp of racism in Maycomb highlights the entrenched prejudice of the South in the 1940s.

In each of the body paragraphs the **topic sentence (claim)** is generally the first sentence. The **claim** should be related to your thesis. **Context** refers to the source of your information. **Evidence** might be quotations, facts, statistics, paraphrased references to information, or anecdotes. **Commentary** is your explanation of the way that this information relates to your thesis. It might take several sentences to support a **claim**.

The **conclusion** is your final opportunity to prove the validity of your thesis. It might restate the thesis in a fresh way, relate the idea to contemporary life, or refer to other works that support the same idea.

## Narrative

Narrative essays are stories or anecdotes, rather than the more analytical papers described above.

### Personal Narrative

A personal narrative is when a person writes about himself or about his experiences. In this style of narrative writing, the writer has a plot.

### Imaginative Narrative Writing

When a narrative writer writes fiction, it is known as imaginative narrative writing. Here the writer has to create a plot.

**Narrative Essay:** Narrative essays are always written from a specific point of view. The narrative essay should support a central theme.

## Persuasive Essay

Persuasive essays structure ideas and arguments in an organized and logical fashion. Writers should use specific rhetorical strategies—such as ethos, pathos, and logos—to support assertions. A persuasive essay clarifies and defends positions with precise and relevant evidence, including facts, expert opinions, quotations, and expressions of commonly accepted beliefs and logical reasoning. Another important component of a persuasive essay is that the writer must address readers' concerns, counterclaims, biases, and expectations.

## Technical Documents

Technical documents (e.g., a manual on rules of behavior for conflict resolution, procedures for conducting a meeting, minutes of a meeting) report information and convey ideas logically and correctly. This writing offers detailed and accurate specifications, and includes scenarios, definitions, and examples to aid comprehension (e.g., troubleshooting guide). Effective technical documents anticipate readers' problems, mistakes, and misunderstandings.

## The Business Letter

A business letter is effective only if its content is strong *and* its appearance is perfect.

The most common format for the business letter is the **block** format. In this format, the entire letter is left justified, and the writing within paragraphs is single-spaced.

Here are the elements you will need for a perfect business letter:

**Date:** Write the month, day, and year two inches from the top of the page.

**Sender's Address:** There are two options here. If you use the first option, include the sender's address two spaces below the date. Do not include the sender's name, as it is included in the letter's closing. If you use the second option, include the sender's address after the closing signature. The example we've included here uses the second option.

**Inside Address:** The inside address is the recipient's address. If you are writing to an organization and do have a specific person's name, do some research to find out the best person to address your concerns. Use the title appropriate to your recipient, such as Mr., Miss, Mrs., or Ms. If your recipient is a woman, and you are unsure of her preference, use Ms.

**Salutation:** Your salutation greets the recipient. Use their title followed by their last name. Because this is a formal letter, follow their name with a colon.

**Body:** Single space your paragraphs and leave a blank line between paragraphs.

**Closing:** Leave a blank line between your last paragraph and your closing. Capitalize the first word only (i.e., *With best regards*) and follow it with a comma. Leave four lines between the closing and the sender's name. In this space, the sender will write his or her signature, preferably using blue or black ink.

**Enclosures:** Let the recipient know if you enclosed any documents—such as a résumé or a chart—along with your letter. Type Enclosures one line below the closing. If you wish, you may follow Enclosures with a colon and list the name of each document you are including.

August 22, 2012

Martin English  
333 Allegory Road  
Petaluma, CA 94952

Dear Mr. English:

Begin with a friendly opening in your introductory paragraph. Tell your reader the purpose of your letter. In a few sentences, explain your purpose. You do not need to go into depth or detail about this purpose here.

Your body paragraphs will provide the supporting details—background information, first-hand accounts, facts, and statistics—your reader needs in order to understand your purpose. A few short paragraphs are all you need to develop and to support that purpose.

Finally, your closing paragraph will restate your purpose and why it is important. If you require something from your reader, be sure to request it here.

Sincerely,

*Amanda Lucida*

Amanda Lucida  
579 Sunset Boulevard  
Hollywood, CA 90069

## Email Etiquette

Chances are you are already a master of writing and sending email. The casual email to a friend, however, will probably be radically different from one sent to a teacher or employer. To help determine how you will write an email, ask yourself the following questions:

- Who is your audience?
- What is your purpose in sending this email?
- What subject are you writing about? Would it be better to discuss it in person or by phone?
- What kind of response would you like to receive?

If you are writing an email for work or school, consider using the following tips:

1. Create a subject line that informs your reader of the email's content.  
*Request for Current Grade*  
*A Question about the Essay Due on Wednesday*  
*I Was Absent Today and Need the Homework*
2. Open your email with a greeting that includes the reader's name.  
*Dear Ms. English,*
3. Be warm and personable but not sloppy.  
*Thanks, Ms. English, for giving us a handout with the directions for the essay. I have a question...*
4. As a courtesy to your reader, be clear, direct, and concise. It can be hard to grasp multiple details or complex information when reading an email.
5. Avoid abbreviations.  
*Wuz up thx 4 ur handout* might not be clear to many of your readers.
6. Use appropriate upper and lower case letters and conventional punctuation.  
*using all lower case letters and no punctuation looks as if you dont care*  
**USING ALL CAPITAL LETTERS LOOKS AS IF YOU'RE SHOUTING!!!**
7. After you receive a reply to your email, send a quick thank-you email letting your writer know you have received his or her response and have the information you need.
8. End your email with an appropriate closing and your name. In addition, if you wish your reader to contact you by phone or mail, include the appropriate contact information.  
*Warm regards,*  
*Antonia Student*  
*(707) 246-8401*
9. In general, send attachments only if your reader expects them. Often, attachments contain viruses—whether you realize it or not—and some readers might not open your email if they see there is an unexpected attachment. Similarly, don't send chain letters unless your reader has requested them.
10. If possible, create an email account that uses a formal email name. If you are applying for an internship, job, or college [AStudent@comcast.net](mailto:AStudent@comcast.net) looks more professional than [pSyKoKitten@comcast.net](mailto:pSyKoKitten@comcast.net).

## Incorporating Quotations

Introductions and conclusions might occasionally use a quotation for effect; however, do not begin or end a body paragraph with a quotation. A body paragraph must begin with a topic sentence that makes a claim before providing context, the quoted text, and the commentary.

When using quotations in a body paragraph remember: “**CCQC:**” **Claim, Context, Quotation, Commentary.**

### **Example (quoting from *To Kill a Mockingbird* by Harper Lee):**

Scout’s innocence allows her to turn away the wrath of the mob that comes to lynch Tom Robinson [**Claim**]. After the crowd disperses [**Context**], Scout is surprised when Mr. Cunningham says about his son, “I’ll be proud to tell him you said hey, little lady” (154) [**Quotation**]. Her naïve recognition of Mr. Cunningham highlights Harper Lee’s belief in the innate goodness of children [**Commentary**].

Gracefully incorporate quotations into your writing by quoting full sentences from the text, or embedding quoted fragments into your own sentences.

### **Examples:**

- **Use a statement and a colon to introduce a quotation:**

By the end of *To Kill a Mockingbird*, Scout understands the fascination she and Jem have held for Boo Radley: “Just standing on the Radley porch was enough” (279). Scout realizes Boo has unobtrusively watched them grow up.

- **Use a speaking verb and a colon to introduce a quotation:**

When Atticus asks Scout not to brag about his shooting prowess, she replies: “What? I certainly am. Ain’t everybody’s daddy the deadeast shot in Maycomb County”(38).

- **Use a quoted fragment:**

The respect the African American community had for Atticus is apparent when Reverend Sykes tells Scout and Jem to stand up because their “father’s passin” [sic] (211).

Quote the text carefully. Be sure to use exact spelling, punctuation, and capitalization, even if it is incorrect. You may indicate the mistake is not yours by using “[sic].”

If the quotation is longer than four lines of prose or three lines of verse, you must indent it by ten spaces into a block quote. Maintain double spacing, and do not use quotation marks. In this case, put the page or line numbers in parentheses after the ending punctuation.

**Example:**

In his closing statements, Atticus argues that all humans have fundamental flaws; therefore, they should not be so quick to judge others:

But this is a truth that applies to the human race and to no particular race of men.

There is not a person in this courtroom who has never told a lie, who has never done an immoral thing, and there is no man living who has never looked upon a woman without desire. (88)

Unfortunately, changing the town’s culture is not as easy as exposing its moral inconsistencies.

**Signal Phrases:** Strong academic writers indicate a direct quote or paraphrase is about to follow by using signal phrases. The signal phrase might contain the name of the author or the title of the work and then a specific verb.

Take a moment to read this excerpt from Bill Tancer’s essay, “Brewing Battle: Starbucks vs. McDonald’s,” in *Time* magazine:

I’ve always thought of these two chains as polar opposites—one designed as a sophisticated faux living room where customers could get a decent coffee drink and read their newspapers; the other, a riot of plastic-and-vinyl booths and bright fluorescent lighting where meals are counted in billions. (37)

Let us say you were using Tancer’s essay in a paper you were writing. Here are two examples of signal phrases you might use:

- In “Brewing Battles: Starbucks vs. McDonald’s,” **Tancer suggests** that Starbucks is “designed as a sophisticated faux living room” (37).
- **Tancer notes** that Starbucks is much like a fake living room where one can sip coffee and read the newspaper (37).

Here are sample verbs to choose from when using a signal phrase:

Argues	Explains	Observes	Reveals
Claims	Implies	Proposes	States

Comments	Maintains	Reflects	Suggests
Emphasizes	Notes	Remarks	Writes

## Citing Sources

If you have used the facts, ideas, or words of another author, you must give proper credit in your paper. MLA provides two methods of citation:

**Parenthetical citations:** Sometimes called internal citations, parenthetical citations identify the source from which you have taken your fact, idea, or quotation. A parenthetical citation is enclosed in parenthesis and includes one or both of these elements:

- It identifies the author of your source.
- It provides the location where the information cited can be found.

**When citing evidence in your essay,** give the author and page number of your source. There are a number of ways you may provide this information.

### Examples:

Myths provide an essential sense of our identity and place in the larger world (Bierlein 7).

J. F. Bierlein, in *Living Myths*, suggests, “Myths can act to invest our lives—our existence—with meaning” (7).

Myths, notes J. F. Bierlein, reflect our many cultural identities (7).

**See “Incorporating Quotations” section for how to incorporate quotes longer than four lines.**

**When quoting from a poem,** provide line numbers rather than page numbers in the parentheses. Indicate line breaks with a slash mark and a space on each side to separate them.

**Example:** The command “do not resist this poem / this poem has yr eyes / this poem has his head” (Reed 36-38) alarms the reader.

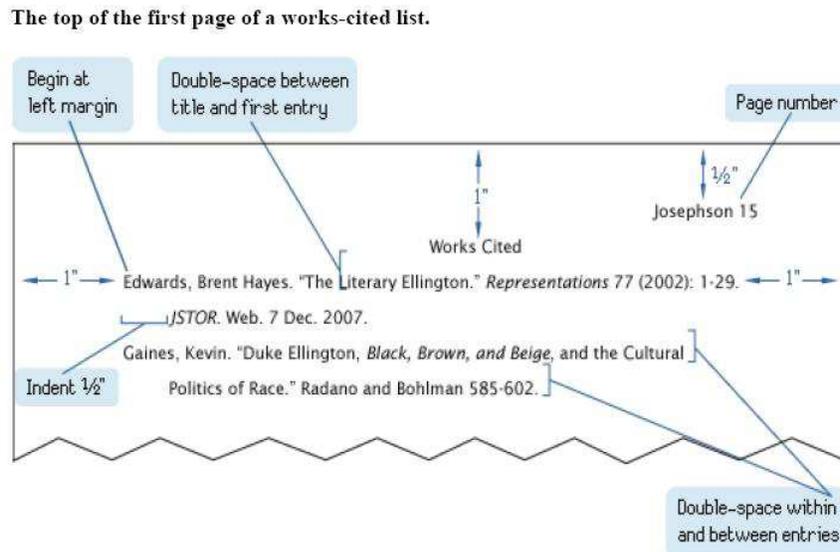
**When quoting from a play,** provide the title of the play, the act, scene, and line numbers in parentheses.

**Example:** Horrified by what she has said about Romeo, Juliet cries: “Ah, poor my lord, what tongue shall smooth thy name / When I, thy three-hours wife, have mangled it?” (*Romeo and Juliet* III.ii.98-99).

## Works Cited List

A **Works Cited list** provides the full information about your sources. It allows the reader of your paper to find the sources you reference. When creating your Works Cited, please remember to follow the established MLA format:

- The list of Works Cited appears at the end of the paper. Begin the list on a new page, and number each page, continuing the page numbers after the text. For example, if the text of your research paper ends on page 10, the Works Cited list begins **on page 11**.
- The page numbers appear in the upper right hand corner, one half-inch from the top, and flush with the right margin.
- Center the title, Works Cited, one inch from the top of the page.
- Double-space between the title and first entry.
- Begin each entry flush with the left margin; if an entry runs more than one line, indent the subsequent line or lines one half-inch from the left margin.
- Double-space the entire list, both between and within entries.
- Entries in a Works Cited list are arranged in an alphabetical order. If the author's name is unknown, alphabetize by the title, ignoring an initial "a," "an," or "the."



The following examples of sources on a Works-Cited list come from *Prentice Hall Literature: Gold Level*.

**Book with one author:**

Pyles, Thomas. *The Origins and Development of the English Language*. 2<sup>nd</sup> ed.

New York: Harcourt Brace Jovanovich, Inc., 1971.

**Book with two or three authors:**

McCrum, Robert, William Cran, and Robert MacNeil. *The Story of English*. New York:

Penguin Books, 1987.

**Book with an editor:**

Truth, Sojourner. *Narrative of Sojourner Truth*. Ed. Margaret Washington. New York: Vintage Books, 1993.

**Book with more than three authors or editors:**

Wellington, Robert B., et al. *Writing Music Today*. Boston: Sunrise Press, 1996.

**Single work from an anthology:**

Hawthorne, Nathaniel. "Young Goodman Brown." *Literature: An Introduction to Reading and Writing*. Ed. Edgar V. Roberts and Henry E. Jacobs. Upper Saddle River, NJ: Prentice-Hall, Inc., 1998. 376-385.

**Introduction in a published edition:**

Washington, Margaret. Introduction. *Narrative of Sojourner Truth*. By Sojourner Truth. New York: Vintage Books, 1993. pp. v-xi.

**Signed article in a weekly magazine:**

Wallace, Charles. "A Vodacious Deal." *Time* 14 Feb. 2000: 63.

**Signed article in a monthly magazine:**

Gustaitis, Joseph. "The Sticky History of Chewing Gum." *American History* Oct. 1998: 30-38.

**Newspaper:**

Thurow, Roger. "South Africans Who Fought for Sanctions Now Scrap for Investors." *Wall Street Journal* 11 Feb. 2000: A1+.

**Unsigned editorial or story:**

"Selective Silence." Editorial. *Wall Street Journal* 11 Feb. 2000: A13.

**Pamphlet with no author, publisher, or date:**

*Are You at Risk of Heart Attack?* n.p., n.d.  
[n.p., n.d. indicates that there is no known publisher or date]

**Filmstrips, slide programs, videotape, and DVD:**

*The Diary of Anne Frank*. Dir. George Stevens. Perf. Millie Perkins, Shelley Winters, Joseph Schildkraut, Lou Jacobi, and Richard Beymer. Twentieth Century Fox, 1959.

**Radio or television program:**

“The First Immortal Generation.” *Ockham’s Razor*. Host Robyn Williams.

Guest Damien Broderick. National Public Radio. 23 May 1999. Transcript.

**Internet:**

*National Association of Chewing Gum Manufacturers*. 19 Dec. 1999. Web. 8 Sept. 2002.

Green, Joshua. “The Rove Presidency.” *The Atlantic.com*. Atlantic Monthly Group, Sept. 2007.

Web. 15 May 2008.

**Personal Interview:**

Smith, Jane. Personal Interview. 10 Feb. 2003.

**Signed article from an encyclopedia:**

Askeland, Donald R. “Welding.” *World Book Encyclopedia*. 1991 ed.

## Annotating a Text

When you annotate, or mark, a text, you record the process of your internal conversation with an author's work. Your annotations will help you to remember key information in a text and to record your questions and responses. There are several ways to annotate. Charles Bazerman suggests the following useful strategies.

### On the text itself:

- Underline words, phrases, and sentences you feel are important.
- Circle important words.
- Place a star next to an important point.
- Draw a double bar next to a key passage or idea.

### In the margins of a text:

- Define a word.
- List the multiple meanings of a word.
- Paraphrase a difficult passage.
- Summarize a passage.
- Number the sequence of points an author makes in an argument.
- Note page numbers to indicate where else in the book an image or idea occurs.
- Ask a question.

### You can also record ideas that come to you while you read:

- Connect an event, character, setting, or image to your personal experience.
- Connect any of these things to film, literature, history or current events.
- Speculate on the possible symbolic importance of an object, setting, or image.
- Speculate on the possible significance of a character's name or an event.
- Note the repetition of a word, phrase, image, or idea and the possible significance of this repetition.

**Note:** Although it is easiest to annotate directly on the page you are reading, sometimes the text is not your own. In that case, we recommend you record your annotations on Post-its, placing them where you would have placed your original marks.

## Literary Terms

- Analogy:** a comparison that contains several points of resemblance
- Autobiography:** a form of nonfiction in which a writer tells his or her own story
- Biography:** a form of nonfiction in which a writer tells a story about another person
- Blank verse:** poetry written in unrhymed iambic pentameter
- Character:** a person or an animal that takes part in the action of a literary work
- Conflict:** a struggle between opposing forces (internal conflict takes place within a character; external conflict can be among characters, nature, ideas, etc.)
- Connotation:** implied meaning of a word
- Denotation:** literal definition of a word
- Dialogue:** conversation among characters
- Diction:** word choice
- Exposition:** writing or speech that explains a process
- Fiction:** prose about imaginary characters or events
- Figurative language:** not literal writing (e.g., *metaphor*, *hyperbole*, *simile*, *personification*)
- Genre:** a category or type of literature. There are usually three major genres: poetry, prose, drama
- Imagery:** descriptive writing meant to appeal to the senses
- Metaphor:** a figure of speech that compares two unlike objects to emphasize their similarities
- Monologue:** a speech by one character in a play
- Myth:** a fictional tale that explains the actions of gods or the causes of natural phenomenon
- Narration:** writing that tells a story
- Narrator:** the speaker or character who tells a story
- Nonfiction:** prose that is about real people or events
- Personification:** type of figurative language in which a nonhuman subject is given human characteristics

<b>Plot:</b>	the sequence of events in a literary work
<b>Prose:</b>	language that is not poetry
<b>Protagonist:</b>	central character in a literary work
<b>Setting:</b>	the time and place in a literary work
<b>Simile:</b>	a figure of speech that compares two unlike ideas or objects and uses “like” or “as”
<b>Soliloquy:</b>	a long speech expressing the thoughts of a character alone on stage
<b>Sonnet:</b>	a poem with 14 lines, traditionally in iambic pentameter with a prescribed rhyme scheme
<b>Symbol:</b>	person, place, or object that represents something larger than itself
<b>Theme:</b>	the central message or idea of a work of literature
<b>Tone:</b>	the writer’s attitude (e.g., loving, playful) towards his or her subject

## Latin and Greek Roots

Root	Meaning	Examples
anti(co)	old	antique, antiquated, antiquity
civ	citizen	civic, civil, civilian, civilization
corp	body	corporation, corporal punishment, corpse, corpulent
cred	believe	creed, credence, credit, incredulous, incredible
dict	say, speak	dictionary, dictator, predict, verdict, contradict
fac, fact, fic, fect	do, make	factory, fact, manufacture, amplification, confection
fid, fide, feder(is)	faith, trust	fidelity, confident, infidelity, federal, confederacy
gen	birth, race, produce	genesis, genetics, genealogy, generate, pathogen
graph, gram	write, written	graph, autograph, photography, graphite, telegram
leg	law	legal, legislate, legislature, legitimize
log, logo, ology	word, study, speech	catalog, prologue, dialogue, zoology
luc, lum, lus, lun	light	translucent, luminary, luster, Luna
man	hand	manual, manage, manufacture, manicure, manifest
medi	half, middle, between, halfway	mediate, medieval, Mediterranean, mediocre, medium
mor, mort	mortal, death	mortal, immortal, mortality, mortician, mortuary
neo	new	Neolithic, <i>nuveau riche</i> , neologism, neophyte, neonate
omni	all, every	omnipotent, omniscient, omnipresent, omnivorous

pac	peace	pacifist, pacify, pacific ocean
path, pathy	feeling, suffering	pathos, sympathy, antipathy, apathy, telepathy
phil	love	philosophy, philanthropy, philharmonic, bibliophile
poli	city	metropolis, police, politics, megalopolis, acropolis
poly	many	polysaccharide, polyandrous, polytheistic
pop	people	population, populous, popular
proto	first	prototype, protocol, protagonist, protozoan
sacr, sanc, secr	sacred	sacred, sacrosanct, sanction, consecrate, desecrate
sci, scientia	know	science, conscious, omniscient, cognoscenti
scrib, script	write	scribe, scribble, describe, prescribe, manuscript
sent, sens	feel	sentiment, consent, resent, sense, sensation, sensitive
solus	alone	solo, soliloquy, solitaire, solitude
stru, struct	build	structure, construct, instruct, obstruct, destruction, destroy
tele	far	telephone, telegram, telescope, television, telecast
tempo	time	tempo, temporary, extemporaneously, contemporary, temporal
the, theo	God, a god	monotheism, polytheism, atheism, theology
typ	print	type, prototype, typical, typography, typify
vac	empty	vacate, vacuum, evacuate, vacation, vacant
ver, veri	true	very, verdict, verify, verisimilitude

## Literature and Types of Writing

Genre	9 <sup>th</sup> Grade Core Literature	10 <sup>th</sup> Grade Core Literature	Power Standards
Novel	John Steinbeck, <i>Of Mice and Men</i>	George Orwell, <i>1984</i> or William Golding, <i>Lord of the Flies</i>	PS 2.2, 3.0
Drama	William Shakespeare, <i>Romeo and Juliet</i>	William Shakespeare, <i>Macbeth</i>	PS 2.4
Short Story	James Hurst, “The Scarlet Ibis”		PS 2.2
Poetry	Langston Hughes, “Dream Deferred” William Shakespeare, Sonnet 130	Gwendolyn Brooks, “The Bean Eaters” William Shakespeare, Sonnet 18	PS 3.2 PS 2.4
Non-Fiction	Rosa Parks and Jim Haskins: “My Story” Elie Wiesel, <i>Night</i>	Tobias Wolff, <i>This Boy’s Life</i> or Maya Angelou, <i>I Know Why the Caged Bird Sings</i>	PS 3.2 PS 3.2
Mythology	Bernard Evslin, <i>Heroes, Gods, and Monsters of the Greek Myths</i>		PS 1.3
	<b>9<sup>th</sup> Grade Supplemental Literature</b>	<b>10<sup>th</sup> Grade Supplemental Literature</b>	
Vignette	Sandra Cisneros, <i>House on Mango Street</i>		PS 3.0
Short Story	Martha Escutia, “Letter of Welcome”	Ray Bradbury, “There Will Come Soft Rains”	PS 3.2
Novel		Kaye Gibbons, <i>Ellen Foster</i>	
Epic Poetry	Homer, <i>The Odyssey</i>	Sophocles, <i>Antigone</i>	PS 1.3
Novel	Lewis Carroll, <i>Alice in Wonderland &amp; Through the Looking Glass</i>	Sue Monk Kidd, <i>The Secret Life of Bees</i>	PS 3.2
Novel	Phillip Pullman, <i>The Golden Compass</i>	Mark Hadden, <i>The Curious Incident of the Dog in the Night-Time</i>	PS 2.1
Novel	Harper Lee, <i>To Kill a Mockingbird</i>	Hermann Hesse, <i>Siddhartha</i>	PS 3.2
Novel	JRR Tolkien, <i>The Hobbit</i>	John Knowles, <i>A Separate Peace</i>	PS 3.2
Novel		Rodolfo Anaya, <i>Bless Me, Ultima</i>	PS 3.2
Novel	Jeanne Wakatsuki Houston, <i>Farewell to Manzanar</i>	Julia Alvarez, <i>In the Time of the Butterflies</i>	PS 3.2
Non-Fiction	James S. Ackerman and John Sweet, <i>The Bible In/As Literature</i>	Gabriel Garcia Marquez, <i>The Story of a Shipwrecked Sailor</i>	PS 3.2
	<b>9<sup>th</sup> and 10<sup>th</sup> Grade Core Writing Modes</b>		
	Autobiography and Biography		PS 2.2
	Business Letter		PS 2.5
	Interpretive Essay		PS 2.2

N

## Plagiarism

Casa Grande High School's policy on plagiarism is clear: plagiarism is a form of cheating and is unacceptable. According to the Casa Grande High School Handbook, you will receive a failing grade on plagiarized assignments. It is possible that you will be referred for discipline that may include suspension or expulsion.

According to the Modern Language Association (MLA), which dictates style and guidelines for writing, "Using someone else's ideas or phrasing and representing those ideas or phrasing as your own, whether on purpose or through carelessness, is a serious offense known as *plagiarism*."

The department recommends several ways to avoid plagiarism:

1. Write down sources when taking notes.
2. Do not look at the text when paraphrasing.
3. If using another's ideas, be sure to identify the source.
4. Do not cut and paste internet documents without including the source.

## Appendix A: Power Standards

At Casa Grande High School, we are proud of the diverse interests, strengths, and experiences we bring to our classes. Our curriculum, however, is unified through the California State Standards. These standards are far-reaching and comprehensive. The Petaluma Joint High School District has selected several of these standards on which to focus. The materials in this handbook are aligned with and built on what the district has termed Power Standards (PS).

### READING: 1.0 Word Analysis, Fluency, and Systematic Vocabulary Development

#### *Vocabulary and Concept Development*

**1.2** Distinguish between the denotative and connotative meanings of words and interpret the connotative power of words.

**1.3** Identify Greek, Roman, and Norse mythology and use the knowledge to understand the origin and meaning of new words (e.g., the word *narcissistic* is drawn from the myth of Narcissus and Echo).

### READING: 2.0 Reading and Comprehension

#### *Structural Features of Informational Materials*

**2.1** Analyze the structure and format of functional workplace documents, including the graphics and headers, and explain how authors use the features to achieve their purposes.

**2.3** Generate relevant questions about readings on issues that can be researched.

**2.4** Synthesize the content from several sources or works by a single author dealing with a single issue; paraphrase the ideas and connect them to other sources and related topics to demonstrate comprehension.

### READING: 3.0 Literary Response and Analysis

#### *Structural Features of Literature*

**3.2** Compare and contrast the presentation of a similar theme or topic across genres to explain how the selection of genre shapes the theme or topic.

**3.3** Analyze interactions between main and subordinate characters in a literary text (e.g., internal and external conflicts, motivations, relationships, influences) and explain the way those interactions affect the plot.

**3.4** Determine characters' traits by what the characters say about themselves in narration, dialogue, dramatic monologue, and soliloquy.

**3.9** Explain how voice, persona, and the choice of a narrator affect characterization and the tone, plot, and credibility of a text.

## **WRITING: 1.0 Writing Strategies**

### ***Organization and Focus***

**1.1** Establish a controlling impression or coherent thesis that conveys a clear and distinctive perspective on the subject and maintains a consistent tone and focus throughout the piece of writing.

### ***Research and Technology***

**1.4** Develop the main ideas within the body of the composition through supporting evidence (e.g., scenarios, commonly held beliefs, hypotheses, definitions).

### ***Evaluation and Revision***

**1.9** Revise writing to improve the logic and coherence of the organization and controlling perspective, the precision of word choice, and the tone by taking into consideration the audience, purpose, and formality of the context.

## **WRITING: 2.0 Writing Applications**

### **2.1 Write biographical or autobiographical narratives or short stories:**

- a. Relate a sequence of events and communicate the significance of the events to the audience.
- b. Locate scenes and incidents in specific places.
- c. Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.
- d. Pace the presentation of actions to accommodate changes in time and mood.
- e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.

### **2.2 Write responses to literature:**

- a. Demonstrate a comprehensive grasp of the significant ideas of literary works.
- b. Support important ideas and viewpoints through accurate and detailed references to the text or to other works.
- c. Demonstrate awareness of the author's use of stylistic devices and an appreciation of the effects created.
- d. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.

### **2.5 Write business letters:**

- a. Provide clear and purposeful information and address the intended audience appropriately.
- b. Use appropriate vocabulary, tone, and style to take into account the nature of the relationship with, and the knowledge and interests of, the recipients.
- c. Highlight central ideas or images.
- d. Follow a conventional style with page formats, fonts, and spacing that contribute to the documents' readability and impact.

<b>WRITTEN &amp; ORAL LANGUAGE CONVENTIONS 1.0 Written and Oral Language Conventions</b>
--

***Grammar and Mechanics of Writing***

- 1.2 Understand sentence construction (e.g., parallel structure, subordination, proper placement of modifiers) and proper English usage (e.g., consistency of verb tenses).

***Manuscript Form***

- 1.3 Produce legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization.

<b>LISTENING AND SPEAKING: 1.0 Listening and Speaking Strategies</b>
--

***Comprehension***

- 1.1 Formulate judgments about the ideas under discussion and support those judgments with convincing evidence.
- 1.4 Choose appropriate techniques for developing the introduction and conclusion (e.g., by using literary quotations, anecdotes, references to authoritative sources).
- 1.5 Present and advance a clear thesis statement and choose appropriate types of proof (e.g., statistics, testimony, specific instances) that meet standard tests for evidence, including credibility, validity, and relevance.

<b>LISTENING AND SPEAKING: 2.0 Speaking Application (Genres and Their Characteristics)</b>
--

**2.1 Deliver narrative presentations:**

- a. Narrate a sequence of events and communicate their significance to the audience.
- b. Locate scenes and incidents in specific places.
- c. Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of characters.
- d. Pace the presentation of actions to accommodate time or mood changes.

**2.4 Deliver oral responses to literature:**

- a. Advance a judgment demonstrating a comprehensive grasp of the significant ideas of works or passages (e.g., make and support warranted assertions about the text).
- b. Support important ideas and viewpoints through accurate and detailed references to the text or to other works.
- c. Demonstrate awareness of the author's use of stylistic devices and an appreciation of the effects created.
- d. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.

## Appendix B: Scoring Guide for the Essay

### A Papers

Student work at this level is excellent; it effectively addresses the assigned topic. The work

- is well organized, developing ideas with excellent commentary and well-chosen concrete detail;
- has an effective, fluent style marked by a variety of sentence patterns and powerful vocabulary;
- is generally free from errors in grammar, usage, and the conventions of written English, including spelling, capitalization, and punctuation.

### B Papers

Student work at this level demonstrates substantial evidence of achievement; it presents relevant responses to the topic. The work

- is well organized, developing ideas with appropriate concrete detail and commentary;
- displays effective vocabulary and some sentence variety;
- has some errors in grammar, usage, and the conventions of written English, including spelling, capitalization, and punctuation, but these errors do not significantly interfere with meaning.

### C Papers

Student work at this level is adequate, but has clear limitations. The work

- lacks clear structure, focus, or elaboration, or develops ideas with limited concrete detail, or superficial commentary;
- displays little sentence variety, lack of sentence control, and limited or inappropriate vocabulary;
- has errors in grammar, usage, and the conventions of written English, including spelling, capitalization, and punctuation, that partially obscure meaning.

### D Papers

Student work at this level is limited. The work

- is unorganized and illogical; development is weak;
- displays inadequate control of sentence and paragraph structure and has weak vocabulary;
- displays many repeated errors in grammar, usage, and the conventions of written English, including spelling, capitalization, and punctuation, that obscure meaning.

### F Papers

Student work at this level demonstrates little or no evidence of achievement. The work

- displays little relevance to the topic;
- is unfocused, illogical, incoherent, or disorganized;
- has serious and pervasive errors in word choice, sentence structure, grammar, usage, and the conventions of written English, including spelling, capitalization, and punctuation.

