Elizabeth City State University

English Program

Style Guide

Last updated: 20 April 2021 by K. Shimabukuro

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Introduction

This style guide is intended to be a resource for you in your English classes. Think of it as a reference book for commonly used items such as MLA formatting, literary elements, proofreading, and grammar. You will encounter style guides in many of your classes, particularly in college, and often your teachers and professors will have even more specific guidelines or style guides about how they want things done in their class. While this style guide is a resource you should always comply with the format or styling that your professor asks for. Think of them as a "How To Do Well" in that class reference.

Tips for doing well in class

While each class is different, even within the same department, there are some general tips for doing well in class:

- During the first week of class you should read the syllabus in its entirety. Most professors view their syllabus as a contract between you and them and consider you responsible for the information in it. If you have questions once you've read it, ask.
- If your class has an online component you should make sure you can log in, are enrolled in the class, and take some time to look around so that you can find everything. Again, once you've done this if you're confused or need help, ask. In general technical questions like log in or access issues go through the LMS (learning management system's IT) and course content questions should go to your professor.
- Make sure you have all the materials you need for class like books, print outs, software access. Most professors start class the first day so a delay in materials can make you behind on the first day.
- Everyone learns and organizes material in a different way. If you're new or returning to school you may not have found what works for you yet. What's important is that you find the way that you work best. Some things you might find helpful:
    - Color code your notebooks so you can easily see which class you need
    - Highlighters and Post-Its are your friend. The next sections deal with how to use these to actively read and annotate and participate in class
    - Some professors have rules against technology so if you usually rely on electronic copies of texts make sure you check with them.
- Come to class prepared, every day. This doesn't just mean showing up, it also means having done the work to participate in class. It means showing up ready to do the work of class. So in an English class it means that you did the reading, and prepared notes about things you wanted to talk about, including questions. It also means having any work due ready.

Active Reading and Annotating

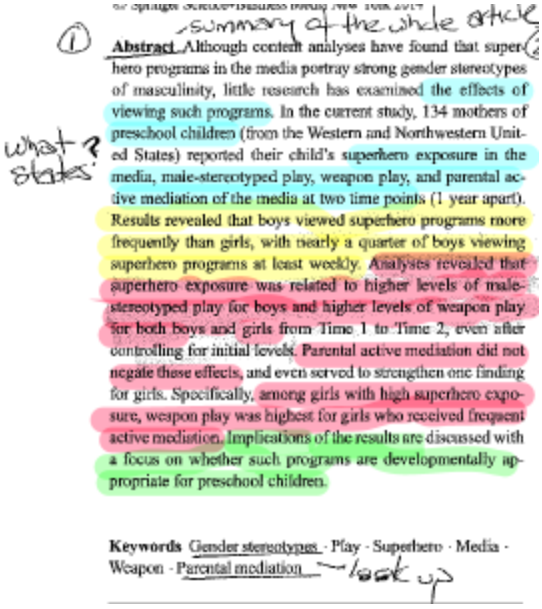
Many classes require a lot of reading on topics and written in styles that are not familiar to you or that you may not be comfortable with. There is good news though- reading and understanding texts is a skill and because of this it gets better with practice. Below are some tips for improving.

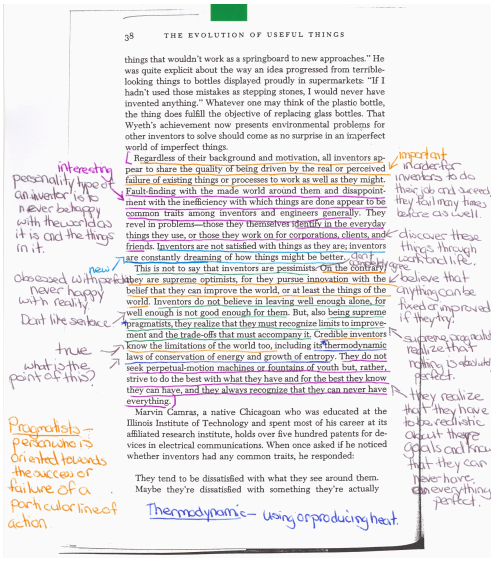
Active reading is one way to stay focused when reading. This just means that rather than sit and read and get through you interact with the text as you read. The easiest way to actively read is to annotate as you read.

Some general tips for annotating:

- Highlight what you think is important
- Circle words that you need to look up or see repeated/think are significant
- Jot notes, make comments, ask questions in the margins
- If you're reading a book, consider taking "mini" notes on a Post-It and place at the end of the chapter

Examples of annotations:





- Why do we annotate?
  - To interact with a text
  - To layer the text
- How do we annotate?
  - Underline, highlight what we think is important
  - Ask questions
  - Make comments
  - Make connections
- What comes after annotating?
  - Organizing
  - Grouping
  - Forms, patterns, emerge

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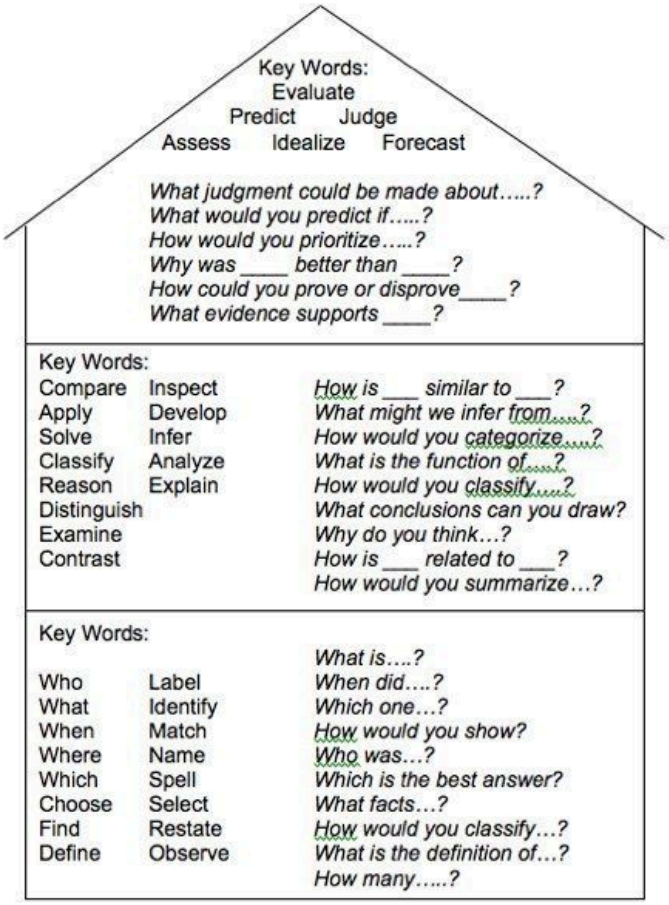
- Analysis

Costa's Level of Questions

Learning to ask good questions is hard, but it is one of the best ways to show you understand texts and they're a great way to guide analysis. Below are some words that help you form different levels of questions as well as some sentence starters.

<table>
<tr>
<td>Level 3:
These questions further your analysis, your perspective on a text</td>
<td rowspan="3"> 
</td>
</tr>
<tr>
<td>Level 2:
These questions start with basic analysis, comparing, making wider connections</td>
</tr>
<tr>
<td>Level 1:
These questions deal with basic information, comprehension</td>
</tr>
</table>

Moving from Annotations to Analysis

- Go through your annotations, of a story, poem, book
- In your notebook, write down big themes, ideas, patterns, styles you notice
  - Under these write down words, phrases, examples that SHOW this
  - Be sure to write down page numbers so you can reference in class
- Now that you've identified these things, what do you have to say about them?
  - What do you think things say? Mean? Why are they important?
- Can you make connections to other things you've read?
  - What do these connections add to your understanding?

Using Your Notes in Class

- These annotations, organized notes, should then be what forms the basis of class discussion
  - What do you want to talk about?
- During class discussions you'll want to use these as guides

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- BUT you also want to write down, add to, these things based on what gets said in class
- You then have these notes to go back to for larger assignments, reference

Participating in class discussions

Start with "marking the text." This, like annotating, is the prep work. Before class, review your annotations. Look for lines/quotes, big ideas, patterns. Write these down in your notebooks with page numbers so you can find. These are the things you want to discuss in class.

Once you're in class sometimes it's easy to start summarizing rather than interacting or analyzing, or to speak in generalities. Instead stay grounded in the text: "On page X when they say Y…" This helps you stay in analysis and if you start your discussion with this, everyone is one the same page.

If your discussion focuses on literary analysis consider using a worksheet like this one to help guide you.

Types of writing

The different types of writing are called genres. There are broad genres like fiction, non-fiction, drama, poetry, but there are also sub-sets of genre like western, regional, horror, fantasy, for fiction and epic, sonnets, nature for poetry.

Each genre has specific elements that are common to it. For example, in the genre of horror you expect to see mood, atmosphere, foreshadowing, and setting. When you write in certain genres the first thing that it will be graded by is: does it do what is asked? Does it look like a piece of non-fiction or poetry or short story? This is where mentor or model texts can help. If you read a piece of writing like the genre you're expected to write, what does it look like and what can you mimic or what must you include?

Every piece of writing, whether it's an essay or analysis paper or a creative piece, you need to consider the rhetorical situation when you write. The rhetorical situation is the circumstances you're writing for, or the occasion for the writing. Your rhetorical situation should suggest the tone, audience, and purpose of the piece and the more specific you can be, the better.

Examples of rhetorical situations:

- You're a travel writing for National Geographic Magazine and you've been assigned a piece on international resorts that are off the grid.
- Your history professor has asked you to write a presentation arguing for the addition of a public history unit in local high schools.
- Your marketing professor has asked you to create promotional materials for a product your classmates created.

In each case, there is a specific purpose, something you're expected to accomplish. Your writing is how you then do that. In order to do it successfully you have to consider who you're trying to reach (age, race, education, gender, demographics, etc.) and how specifically you do that (word choice/diction, images, format, layout, tone (emotion you write the piece with), and register (formal, informal, etc.)

For every piece you write you should be able to identify the rhetorical situation.

Practical Writing

In addition to the essay or paper writing that you will do in a class there is still a fair amount of practical writing you will do in a class.

Your professor may expect you to post to discussion boards or follow a specific format when emailing. In general these written interactions should be:

- Professional
- Clear
- Written in a formal tone

Some tips for writing email:

- Make sure the subject line provides a clue as to what you're writing about. Professors get 100s of emails a day sometimes and this enables them to prioritize and order their answers.
    - Question about deadline
    - Can't access reading
    - Help on paper
- Always use your professor's title.
    - Some of your professors may be Mr., Mrs. or Ms. In general Miss or Miss plus their first name is not appropriate unless they've specifically told you this.
    - The majority of your professors are Doctors. This means that in addition to earning an undergraduate degree, they went onto earn a Master's degree in their field, and then went on to earn their PhD, becoming experts in their field. Women and women of color tend to have their titles stripped from them, so please make sure you use titles correctly.
        - It's considered pretty insulting to refer to your professor who is a doctor as "Mr." or Mrs."
    - Most professors will tell you what it is appropriate to call them in the first day of class.
- Professors have varying expectations for email.
    - Some expect very formal emails, always with a salutation such as "Good morning/afternoon/evening Dr…"
    - Others may expect this in the first email but if you're going back and forth you can drop this.
    - Always err on the side of formal
    - In general you do not want to misspell your professor's name (copy and paste it if you need to), include emojis, or slang.
- When you write the body of the email, you want to be concise (say what you need as clearly as possible in as few words as possible) but provide enough detail so you don't end up trading 50 emails back and forth.
    - So not this: I don't get the assignment
    - Do this instead: I read the instructions for the presentation next week and I'm not sure who the audience is, so I'm not sure how to write it. Can you help?
- Be aware of your genre. Email is good for quick communication, with easy answers. If you need to go

through the feedback on your paper line by line it's better to go to office hours. If you find that you're trading emails back and forth and getting frustrated, understand that things often "read" differently in email, so you want to always be aware of this, and if you've reached an impasse, make an appointment to go see your professor

Google Docs

Most professors have heard horror stories about students who wrote their 10, 20, 30 page paper or presentation or project, did not back it up, and then their computer crashes or they lose the thumb drive and everything is lost. Luckily with Google Docs and Microsoft One Drive you have options.

Google Docs are a great alternative or supplement to using Microsoft Office. It is free, all you need to do is have or set up a gmail address, and it has the equivalent of Word, PowerPoint, and Excel. You can draft in it, then later if you like download it as a PDF or Word or Open Office document. One of the best things about Google Docs (other than it being free) is that it auto saves. So you can work on it in your room at home, then open it on campus, and all the changes are there. No more worrying about drives. If the power goes out halfway through your paper, it's autosaved. If you close the tab there is no need to panic, it autosaves.

It's also nice for peer editing and sharing with your professor because as long as the document is shared with them, they can read it and leave comments. If you have comments or questions about specific parts, you can put a comment in, and they can answer you. It's a great way to receive feedback.

Professors may have different expectations, and ask for you to download final drafts as a Word document. Always pay attention to this.
Also, please be aware that professors generally cannot make comments or provide feedback on PDFs, so you don't want to submit that file extension.

If you use MLA or Chicago or APA format all the time, consider creating a document that you format in that style (font, size, line spacing, margins, etc.) and save it as "MLA Template" or whatever the style is. Then, whenever you have a paper to write just open up the template, save as whatever the name of the new assignment is, and start writing! That way you never need to worry about formatting issues.

The Writing Process

Everyone has a different way that they work. In General Education courses, a lot of the material is introducing you to different ways of writing, and laying the foundation for good writing. Some people need or want to go through this entire process, other people skip steps. Do whatever works for you, but keep in mind that no first draft is ever going to be your best work, so make sure you set aside time to revise.

Adapted from The Bromfield School Writing Guide (2006)

Prewriting	● Think about your essay. Use graphic organizers such as semantic webs, concept maps, or templates
What do YOU have to say?	● Move your topic to a specific subject, then develop your thesis statement ● Verify that your argument satisfies the assignment ● Make sure you're arguing a point or analyzing something. Few college papers are satisfied just by summarizing other people's arguments. In general you need to say something unique, interesting about the topic and sources.
Organize	● Research your thesis to find information to support your argument. ● Carefully arrange your ideas, materials, and notes ● Keep track of sources and citations. It's awful to go and write your first draft and realize you don't realize where a quote or comment came from and have to go searching for a source again ● Make an outline
Draft	● Organize your ideas and draft your essay. Each part should build on the previous and there should be a clear, purposeful, structure for your paper. You should be able to explain WHY you structured it the way you did ● Review the assignment requirements. Most assignments are graded first on "does it do what was asked?" You can write a great essay that provides the history of a national park, but if your assignment was to analyze a political event then it does not matter how excellent the work is, you did not do what was asked
Revising	● Consider color coding your essay. It's a great way to make sure you have all the parts you're supposed to ○ Yellow for thesis/topic sentence ○ Green for textual evidence (quotes, summaries) ● Pink for citations ○ Blue for explanations of HOW that evidence shows your thesis ● It's a good tip to print your paper and edit with your pen in hand. First, read it out loud to see how it sounds. Even if you do not know the specific grammar rules you generally know what sounds right and what doesn't. As you encounter something that sounds wrong write the corrections as you go ● You want to look at content and grammar and mechanics errors. So make sure your argument is clear. Make sure you've supported your statements. Make sure what you're saying makes sense ● Some professors insist formal writing does not use "I" or contractions. but not all. Be sure you know before revising. A quick tip for fixing contractions is to Control + F for ' and/or replace all. A tip for replacing "I" is just to cross it out. ○ For example, if you originally wrote "I believe that Hamlet's self-absorption is the real tragedy of the play." You can just cross out the personal bit and it's still a decent thesis: "~~I believe that~~ Hamlet's

	self-absorption is the real tragedy of the play." ● If you're not sure what types of things to look for consider using a writing or proofreading checklist that will help you ● Once you've gotten it as good as you can without help, this is a good place to see a writing tutor, peer edit in class, or go see your professor. ● You may have to revise more than once. Make sure you schedule time for this. First draft writing is very obvious to professors. ● Other things to consider when revising: repeated words, word choice, eliminating slang or casual language, cutting for length, reworking sentences so they are clearer, engaging more with sources
Last looks	● Review the assignment requirements one more time, make sure you haven't forgotten anything ● Make sure your formatting within the piece is correct, including the Works Cited ● Do one last check for spelling and grammar errors. DO NOT submit a document with squiggly lines in it that show errors! ● Make sure you submit it correctly (don't email it if professor asked for a hard copy, if there are specific instructions on Blackboard, be sure to follow those). If you're not sure, ask!
Afterwards	● Most professors spend a lot of time providing feedback. Make sure you're not just flipping to the grade and ignoring the feedback ● Everyone can feel emotional about feedback. Make sure that you set some time aside so that you can honestly learn from the feedback ● There are some tips later in this guide on how to use feedback ● Be sure you DO use it. You don't want to replicate the same errors all semester!

How to Format Your Essay

There are two approaches to formatting your essay. The first is to set a template that you just file and make a copy every time you have to write a new piece. The second is to write the entire piece then format at the end. Either is fine.

However, each requires the ability to navigate what is called the WYSIWYG (What You See Is What You Get) toolbar.

This determines the basic formatting of your writing. Moving across the bar:

- Most writing should be “normal text” not headings.
- Standard font should be TImes New Roman 12.
- Don’t bold or italicize your paper titles. Online italicize titles of works.
- Your font should be black, no highlighting.
- The chainlink hyperlinks web pages, you may use it in your Works Cited, in general formal writing does not use it. Multimodal writing does.
- Your writing should be left justified
    - Your paper should be double spaced without the space before or after a paragraph
    - It’s the button that looks like 3 lines with up and down arrows on the left
- You should not number or bullet your Works Cited or text within your paper
- IF you copy and paste a quote from another source, as long as you cite it, that’s fine. BUT often the formatting is off- it has a weird font, or highlights white. The last button at the end, the one that looks like a T with a slash through it, undoes this formatting.
- Your paper should have 1” margins
    - File → Page set up
- If you print make sure you only print on one side of the page and that you staple, don’t paper or binder clip pagers
- Each page should have a header
    - Insert → page number, upper right, then before the number type your last name, do not erase the page number. This makes sure it counts the pages for you.
    - double check your formatting style for this
- Go to the last page of writing, insert → page break, then type bibliography/works cited
    - this ensures your citations are always on the last page of your work.

CITATIONS

There are three main types of citation styles:

MLA: Modern Language Association	Chicago	APA: American Psychological Association

SUMMARIZING VERSUS QUOTING:

When you use sources they generally fall into two categories. You either summarize what the source says or you directly quote what the source says. Both types of use need to be cited.

Example:

The fiercest federal lawman you never knew — and he was African American

Bass Reeves is finally getting his due in popular culture.

By Sydney Trent
Dec. 14, 2019 at 8:00 a.m. EST

Excerpt:

Reeves, a tall, burly man with a boisterous manner who reportedly handled a .44 Winchester rifle so ably he could kill a man from a quarter-mile away, brought scores of outlaws to justice, many of them white. In a turning of the tables nearly unheard of after Reconstruction, Reeves even hunted and arrested white men for lynchings and other racial hate crimes, according to Art T. Burton, 70, a retired university administrator and history professor who wrote the 2006 Reeves biography "Black Gun, Silver Star."
Burton himself is of Western stock, from a family of black Oklahoma cowboys. "You didn't see black cowboys in movies and television," he said. "At first I just thought my relatives were strange." When he was 11, Burton recalls, an uncle mentioned that there were a lot of black gunslingers in the West, and he became, like the fictional Will Reeves, captivated by that prospect.

If you were going to use this newspaper article, you might write something like this:

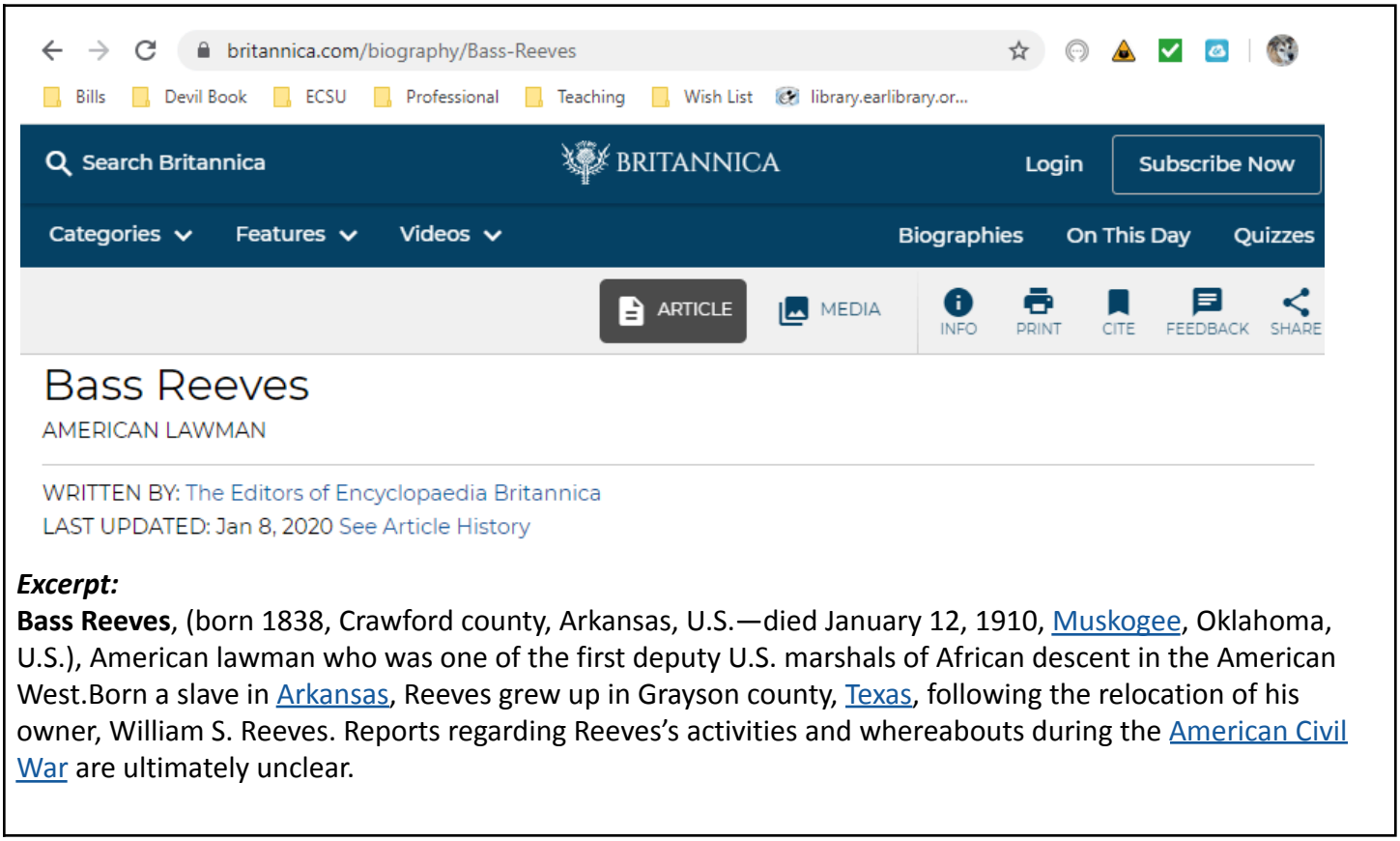
> While Bass Reeves is often described as unique, the truth is he is only one of many Black cowboys and lawmen that operated in the Old West. Reeves started his life enslaved, but ran away during the Civil War to what becomes Oklahoma (Trent). He worked as a cowboy, eventually becoming a law officer, "even hunted and arrested white men for lynchings and other racial hate crimes" (Trent).

This includes both summarizing (the first use) and direct quotes (second citation). With citations you always

start with the first piece of citation information. For example, if the full citation was as listed below you cite the author because that's the first piece of information.

Trent, Sydney. "The fiercest federal lawman you never knew--- and he was African American." *Washington Post.* 14 Dec. 2019. Accessed 12 April 2020.

If instead the source was this you'd cite the name of the page, "Bass Reeves American Lawman" because there is no author and that would be the next piece of information in the citation.



Excerpt:
Bass Reeves, (born 1838, Crawford county, Arkansas, U.S.—died January 12, 1910, Muskogee, Oklahoma, U.S.), American lawman who was one of the first deputy U.S. marshals of African descent in the American West.Born a slave in Arkansas, Reeves grew up in Grayson county, Texas, following the relocation of his owner, William S. Reeves. Reports regarding Reeves's activities and whereabouts during the American Civil War are ultimately unclear.

Why Citations matter:
When you cite primary and secondary texts you want to make sure that you choose the most accurate and up to date scholarship. You also want to make sure that you choose the best scholars for your work and that you represent the best voices for your topic.

Sara Ahmed (2013) describes citation practices as a "rather successful reproductive technology, a way of reproducing the world around certain bodies." Citation "structures" form disciplines, Ahmed tells us. "The reproduction of a discipline can be the reproduction of these techniques of selection, ways of making certain bodies and thematics core to the discipline, and others not even part."

Indeed, our practices of citation make and remake our fields, making some forms of knowledge peripheral. We often cite those who are more famous, even if their contributions appropriate subaltern ways of knowing. We

also often cite those who frame problems in ways that speak against us. Over time, our citation practices become repetitive; we cite the same people we cited as newcomers to a conversation. Our practices persist without consideration of the politics of linking projects to the same tired reference lists.

Adapted from http://www.criticalethnicstudiesjournal.org/citation-practices

Referencing is political

- Citations are academic currency: it has value, it ascribes value
- Referencing is about accountability: it lets others go and check on your work
- Referencing is about payment: it acknowledges what you owe, to whom
- Citation is about gatekeeping: it recognises some kinds of texts & ideas as more valuable than others
- "I also want to acknowledge my debts through citation. Citation is feminist memory. It is how we leave a trail of where we have been and who helped us along the way." – Sara Ahmed
- It's not just *how* you cite, it's *who* you cite. Which thinkers do you value? What kinds of authority do you recognise?

General Tips:

- In general you always want to use the above resources because they have the most up to date information.
- You DO NOT want to use online citation makers because they are often out of date and you'll end up with wrong citations.
- Learning how to create Works Cited pages is really just about learning how to put things in order and follow a template. So don't worry about memorizing what order of what goes where, just make sure you reference the pages above and learn how to plug information in the order they provide.
- Remember that within each style there are variations, so always check with your professor.
    - For example: Chicago can be endnotes or footnotes or parenthetical with author last name and year and page
- Each style generally follows the above formatting but differs in the citation methods
    - So the internal citations look different

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    - The bibliography/works cited last page looks different
- In general you will not have a title page or appendices, but again, check with your professor

Organizing Your Writing

Many students have been taught that essays have 5 paragraphs or that research papers are 8-10 pages. A lot of times numbers like this are arbitrary. If you're writing an essay or an analysis paper or research paper you need to consider the rhetorical situation- what is the purpose of your writing? What do you need to accomplish? Then you need to think about how you do that.

It helps to first identify if your writing is narrative, informative, argumentative, or analytical.

As with many of the things we've discussed, your professor may have specific expectations or requirements, so keep in mind that these are just general suggestions.

Introduction:

- The reader should be able to know what your paper is about by the time they finish your introduction
- Your thesis should be the first sentence, so that readers know what the paper is about and what the context is to read the rest of the introduction and the paper as a whole
- Think of your introduction as the outline or roadmap to the rest of your paper
    - Should mention all the subtopics, arguments, items you'll discuss
    - Be concise but not too specific
- You want to focus on what you have to say so no quotes or citations

Body Paragraphs:

- Your first sentence, your topic sentence, should tell the reader what the paragraph is about AND what you have to say about it
    - So not this: Hamlet is a struggling young man.
    - More this: Hamlet's internal struggles guide his actions throughout the play and are the source of conflict and tragedy.
- The rest of your body paragraph should be like a sandwich:
    - Provide textual evidence that backs up or shows what you're arguing
    - Be sure to cite it if it's a quote or summary (Author last name page number). Punctuation goes on the outside of the citation.
        - Make sure you use the quotes and evidence that you include. Don't just put quotes and then not do anything with them, this is called "orphaning" quotes. You always want to make sure you're USING quotes
        - You also want to make sure that you are parenthetically citing so that the textual evidence supports what you're saying. If you journalistically cite ("Smith argues that…") it puts the emphasis on what THEY have to say instead of what YOU'RE writing about.
    - Next, explain HOW that piece of evidence shows what you're arguing or analyzing.
    - Then repeat the process.
    - End your paragraph with a sentence that connects THIS paragraph with the NEXT paragraph.
- You want to make sure that the order of your body paragraphs makes sense. You want the subtopics to flow from one topic to the next. You want there to be a logical order and flow. You may write your paragraphs and then in revision realize you have to reorder some things, and that may mean revising

some transition/concluding sentences.

- Looking at the page is a good way to visually see if your argument or analysis has become unwieldy. If your paragraph goes the whole page or longer you probably want to read over it and break it up.
- You need as many body paragraphs as you need in order to make your argument, do your analysis, accomplish your purpose.

Conclusion:

- Just like your introduction is a roadmap or outline, you should think of your conclusion as taking a step back.
- Your entire paper has walked your reader step by step through your thought process, building your argument. This is “micro” work. Now that you’ve done all this close up, detailed work, you want to be able to step back and see what the take-aways are.
    - These could be next steps, or opportunities for further research.
    - They could be what larger lessons can be learned.
    - They can make connections to other works, fields, research.
- You want to cover all of your topics but NOT repeat the same things.

Revising versus Copyediting

Sometimes these terms are used interchangeably but they represent two very different approaches. The best description I ever heard was that revising was all about uncovering what you really meant to say in your writing. When you revise you cut out sentences that don't support what you're arguing or analyzing. You make your actual analysis more clear and concise. Your writing becomes leaner, with no filler.

Good writing requires multiple drafts. No first draft is ace work. A lot of the guide so far has focused on getting your writing to the best it can be without help. Each pass of revisions helps you uncover what your writing says. In many cases revision requires some time away from the work so you can differentiate between what you meant to say versus what the words on the page say.

Often revisions are not about word choice tinkering but large-scale issues with the argument/analysis and how it is constructed.

Some questions to ask about revision:

- Does this say what you want it to say?
- Will a reader understand what you're saying?
- Is this the best form of the argument?
- Is every piece necessary?
    - Every writer has lines or sections of their writing that they love, that sounds great, or are cool. But often they do not contribute to the larger argument and are cut during revision. The phrase writers use for this is "kill your darlings."
- Is the paper focused? Is it appropriate to the assignment? Is the topic too big or too narrow? Do you stay on track through the entire paper?
- Does your thesis make a sophisticated, unique point? Does it generalize or take a specific position?
- Does your introduction clearly state what you intend to do?
- Does your paper follow through on what your introduction promises?
- Do you support your claims with evidence?
- Does your paper follow a pattern that makes sense?
- Is the writing, word choice, jargon, level of descriptive detail, appropriate for your reader?

Adapted from The Writing Center- University of North Carolina at Chapel Hill

Sample Revision

Sometimes it's hard to know what revision should look like. So here are some examples to walk you through an actual revision.

Let's say the prompt was to watch a video then explain what made it a good speech.

Let's say this was the response to the above prompt.

This speech has the president talking to a bunch of troops and telling them why what they're doing is important. Everyone likes the speech and cheers at the end. I like it because it's a good movie and a cool scene.

First, this reads more as summary than an analysis of what makes it a good speech.
Second, it speaks in generalities versus specifics.

A revision might look like this:

In *Independence Day* (1996) President Whitmore, played by Bill Pullman, gives an inspiring speech to the group of ragtag troops before they go out to face the invading alien force. One of the reasons why the speech works so well is because President Whitmore clearly feels strongly about what he is saying, and he appeals to the emotions of his audience. He uses pathos when tells them we should all reconsider the term "mankind" asking them to see beyond previous meanings and instead to see it as what unites us. He also has a call to action when he makes it clear to them all that "we are fighting for our freedom." This call is also clearly emotional, and he explains what is at stake, that they are "fighting for our right to live, to exist." The importance of their mission is also tied to the importance of the day, with his repetition of "the Fourth of July" and his argument that this day will have new meaning as it will stand for everyone's independence from now on. He also uses repetition when he uses "We will not…" as a way to convey to the audience that they will not give up, that they will fight until they accomplish their goal, until they win. While President Whitmore's emotional delivery is part of what makes this a good speech, the topic, the stakes, and how he builds his argument is also what contributes to this.

This revision has a good, clear topic sentence, identifying the piece and taking a stance.
The body of the paragraph then goes on to list specific elements that make the speech good (pathos, delivery, repetition, etc.) AND provides specific examples from the speech of these elements AND explains HOW those examples prove it is a good example.

Copyediting Checklist

In addition to presenting your argument, analysis, work, your writing is expected to conform to certain grammar and mechanic expectations. Professor expectations differ, some only deduct for grammar or mechanics errors if they interfere with comprehension, others will consider the writing as a whole not acceptable.

This type of proofreading should really only be done once the ideas and content are set. While it's tempting to depend on spell and grammar check for a lot of these they do not catch everything, so it's always best to print out or read over your entire draft yourself and make the changes. So this checklist should be one of your last looks before submitting:

- Each sentence begins with a capital letter.
- Each sentence ends with a period, question mark, or exclamation point.
- Each sentence is complete, with a subject and predicate, and expresses a complete thought.
- Each singular verb is used with a singular subject, and each plural verb is used with a plural subject
- Singular pronouns are used to refer to singular nouns, and plural pronouns are used to refer to plural nouns.
- Verb tense is consistent throughout.
- Frequently confused verbs such as *lie/lay, sit/set,* and *rise/raise* are used correctly.
- Frequently confused words such as *all ready/already, farther/further,* and *fewer/less* are used correctly.
- No words have been accidentally left out.
- No words have accidentally been written twice.
- You've chosen the best word in each case, words do not repeat.
- Each word is spelled correctly.
- All proper nouns and proper adjectives are capitalized.
- Word endings such as "s," "ing," and "ed" are included where they should be.
- Apostrophes are used correctly on contractions and possessive nouns.
- Quotation marks are used correctly and cited.
- Each paragraph is indented.

Plagiarism

Plagiarism is usually talked about in very scary terms- it has severe consequences and can result in failing grades on assignments, possibly in a class, in addition to disciplinary action. Plagiarism is serious, but it's also easy to avoid.

Some scholars argue that when students had to go to a physical library, look up the physical card catalog, and hold an actual book, that it was easier to connect the ideas in that book to a person, seeing it as belonging to them, their intellectual property. These days, file sharing and collaborative work is more common, as is accessing texts in electronic formats that often divorce the scholar/author from their work. It is always

important to credit people's work.

Plagiarism usually occurs because of two reasons:

- You don't know how to quote, summarize, or cite a text so you don't
- You did not budget enough time to do the work and in a rush you copy someone else's work

The Most Common Forms of Plagiarism:

- Copying and pasting from a text, webpage, article
    - If you're using long quotes or don't want to type it all it's okay to copy and paste, just make sure you put it in quotes and cite it.
- You might copy and paste it and chance some words but the majority of the text is not your ideas.
    - Always make sure that it is clear if you're direct quoting OR summarizing. If you're summarizing make sure you don't just change a couple of words.
- You do not copy and paste but you're used or claimed someone else's ideas as your own.
    - This includes paying someone to write your paper or work.
    - It also means using parts or the whole essay you find online.
- While plagiarism is usually used to refer to essays and papers it also applies to:
    - lectures
    - presentations
    - articles
    - interviews
    - webpages
    - videos
    - audio
- Professors may also have different ideas about group or collaborative work, so in these cases where maybe what defines plagiarism is not as clear, always be sure to ask.
- The easiest way to avoid plagiarism is to always make sure you cite your sources, use a mix of quotes and summaries, write in a way that emphasizes what YOU have to say, and make sure you budget plenty of time to work, including revise your work.

Feedback

Professors generally spend a lot of time reading through papers and providing comments and feedback on student work. Generally, the purpose of feedback and line notes is to point out areas of improvement. Professors may give two types of feedback: line edits or marginal comments that address specific errors or points within a paper and then more holistic comments at the end of the paper that comment on the overall paper's strengths and weaknesses. There are a lot of different types of feedback. Some professors may mark up the entire paper, providing notes on grammar and mechanics while others may just comment on the content of the course and expect you to fix or correct the basic writing on your own.

It is vital that you take time to read the feedback you receive, make sure you know how to fix the comments, and apply those fixes to your next writing. Professors often expect errors mentioned in paper #1 not to appear in paper #2 and may grade you more harshly if they do. If you do not understand a comment or mark, or how to fix it, this is an excellent chance to go see your professor during office hours and sit down and go over it.

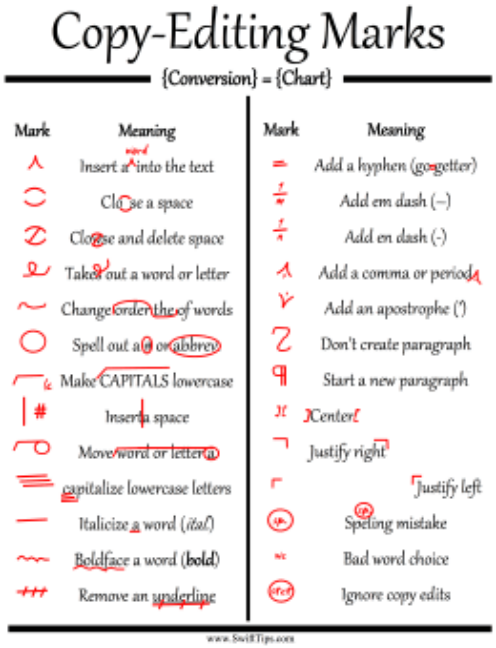
What's that mark mean? Reading your professor's notes

When you get a paper back or peer edit a paper there are certain accepted marks which are common to see on the paper. Proofreading or copy-editing tend to focus on mechanics not necessarily grammar or the content.

Proofreading Marks Cheat Sheet

Mark	Meaning	Example
	Add	We went the mall.
	Capitalize	jim went shopping.
	Close The Gap	sledge hammer
	Remove It	Leaving the mall.
	Lowercase	Jim can't Sleep.
	New Paragraph	Jim enjoys shopping at the mall with his friends on the weekend.
	Transpose	Jim find can't his shoes.
	Insert Apostrophe or Single Quotation	That's Jims baseball bat.
	Insert Colon or Period	Jim can't fall asleep
SP	Check Spelling	Jim has fallen aleep

WritersRelief.com



In addition to the commonly used marks above your professor may also make other marginal comments. The chart below does not cover everything, but is a place to start. As always, when in doubt, ask! Over the years each professor tends to develop their own shorthand, and sometimes we forget everyone doesn't know the code!

S/V or SVA	**Subject-verb agreement:** your subject and verb don't agree (so you have a singular subject and plural verb or vice-versa)	**?**	**Reader has questions:** this can cover a lot of things. It may question the statement, the facts, or indicate confusion. Generally the fix is to read it out loud and see if it's clear to the reader
AWK	**Awkward phrasing:** this can mean a lot of things, but the fix is generally to read the section out loud and see if it "sounds" right	**Formal Informal Register**	**Tone:** these refer to the emotion, or tone of the piece. Professional writing, or writing for academic classes generally should be formal, versus the informal tone or register you use with friends and family
--->	**Indent:** Different from the new paragraph symbol, this is often comment on formatting rather than		

	organization		

Other tips for reading and understanding comments so you can address them:

- Sometimes professors will heavily line edit or mark up the first few paragraphs or pages, but if they continue to see the same errors they may write a note telling you to read the above note and apply to all. Some may write “passim” which is just a fancy way of saying that.
- Some professors may line edit, or provide examples on how to fix while others will just identify the problem and expect you to fix.

-

Language and Style Guidelines

Singular They

The MLA advises writers to always follow the personal pronouns of individuals they write about.
They is also used "as a generic third-person singular pronoun to refer to a person whose gender is unknown or irrelevant to the context," as the seventh edition of the *Publication Manual of the American Psychological Association* attests (120). This use of singular *they*, until very recently discouraged in academic writing and other formal contexts, allows writers to omit gendered pronouns from a sentence.
https://style.mla.org/using-singular-they/

Gender Neutral Language

Often "men" is the default term people use. "Hey guys" is a common example of this, as is the use of "policemen" and "fireman."
"Gender neutral language has become standard practice in both journalistic and academic writing."
Some examples:

- man → humankind, humanity, individual, person
- freshman → first-year student
- man-made → artificial, synthetic
- mailman → mail carrier

Adapted from https://writingcenter.unc.edu/tips-and-tools/gender-inclusive-language/

Writing About Race, Ethnicity, Social Class, and Disability

- https://www.hamilton.edu/academics/centers/writing/writing-resources/language-of-difference-writing-about-race-ethnicity-social-class-and-disability
- Writing About Slavery
    - Language to Consider/Adopt
    - Language to Avoid
    - Principles to Consider
    - Practices to Adopt
    - Additional Readings
- Capitalize Black
- If you're referring to marginalized groups, BIPOC (Black, Indigenous, People of Color NOT, NEVER "colored people") is the preferred term
- BUT if you mean Black or Indigenous, or Japanese, or Thai, say that

Ableist Language

Ableist language is harmful. It often stigmatizes mental and physical health issues that people have no control over and it reflects a horrific history of how people with these conditions have been treated.

Say This	**Not That**
unreal	insane
unbelievable	crazy
jerk	psycho
awful	stupid
bad	dumb
moody	bipolar
ridiculous	retarded
eccentric	crippled
dismantled	mental

In disability studies the default is to place the emphasis on the person and not their condition. So a child with autism, a woman who uses a wheelchair.

You also want to avoid negative words such as “tragic,” “suffers from,” “vistim,” “prisoner,” etc.

Adapted from https://tcdd.texas.gov/resources/people-first-language/

There are exceptions. Some groups advocate for identity-first language as a way to destigmatize their condition such as artistic person. The best course of action when writing is to use the terminology that the group you’re writing about has stated a preference for.

Specificity of Language

- In general, if a person from a specific group tells you to use or not use a specific word or phrase, then listen to them.
- Do not refer to Indigenous groups as a homogeneous block

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- Do not refer to Indigenous groups as only existing in the past
- Specific tribe name > Indigenous > Native American > Indian > Savage

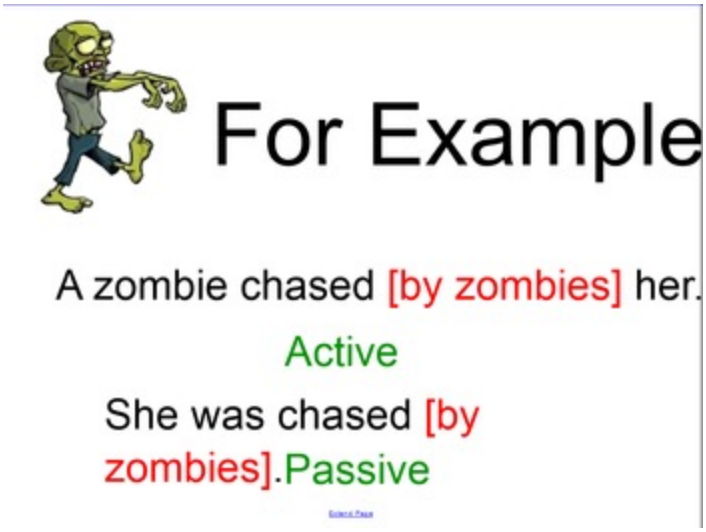
Passive Voice

Students often use passive voice because they're unsure or not confident in taking a stand. Maybe you couch your language, or are unsure of how to make an argument.

- Some people say that she was representative of…
- My first trip abroad will always be remembered by me.
- A new system of drug control laws was set up.
- The entrance exam was failed by over one-third of the applicants to the school.

Reporting and news often use passive voice to avoid assigning responsibility for an action.

- Car hit and killed…
- Suspect shot and arrested…
- 2 dead in local shooting



You always want to use strong verbs in your writing because it helps you present a strong argument or analysis. You want your writing to be clear, and concise.

Strong Words for Writing

argues	assesses	critiques	deduces
concludes	demonstrates	depicts	differentiates
establishes	evaluates	exhibits	reveals
shows	claims	posits	identifies
implies	proves	explains	illustrates

Other strong verbs

Commonly Confused Words/Phrases

Farther/Further

The quick and dirty tip is to use “farther” for physical distance and “further” for metaphorical, or figurative, distance. It's easy to remember because “farther” has the word “far” in it, and “far” obviously relates to physical distance.

Fewer/Lesser

According to usage rules, fewer is only to be used when discussing countable things, while less is used for singular mass nouns. For example, you can have fewer ingredients, dollars, people, or puppies, but less salt, money, honesty, or love. If you can count it, go for fewer. If you can’t, opt for less.

Transition Words and Phrases

Adapted from English Language Smart Words, smartwords.org

Transition words and phrases are vital devices for essays, papers or other literary compositions. They improve the connections and transitions between sentences and paragraphs. They thus give the text a logical organization and structure. All English transition words and phrases (sometimes also called 'conjunctive adverbs') do the same work as coordinating conjunctions: they connect two words, phrases or clauses together and thus the text is easier to read and the coherence is improved.

Agreement / Addition / Similarity		**Opposition / Limitation / Contradiction**	
The transition words like *also, in addition, and, likewise*, add information, reinforce ideas, and express agreement with preceding material.		Transition phrases like *but*, *rather* and *or*, express that there is evidence to the contrary or point out alternatives, and thus introduce a change the line of reasoning (contrast).	
additionally	in the first place	(and) still	in contrast
again	in the light of	(and) yet	in reality
also	in the same fashion	above all	in spite of
and	in the same way	after all	instead
as	like	albeit	nevertheless
as a matter of fact	likewise	although	nonetheless
as well as	moreover	although this may be true	of course ..., but
by the same token	not only ... but also	as much as	on the contrary
comparatively	not to mention	at the same time	on the other hand
correspondingly	of course	be that as it may	or
coupled with	similarly	besides	otherwise
equally	then	but	rather
equally important	to	conversely	then again
first, second, third	to say nothing of	despite	unlike
furthermore	together with	different from	whereas
identically	too	even so / though	while
in addition	uniquely	even though	in contrast
in like manner		however	in reality

Cause / Condition / Purpose		**Examples / Support / Emphasis**	
These transitional phrases present specific conditions or intentions.		These transitional devices (like *especially*) are used to introduce examples as support, to indicate importance or as an illustration so that an idea is cued to the reader.	
... then	on (the) condition (that)	especially	must be remembered
as	only / even if	another key point	namely

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as / so long as	owing to	as an illustration	notably
because of	provided that	by all means	on the negative side
for fear that	seeing / being that	certainly	on the positive side
for the purpose of	since	chiefly	particularly
given that	so as to	explicitly	point often overlooked
granted (that)	so that	expressly	significantly
if	to the end that	first thing to remember	specifically
in case	unless	for example	such as
in order to	when	for instance	surely
in the event that	whenever	for one thing	surprisingly
in the hope that	while	for this reason	that is to say
in view of	while	frequently	to be sure
inasmuch as	with this in mind	important to realize	to clarify
lest	with this intention	in detail	to demonstrate
		in fact	to emphasize
Effect / Consequence / Result		in general	to enumerate
Some of these transition words (*thus, then, accordingly, consequently, therefore, henceforth*) are time words that are used to show that ***after*** a particular time there was a consequence or an effect. Note that *for* and *because* are placed before the cause/reason. The other devices are placed before the consequences or effects.		in other words	to explain
		in particular	to point out
		in this case	to put it another way
		including	to put it differently
		indeed	to repeat
accordingly	henceforth	like	truly
as a result	in effect	markedly	with attention to
because the	in that case	most compelling evidence	with this in mind
consequently	then		
for	therefore	**Time / Chronology / Sequence**	
for this reason	thereupon	These transitional words (like *finally*) have the function of limiting, restricting, and defining time. They can be used either alone or as part of ***adverbial expressions***.	
forthwith	thus		
hence	under those circumstances		
		about	formerly
Conclusion / Summary / Restatement		after	forthwith
These transition words and phrases conclude, summarize and / or restate ideas, or indicate a final general statement. Also some words (like *therefore*) from the Effect / Consequence category can be used to summarize.		all of a sudden	from time to time
		as long as	further
		as soon as	hence
		at the present time	henceforth

after all	in a word	at the same time	immediately
all things considered	in brief	at this instant	in a moment
as can be seen	in conclusion	before	in due time
as has been noted	in fact	by the time	in the first place
as shown above	in short	during	in the meantime
for the most part	in summary	eventually	in time
generally speaking	in the final analysis	finally	instantly
given these points	in the long run	first, second	last

Time / Chronology / Sequence continued			
later	once	sooner or later	until
meanwhile	presently	straightaway	until now
next	prior to	suddenly	up to the present time
now	quickly	then	when
now that	shortly	til	whenever
occasionally	since	to begin with	without delay
Many transition words in the time category (*consequently; first, second, third; further; hence; henceforth; since; then, when; and whenever*) have other uses. Except for the numbers (*first, second, third*) and *further* they add a meaning of time in expressing conditions, qualifications, or reasons. The numbers are also used to add information or list examples. *Further* is also used to indicate added space as well as added time.			
Space / Location / Place			
These transition words are often used as part of ***adverbial expressions*** and have the function to restrict, limit or qualify space. Quite a few of these are also found in the Time category and can be used to describe spatial order or spatial reference.			
above	beneath	in the background	over
across	beside	in the center of	there
adjacent to	between	in the distance	to the left/right
alongside	beyond	in the foreground	under
amid	down	in the middle	up
among	from	near	where
around	further	nearby	wherever
before	here	next	
behind	here and there	on this side	
below	in front of	opposite to	

Usage Reference

<table>
<tr><td>Abbreviations</td><td colspan="2">Don’t abbreviate names or dates or units of measure
Katie left home early on Mon. morning near the end of Aug. for her trip to AK.</td></tr>
<tr><td>Signs and Symbols</td><td colspan="2">Don’t use signs or symbols, type out the word
@ & +</td></tr>
<tr><td>Use the appropriate abbreviated titles</td><td>● Dr.
● Mr.
● Mrs.
● Ms.
● D.D.S.</td><td>● a.m.
● p.m.
● B.C.E. (Before Common Era not B.C.)
● C.E. (Common Era not A.D.)</td></tr>
<tr><td>Possessives</td><td colspan="2">Singular nouns add an apostrophe and an “s”
Kate’s cat.
Its as a possessive is not a contraction
The store was huge and its layout made it hard to navigate.
Plural nouns that end in “s” or “es” only add the apostrophe
The fishes’ scales were sharp.
If plural nouns don’t end in “s” add an apostrophe and an “s”
The men’s team is slated to win tonight.</td></tr>
<tr><td>Contractions</td><td colspan="2">Some professors prefer you not use contractions in essay writing.</td></tr>
<tr><td>Colons</td><td colspan="2">Used to introduce a list following a noun.
Students were asked to bring the following items to registration: proof of address, a photo ID, outstanding books, and money to pay outstanding fees.
They are also used for:
● Hour and minute.
○ 5:30 p.m.
● Biblical passages to separate chapter and verse.
○ John 3:16
● Encyclopedia entries to separate volume and page numbers.
○ World Book Encyclopedia 1:32-24
● Periodicals to separate volume and issue number.
○ National Geographic 104:10</td></tr>
<tr><td>Semicolons</td><td colspan="2">Are used between independent clauses that are NOT joined by for, and, nor but, or, yet, etc.
The Literacy Team met regularly to decide on how to improve student literacy in the school; they met every Monday during lunch.
Colons and semicolons always go outside the closing quotation marks.</td></tr>
<tr><td>Commas</td><td colspan="2">● Separate items in a series.
● Link independent clauses (before for, and, nor, but, or, yet)</td></tr>
</table>

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	● Introduce elements ● Set off appositives ● Interrupt sentences ● Between towns and states
Comma Splices	Occur when two independent clauses or sentences get separated by a comma. Separating sentences is not the comma's job – it's the job of a period. Comma splices can be corrected in three ways: I looked back at Marisol, I realized I was pretty far away from her.
Titles	"Short works go in quotations marks" ● articles ● poems ● essays *Long works go in italics* ● books ● movies ● plays ● webpages
Compound numbers	Use a hyphen when joining words in compound numbers twenty-one to ninety-nine
Enclose Direct Quotations	● Capitalize the first letter of the first word inside the quotation marks. ● Mr. Elder said, "All students must wear their IDs at school." ● Each fragment of speech in a conversation, no matter how short, should be in quotation marks. ● "Ricky," Ms. DuBois said, "you need to turn in all your work to pass the class." Then she suggested that he go to the Writing Center to get help with his essay. ● Use quotation marks to enclose titles of chapters, articles, short stories, poems, songs, and other parts of books and periodicals. ● Chapter 37, "Victorian Poetry" ● "To Build a Fire" by Jack London ● "Yellow Submarine" by the Beatles ● Use quotation marks to enclose slang words, technical terms, and other expressions unusual in standard English. ● His classmates characterized him as a "screwball."
Commas and Periods	Commas and periods are always placed inside the closing quotation marks.

Adapted from The Parkrose Writer's Guide (2004)

Grammar Resources and Websites for Practice

- https://www.grammarbook.com/interactive_quizzes_exercises.asp
- https://www.perfect-english-grammar.com/grammar-exercises.html
- https://www.englishgrammar.org/exercises/
- https://owl.purdue.edu/owl_exercises/grammar_exercises/index.html

Writing Help and Practice

- https://owl.purdue.edu/owl_exercises/index.html
- https://thewritepractice.com/
- https://englishinteractive.net/writing.html
- https://www.esc.edu/online-writing-center/resources/exercises/
- https://webapps.towson.edu/ows/exercises.asp
-

Commonly Referenced Literary Elements

There are many different rhetorical and literary elements. This list is simply the most commonly referenced ones for ease of use.

- alliteration: the repetition of initial consonant sounds in words that are close together
- allusion: a reference made to a well-known person, event, or place from history, music, art, or another literary work
- antagonist: the character who opposes or struggles again the main character
- aside: a short speech spoken by an actor directly to the audience and unheard by other actors on stage
- audience: the intended readers, listeners, or viewers of specific types of written, spoken, or visual texts
- author's purpose: the specific reason or reasons for the writing; what the author hopes to accomplish
- bias: an inclination or mental leaning for or against something that prevents impartial judgment
- characterization: the methods a writer uses to develop characters
- characters: people, animals, or imaginary creatures that take part in the action of a story. A short story usually centers on a main character, but may also contain one or more minor characters, who are not as complex, but whose thoughts, words, or actions move the plot along. A character who is dynamic changes in response to the events of the narrative; a character who is static remains the same throughout the narrative. A round character is fully developed—he or she shows a variety of traits; a flat character is one-dimensional, usually showing only one trait.
- climax: the point at which the action reaches its peak; the point of greatest interest or suspense in a story; the turning point at which the outcome of a conflict is decided
- conflict: a struggle or problem in a story. An internal conflict occurs when a character struggles between opposing needs or desires or emotions within his or her own mind. An external conflict occurs when a character struggles against an outside force. This force may be another character, a societal expectation, or something in the physical world.
- connotation: the associations and emotional overtones attached to a word beyond its literal definition or denotation; a connotation may be positive, negative, or neutral
- denotation: the literal definition of a word
- diction: the writer's choice of words; a stylistic element that helps convey voice and tone
- discourse: the language or speech used in a particular context or subject
- ethos: (ethical appeal) a rhetorical appeal that focuses on ethics, or the character or qualifications of the speaker
- exemplification: to define by example by showing specific, relevant examples that fit a writer's definition of a topic or concept
- figurative language: imaginative language or figures of speech not meant to be taken literally
- flashback: an interruption in the sequence of events to relate events that occurred in the past
- foreshadowing: the use of hints or clues in a narrative to suggest future action
- genre: a kind or style of literature or art, each with its own specific characteristics. For example, poetry, short story, and novel are literary genres. Painting and sculpture are artistic genres.
- genre conventions: the essential features and format that characterize a specific genre
- hyperbole: exaggeration used to suggest strong emotion or create a comic effect

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- imagery: the verbal expression of sensory experience; descriptive or figurative language used to create word pictures; imagery is created by details that appeal to one or more of the five senses
- irony: a literary device that exploits readers' expectations; irony occurs when what is expected turns out to be quite different from what actually happens. Dramatic irony is a form of irony in which the reader or audience knows more about the circumstances or future events in a story than the characters within it; verbal irony occurs when a speaker or narrator says one thing while meaning the opposite; situational irony occurs when an event contradicts the expectations of the characters or the reader.
- logos: (logical appeal) a rhetorical appeal that uses factual evidence and logic to appeal to the audience's sense of reason
- metaphor: a comparison between two unlike things in which one thing is spoken of as if it were another, for example, the moon was a crisp white cracker
- mood: the atmosphere or general feeling in a literary work
- narrator: the person telling the story
- parenthetical citations: used for citing sources directly in an essay
- pathos: (emotional appeal) a rhetorical appeal to the reader's or listener's senses or emotions
- personification: a figure of speech that gives human qualities to an animal, object, or idea
- point of view: the perspective from which a narrative is told, that is, first person, third-person limited, or third-person omniscient
- primary source: an original document containing firsthand information about a subject
- rhetoric: the art of using words to persuade in writing or speaking
- rhetorical devices: specific techniques used in writing or speaking to create a literary effect or enhance effectiveness
- secondary source: discussion about or commentary on a primary source; the key feature of a secondary source is that it offers an interpretation of information gathered from primary sources
- setting: the time and place in which a story happens
- style: the distinctive way a writer uses language, characterized by elements of diction, syntax, imagery, and so on
- symbol: anything (object, animal, event, person, or place) that represents itself but also stands for something else on a figurative level
- syntax: the arrangement of words and the order of grammatical elements in a sentence; the way in which words are put together to make meaningful elements such as phrases, clauses, and sentences thematic statement: an interpretive statement articulating the central meaning or message of a text
- thesis: the main idea or point of an essay or article; in an argumentative essay the thesis is the writer's position on an issue
- tone: a writer's or speaker's attitude toward a subject, character, or audience
- voice: the way a writer or speaker uses words and tone to express ideas as well as his or her persona or personality