

MOUNTAIN RIDGE HIGH SCHOOL

Uniform Documentation Guide and Student Style Handbook

**Student Style Handbook
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The Mountain Ridge High School Student Style Handbook and Uniform Documentation Guide was written and edited by teachers at Mountain Ridge High School

WHY USE THIS GUIDE?

As students and members of the Mountain Ridge High School community, we are all expected to maintain standards of scholarship and academic integrity. The student body does not simply consist of individual students, but individual *researchers* - to be a student is to be a researcher.

This style handbook is intended to help you through the writing process in a simple, how-to format. The following pages will take you through various guidelines of the writing and research process, as well as provide you with helpful hints about grammar that you will utilize in all of your classes throughout high school. It only encompasses the most widely-used conventions in the research process for high school students. The information is drawn from the seventh edition of the MLA Handbook. Since MLA guidelines are used throughout high schools and many colleges/universities, it is highly recommended that all college-bound students should have access to this manual.

What is Plagiarism?

Plagiarism means using another's ideas and words without clearly acknowledging the source of that information. Presenting someone else's work as your own -- in any form -- constitutes plagiarism.

Two Types of Plagiarism

INTENTIONAL The deliberate copying of another's work without giving proper credit. This includes copying a friend's paper or buying a paper off of the internet. Copying information word-for-word from a source is also plagiarism.

UNINTENTIONAL Some plagiarism is inadvertent. This includes not knowing how to properly cite a source, poor note taking, cutting and pasting of sources, etc. Even if your plagiarism is unintentional, you still violate the school conduct code and there are some consequences in place:

1. First offense = zero on the assignment and a call home.
2. Second offense = zero on the assignment, call home, and one day On Campus Reassignment.

Please see your MRHS Student Handbook for more information

Why is Plagiarism Wrong?

1. **If you plagiarize, you are cheating yourself.** You don't learn to write your own words, and you don't get specific feedback geared to your individual needs and skills. Plagiarizing is like sending a friend to practice football for you -- you'll never score a touchdown yourself!

2. **It is lying.** If you have been asked to write something as evidence that you have grasped the materials of the course you are taking, offering someone else's work as evidence is a LIE. It is no different from having someone else take a test in your name.
3. **It is an insult to your fellow students.** When you plagiarize, just as when you cheat on an exam, you treat unfairly those who play by the rules. You seek an unfair advantage over those students who put the time and effort into doing the work themselves.
4. **When you use other people's words and ideas without their permission, it is stealing.** It would be wrong to sneak into a factory and steal the products manufactured there during the day. In the academic world, words, ideas, paintings, and other creations are what they produce. It is wrong to steal them and claim them as your own.

Common Knowledge

Facts that can be found in numerous places and are likely to be known by a lot of people.

EXAMPLE: The World Trade Center was attacked on September 11, 2001.

This information DOES NOT REQUIRE any documentation from a source. Even though this sentence may be found word-for-word in a source, it can be found in numerous sources and is known by many people.



HOW TO AVOID PLAGIARISM

STEP ONE: Give credit when you use...

- * Another person's idea, opinion or theory.
- * Any facts, statistics, graphs, drawings -- any pieces of information-that are not common knowledge.
- * Quotations of another person's actual spoken or written words
- * Paraphrase of another person's spoken or written words.

STEP TWO: Remember the following...

1. Place quotation marks around everything that comes directly from the source.
2. Paraphrase, but be sure you are not just rearranging or replacing a few words.
 - * Read over what you want to paraphrase carefully; cover up the text with your hand, or close the text so you can't see any of it. Write out the idea in your own words without peeking.
 - * Check your paraphrase against the original text to be sure you have not accidentally used the same phrases or words, and that the information is accurate.

STEP THREE: Heed the consequences...

Plagiarism is a very serious offense which carries heavy penalties. If you are caught plagiarizing in college, some of the possible consequences are:

1. Earning a zero on the assignment.
2. Losing credit in the course.
3. Being expelled from the college/university.

If you are caught plagiarizing in the “real world”, some of the possible consequences include:

1. Paying a fine to the publisher/author of the original source.
2. Serving jail time.

REMEMBER: PLAGIARISM IS VERY SERIOUS. WHEN IN DOUBT, TALK TO YOUR INSTRUCTOR ABOUT HOW A SOURCE SHOULD BE DOCUMENTED OR SEEK HELP FROM THE MEDIA SPECIALIST IN THE LIBRARY WHO CAN ASSIST YOU WITH YOUR SOURCES.



HOW TO TAKE EFFECTIVE NOTES

Note-taking is an essential skill because it helps you arrange the information that you have gathered in your research and in your classes. See the following steps for details on how to take effective notes:

STEP ONE: Keep your topic, thesis, and audience in mind at all times.

1. Do not record material unrelated to your topic.
2. Avoid sketchy notes; information must be complete enough to help you write the paper.
3. Keep your notes organized so you understand exactly what needs to be included in your outline later in the writing process.

STEP TWO: Know when to quote, paraphrase, and summarize your sources.

1. **Directly quote** when the source material is especially well-stated-when it is memorable because of its succinctness, clarity, or elegance. Realize that you should only quote when you can't say it any better yourself!
 - a. Also use direct quotation when the exact wording is important historically, legally, or as a matter of definition.
 - b. Always identify the speaker of the quotation (and his/her title, if appropriate) in a lead-in; avoid "naked quotes."
 - c. Nonessential parts of a quotation can be cut if the overall meaning of the quotation is not changed. Indicate omissions of nonessential material from a quotation by using ellipsis (a series of three periods with a space before the second and third periods. Enclose them in square brackets to indicate that the ellipsis is yours[. . .]) only if the original also uses ellipsis.
2. **Paraphrase** most often in your notes. Make this the form that you always use unless you have a good reason to quote your source or to summarize.
 - a. Remember that paraphrasing requires you to translate the original source information into your own words while keeping all original points.
3. **Summarize** when the source runs too long to be succinctly quoted or paraphrased.
 - a. Remember that summarizing requires you to relate only the key points in abbreviated form.
4. No matter which method you choose, ensure that summaries, paraphrases and quotations correctly reflect the meaning of the original information.
 - a. Be accurate. Make sure that direct quotations are picked up word for word, with capitalization, spelling, grammar, and punctuation precisely the same as that of the original. Make sure that every direct quotation begins and ends with quotation marks.

STEP THREE: As you take notes, distinguish between fact and opinion and keep accurate documentation.

1. In order to distinguish between your own commentary, facts, and the commentary of others, label opinions as such: "Dr. Graves thinks that..." *or* "According to Grace Jackson,..."
2. Double-check statistics and facts to make sure that you have them right.
3. Always double-check page references. It's easy to copy these incorrectly.
4. When you are citing from electronic sources, you must be extremely careful.
 - a. If you download materials online, make sure that you use quotation marks around the text that you take from an electronic source.
 - b. Keep an accurate record of the pages or numbered sections (numbered paragraphs in an electronic source) that you use.

✓ HOW TO WRITE AN OUTLINE

Outlines are useful tools in the writing process. They can help you construct an overall view of your paper and determine how each part of your paper relates to other parts. The most important function of an outline, however, is that it helps you visualize the **thesis statement** of your paper.

See the steps below for helpful hints on how to successfully build your paper's outline:

STEP ONE: Remember these questions as you write your thesis statement:

- a. What original statements are you making that are going to be supported by documentation?
- b. What are you proving, defending, or supporting? Your thesis statement is the basic road map of your paper; it helps the reader anticipate what you will be exploring throughout your writing.

STEP TWO: After you have a working thesis statement, begin your draft outline.

- a. A draft outline is a formal outline that is used as the basis for a rough draft. It is suggested that for your rough draft you use a topic outline, which contains entries that are words, phrases or clauses.
- b. Outline content generally moves from general to specific; basically, start with a broad idea and then support it with specific examples throughout.

* Whether you choose to work in brief phrases or complete sentences, do not combine both methods into one outline. Remember to choose the form you want to use and then stick with it; be consistent throughout the entire outline.

* Along with the content of your outline, the format of it should be consistent as well. Remember to scaffold your levels of information using indentation and numerical/alphabetical labels, as in the following example:

- I. Paragraph Topic
 - A. General Heading
 1. Main Point
 2. Main Point
 - a. Detail
 - (1) Sub-Detail
 - B. General Heading
 1. Main Point
 - a. Detail
 - b. Detail
 - c. Detail
- II. Paragraph Topic
 - A. General Heading

1. *Main Point*
2. *Main Point*
 - a...

* * Your instructor may ask you to provide your full thesis statement at the beginning of the outline (as in the following example)

See the following page for an example of outlining.

John Doe

Mr. Smith

Language Arts 5-6

18 May 2013

The Political Message of John Steinbeck's *The Grapes of Wrath*

Thesis: Steinbeck's novel *The Grapes of Wrath* expresses a strong political message; it warns that exploitation of migrant workers will cause them to rise up as a group against their oppressors, the state and the wealthy landowners.

I. Historical background of the migrant situation

A. The Dust Bowl of the 1930's

1. Land use and climate change/link to Great Depression

a. Plowing up dry grasslands of the Plains states

b. Years of drought

(1) Farmers in debt for land, machinery

(2) Defaults led to bank failure, lost farms, unemployment

B. Migration to California from the Midwest

1. Small landholders and tenant farmers sought work

2. Faced much discrimination and hardship

a. Common labels pigeonholed migrants and limited opportunities

(1) "Okies"

II. Steinbeck's views on migration

A. Steinbeck's descriptions of the migrants' lives in several novels

1. Sympathetic portrayal of characters and their situations

a. Steinbeck harbored socialist leanings - monitored by US Government

B. Steinbeck's warning about the consequences of exploitation

1. Exploitation leads to deterioration of basic societal workings

III. Steinbeck's message about migration in *The Grapes of Wrath*

A. The Joads as representatives

1. Agents of change and passive victims

B. The title of the novel as a parallel between the migrant system and Babylon



HOW TO CREATE A WORKS CITED PAGE

STEP ONE: Ensure that you have appropriate sources for your particular assignment.

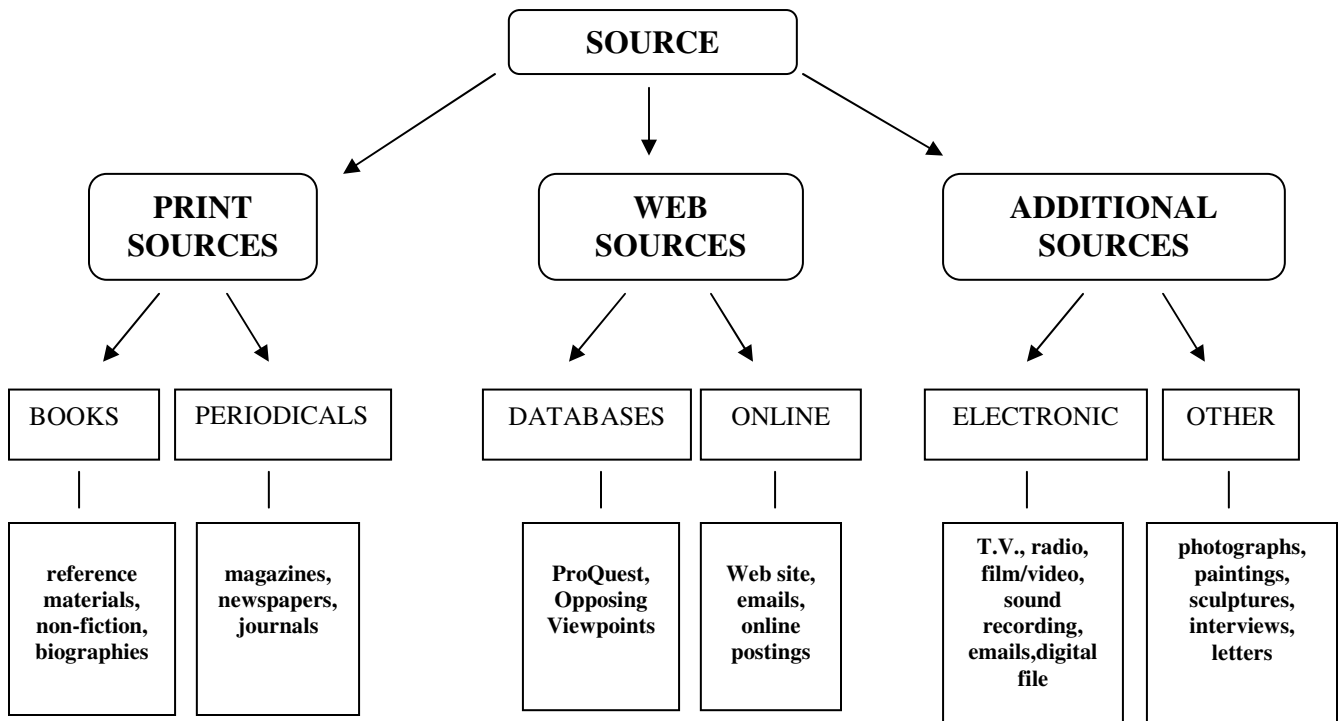
1. Pay attention to your instructor's requirements for primary and/or secondary sources.
 - a. **Primary sources** provide first-hand testimony or direct evidence of an event or topic.
 - b. **Secondary sources** record, analyze or interpret the information gathered by primary sources. These sources are one or more steps removed from the original event.

STEP TWO: Make sure that you are using the correct source for your assignment:

1. **Books** usually provide overviews of topics, from general to specific. However, remember that their content may not be as current as that of articles.
2. **Encyclopedias** provide context for a topic through general overview. *General encyclopedias* cover a broad range of subjects. *Specialized encyclopedias* provide specific and detailed information on specific areas.
3. **Scholarly journals** report on research conducted by professionals in a certain field. Most contain bibliographies which can point to further sources of information. This information is much more current than books and encyclopedias.
4. **Periodicals** are published works that appear on a regular schedule (for example, newspapers and magazines). They are written by journalists and freelance authors and are useful for tracking events as they occur. They are most often from a non-scholarly perspective, and the authors generally are not experts.
5. **Web sites** offer almost immediate access to current information. Remember that authority, reliability and accuracy **MUST** be evaluated before using in scholarly research. Double check that the electronic sources you have chosen are valid (see the following section on "Web Sources" for more information).

STEP THREE: Identify your source.

- a. See the flow on the following page for a breakdown of source categories and examples. This will help you understand where to look when you need to complete citations.



STEP FOUR: Complete your works cited BEFORE you parenthetically document anything in your paper.

1. Remember to include ALL sources cited in the paper.
2. See the sample works cited entries that follow for detailed information on how to create a citation for your particular sources.

STEP FIVE: Accurately format your works cited according to MLA guidelines.

1. Type the page number (continue the page numbers of the text) in the upper right-hand corner, one-half inch from the top of the paper, flush with the right margin.
2. One inch from the top of the paper, center the title Works Cited.
3. Do not underline or use quotation marks around this page title.
4. Double-space before the first entry.
5. Begin each entry flush with the left margin. If the entry is longer than one line, indent the next lines one-half inch from left margin.
6. Double space within and between entries (do not single or triple space anywhere).
7. Organize the list of works cited alphabetically by the author's last name. If there is no author, use the first word in the title (except A, An, and The).
8. DO NOT NUMBER ENTRIES!
9. If you have more than one work by an author, use 3 dashes (---) to start the second entry. These entries are then placed alphabetically by title.
10. If you are missing information, include what you have and use these abbreviations in place of the missing data: n.d. for no date; N.p for no publisher; n. pag. for no pagination

Sample Works Cited Entries

PRINT SOURCES

Books

The following information is generally required for all books:

1. Name of author, editor, compiler, or translator
2. Title of the work (italicized)
3. Edition used (assume 1st unless noted otherwise)
4. Number of the volume used (if applicable, for multi-volume works)
5. City of publication: name of publisher, and year of publication.
6. Medium of publication consulted (Print)
7. Supplementary bibliographic information (if applicable, as in letter H)

A. One author

Rowling, J.K. *Harry Potter and the Order of the Phoenix*. New York: Levine, 2003.

Print.

B. Two or more works by the same author

Durant, Will, and Ariel Durant. *The Age of Voltaire*. New York: Simon, 1965. Print.

-- . *A Dual Autobiography*. New York: Simon, 1977. Print.

Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton: Princeton UP, 1957. Print.

-- , ed. *Design for Learning: Reports Submitted to the Joint Committee of the Toronto Board of Education and the University of Toronto*. Toronto: U of Toronto P, 1962. Print.

C. Two or three authors (MUST be listed in the same order given on the title page)

Asimov, Isaac, and Robert Silverberg. *Nightfall*. New York: Doubleday, 1990. Print.

Marquart, James W., Sheldon Ekland Olson, and Jonathan R. Sorensen. *The Rope, the Chair, and the Needle: Capital Punishment in Texas, 1923-1990*. Austin: U of Texas P, 1994. Print.

D. More than three authors (use "et al." meaning "and others" after the first author)

Quirk, Randolph, et al. *A Comprehensive Grammar of the English Language*. London: Longman, 1985.

Print.

E. An editor or editors

Lafferty, Peter, and Julian Rowe, eds. *The Dictionary of Science*. New York: Simon & Schuster, 1993.
Print.

F. Corporate author

American Medical Association. *The American Medical Association Encyclopedia of Medicine*. New York: Random, 1989. Print.

G. A book without an author

A Guide to Our Federal Lands. Washington: Natl. Geographic Soc., 1984. Print.

H. A work in an anthology* (NOTE: List page numbers you used after publication information.)

Angelou, Maya. "Remembering." *Poems*. New York: Bantam, 1986. 25. Print.

Serling, Rod. *Requiem for a Heavyweight*. *Twelve American Plays*. Ed. Richard Corbin and M. Balf. New York: Scribner's, 1973. 299-327. Print.

*** Works That Have Been Previously Published: To cite a previously published scholarly article in an anthology or collection, give the earlier information first, and then add "Rpt. in" (reprinted in) followed by the title of the collection and the new information.**

Holladay, Hillary. "Narrative Space in Ann Petry's *Country Place*." *Xavier Review* 16 (1996): 21-35.
Rpt. in *Twentieth-Century Literary Criticism*. Ed. Linda Pavlovski and Scott Darga. Vol. 112. Detroit: Gale, 2002. 356-62. Print.

*** If the article was published under a different title in the original publication, use the new title and publication information first, followed by "Rpt. of" (reprint of) the original title and publication facts.**

Galston, William A. "No-Fault Divorce Laws Have Harmed Children." *The Family*. San Diego: Greenhaven Press, 1998. 80-83. Print. Opposing Viewpoints Series. Rpt. of "Braking Divorce for the Sake of Children." *American Enterprise*. May/June 1996.

I. A translation

Dostoevsky, Fyodor. *Crime and Punishment*. Trans. Richard Pevear and Larissa Volokhonsky. New York: Knopf, 1992. Print.

J. An introduction, a preface, a foreword, or an afterward (use page numbers after date)

Doctorow, E.L. Introduction. *Sister Carrie*. By Theodore Dreiser. New York: Bantam, 1982. v-xi. Print.

Elliott, Emory. Afterword. *The Jungle*. By Upton Sinclair. New York: Signet, 1990. 342- 50. Print.

K. A multivolume work

The March on Berlin. Danbury: Grolier, 1995. Print. Vol. 6 of *The New Grolier Encyclopedia of World War II*. 8 vols.

Stowe, Harriet Beecher. "Sojourner Truth, the Libyan Sibyl." 1863. *The Heath Anthology of American Literature*. Ed. Paul Lauter et al. 2nd ed. Vol. 1. Lexington: Heath, 1994. 2425-33. Print.

L. Government publications

United States. Cong. Joint Committee on the Investigation of the Pearl Harbor Attack. *Hearings*. 79th Cong., 1st and 2nd sess. 32 vols. Washington: GPO, 1946. Print.

M. A book in a series

Marzilli, Alan, ed. *Election Reform*. Philadelphia: Chelsea House, 2004. Print. Point Counterpoint Series.

Reference Books

(Note: Specialized reference works may be accounted for in categories above. This section specifically includes dictionaries, thesauri, encyclopedias, almanacs, fact books, etc...)

A. An article with an author

Hess, Robert L. "Ethiopia." *Encyclopedia Americana*. 2000 ed. Print.

B. An article with no author given

"Ginsburg, Ruth Bader." *Who's Who in America*. 62nd ed. 2008. Print.

C. A dictionary entry

"Music." Def. 2a. *Merriam Webster Collegiate Dictionary*. 11th ed. 2003. Print.

Periodicals (Magazines or Newspapers)

The following information is generally required for all periodical sources:

1. Author's name
2. Title of article (in quotation marks)
3. Name of the periodical (italicized)
4. Series number or name (if relevant)
5. Volume number (for a scholarly journal)
6. Issue number (if available, for a scholarly journal)
7. Date of publication (for a scholarly journal, the year; for other periodicals, the day, month, and year as available)
8. Inclusive page numbers
9. Medium of publication consulted (Print)
10. Supplementary information (if applicable)

A. Scholarly Journal (Note: Volume and issue number that come between the journal title and the date, which is in parenthesis, followed by a colon and then the page numbers.)

Alexander, Caroline. "If the Stones Could Speak: Searching for the Meaning of Stonehenge." *National Geographic*. 213.6 (June 2008): 34-59. Print.

B. A magazine article with an author

Garrett, Laurie. "The Path of a Pandemic." *Newsweek*. 11 May 2009: 22-28. Print.

C. A magazine article with no author given

"Security software." *Consumer Reports*. June 2009: 22-24. Print.

D. An article in a newspaper (Note: the page number after the date gives the letter of the section and then the page. For non-consecutive pages, use a "+" after the first page.)

Alltucker, Ken. "TGen Scientist Lands \$18 Million to Fight Cancer." *Arizona Republic* [Phoenix] 27 May 2009: A1+. Print.

E. A review

Goodykoontz, Bill. "Magic in the Air." Rev. of *Up*. dirs. Pete Docter, Bob Peterson. *Arizona Republic* 29 May 2009: P1+ Print.

F. An editorial

"Where is 'Pro-Life' in Kansas Killing?" Editorial. *Arizona Republic* 2 June 2009: B12. Print.

WEB SOURCES

A NOTE ON EVALUATION OF INTERNET SOURCES

The reliability and quality of internet sources varies. Be mindful of the following aspects when referencing an online source:

Authority: The author listed has credentials and has credibility on the topic.

Affiliation: The site is supported by a reputable institution without biases.

Objectivity: The web page contains little advertising and is free of bias.

Currency: Information has been updated recently for time sensitive material and/or content area.

Content: The information is related to research objectives/site is organized

* Always consider the domain name, even if you aren't required to include it in your citation: .edu (educational institutions), .org (not-for-profit organizations), and .gov (government agencies) may be more trustworthy than .com (commercial enterprises).

The following information is generally required for all online sources:

- 1. Name of the author, compiler, director, editor, narrator, performer, or translator of work*
- 2. Title of the work (italicized if the work is independent, in quotation marks if the work is part of a larger work)*
- 3. Title of the overall Web site (italicized)*
- 4. Version or edition used*
- 5. Publisher or sponsor of the site; if not available, use N.p.*
- 6. Date of publication (day, month, and year, as available); if nothing is available, use n.d.*
- 7. Medium of publication (Web)*
- 8. Date of access (day, month, and year)*

NOTE: Electronic sources are governed by few rules and change more often than do those in print, so electronic source citations require more information in order that readers may identify and locate the source. The format is similar, but electronic sources must give the date assigned to the document as well as the date accessed.

Do you need to cite something from an online service or database? Follow the formatting below!
Anatomy of an Online Service Entry

(1)	(2)		
Fox, Justin. "Privacy and the Internet: A Study in Political Discourse."			
(3)	(4)	(5)	(6)
<i>Fortune</i> . 15 Mar. 1999: 90-102. <i>ABI/INFORM Global</i> . ProQuest			
(7)	(8)		
Web. 2 Mar. 1999.			

Key:

- (1) Author's name (last name, first name)
- (2) Article title
- (3) Original publication in which the article appeared
- (4) Date of original publication: page numbers of original publication
- (5) Name of the database
- (6) Name of the service
- (7) Medium (Web)
- (8) Date of access

A. Work Cited Only on the Web (These examples show that there are many kinds of sites.)

"Conrad, Joseph." *Encyclopaedia Britannica Online*. Encyclopaedia Britannica, 2008. Web. 30 May 2009.

Green, Joshua. "The Rove Presidency." *The Atlantic.com*. Atlantic Monthly Group, Sept. 2007. Web. 30 May 2009.

"How Vaccines Work." *National Institute of Allergy and Infectious Diseases*. National Institutes of Health. U.S. Department of Health and Human Services. 26 Aug. 2008. Web. 29 May 2009.

Liu, Alan, ed. Home page. *Voice of the Shuttle*. Dept. of English, U of California, Santa Barbara, n.d. Web. 30 May 2009.

"Phoenix, Arizona." Map. *Google Maps*. Google, 25 May 2009. Web. 30 May 2009.

"The Scientists Speak." Editorial. *New York Times*. New York Times, 20 Nov. 2007. Web. 30 May 2009.

"Six Charged in Alleged N.J. Terror Plot." *WNBC.com*. WNBC, 8 May 2007. Web. 25 May 2009.

“Study Finds Unexpected Bacterial Diversity on Human Skin.” *NIH News*. National Institutes of Health. U.S. Department of Health and Human Services. 28 May 2009. Web. 29 May 2009.

Yager, Susan, narr. “The Former Age.” By Geoffrey Chaucer. *Chaucer Metapage*. Ed. Mark E. Allen et al. U of North Carolina, 13 Feb. 2007. Web. 30 May 2009.

“Verb Tenses.” Chart. *The OWL at Purdue*. Purdue U Online Writing Lab, 2001. Web. 23 May 2009.

B. A Work on the Web with Print Publication Information (*If you have a source that appeared first in print, (for example, a book scanned for web access) use the publication facts about the print publication first, drop the word “Print,” and then add the title of the database or Web site, the medium of publication (Web) and your date of access.*)

Child, L. Maria, ed. *The Freedmen’s Book*. Boston, 1866. Google Book Search. Web. 30 May 2009.

Smith, John. “What Can You Get by Warre”: Powhatan Exchanges Views With Captain John Smith, 1608.” *The Generall Historie of Virginia, New England and The Summer Isles*. vol.1. Glasgow, Scotland: James MacLehose, 1907. n. pag. *History Matters*. George Mason University, Web. 29 May 2009.

Whitman, Walt. *Leaves of Grass*. Brooklyn, 1855. The Walt Whitman Archive. Web. 5 May 2009.

C. A Work on the Web with Non-print Publication Information (*If you have a source (like a film or a photograph that you viewed online) you should include the details usually cited for that medium. Drop the medium of original publication and complete your entry with the title of the database or Web site, italicized, the medium of publication (Web) and your date of access.*)

The Great Train Robbery. Dir. Edward Porter. Thomas Edison, 1903. Internet Archive. Web. 20 May 2009.

Lange, Dorothea. *The Migrant Mother*. 1936. Prints and Photographs Div., Lib. of Cong. *Dorothea Lange: Photographer of the People*. Web. 20 May 2009.

D. A Scholarly Journal (*Follow the rules for scholarly journals in print for articles, reviews, editorials and letters to the editor. (These publications have volume and issue numbers.) Because web publications may not include page numbers, use n. pag. (for “no pagination”) in place of the page numbers. Then add the medium (Web) and your date of access.*)

Raja, Masood Ashraf. Rev. of *Voices of Resistance: Muslim Women on War, Faith, and Sexuality*. ed. Sarah Husain. *Postcolonial Text* 3.2 (2007): n. pag. Web. 30 May 2009.

E. Publication in Online Database

- Anderson, Walter Truett. "Technology and Modern Industry Must be Used to Preserve the Environment." *Opposing Viewpoints: The Environment*. Ed. William Dudley. San Diego: Greenhaven Press, 2001. *Opposing Viewpoints Resource Center*. Gale. Web. 29 May 2009.
- Clemmitt, Marcia. "Extreme Sports." *CQ Researcher* 19.13 (2009): 297-320. *CQ Researcher Online*. CQ Press. Web. 28 May 2009.
- Fisnik, Arashi. "U.S.-led Troops Kill 34 Militants in Afghanistan; Coalition Forces Raid Al Qaeda Training Camp." *Boston Globe*. A3. ProQuest Platinum. ProQuest. 29 May 2009. Web. 30 May 2009.
- Masters, Joellen. "Friendship in Victorian Literature." *Dickens Quarterly*. 25.3 (Sep.2008): n.pag. Proquest Learning: Literature. ProQuest. Web. 29 May 2009.
- Stein, Joel. "The Kitchen Stinks." Editorial. *Time*. (31 March 2009): 84. *Opposing Viewpoints Resource Center*. Gale. Web. 29 May 2009.

ADDITIONAL SOURCES

A. Television or radio program

- "The Phantom of Corleone." Narr. Steve Kroft. *Sixty Minutes*. CBS. WCBS, New York, 10 Dec. 2006. Television.
- "Death and Society." Narr. Joanne Silberner. *Weekend Edition Sunday*. Natl. Public Radio. WUWM, Milwaukee, 25 Jan. 1998. Radio.

B. Film or video recording (*Note: If you want to emphasize the director or performers, place them as the entry word -- as in the 2nd and 3rd examples below.*)

- It's a Wonderful Life*. Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell. RKO, 1946. Film.
- Mifune, Toshiro, perf. *Rashomon*. Dir Akira Kurosawa. 1950. Home Vision, 2001. Videocassette.
- Noujaim, Jehane, dir. *Control Room*. Lions Gate, 2004. DVD.

C. Sound recording

Holiday, Billie. "God Bless the Child." Rec. 9 May 1941. *The Essence of Billie Holiday*. Columbia, 1991. CD.

Hermann, Edward, narr. *John Adams*. By David McCullough. Simon, 2001. Audiocassette.

D. A Painting, Sculpture, or Photograph*

Rembrandt Harmensz van Rijn. *Aristotle with a Bust of Homer*. 1653. Oil on canvas. Metropolitan Museum of Art, New York.

** If you are using a reproduction of the work of art, give all the publication information, including the page and slide or figure number, after the ownership data.*

Moholy-Nagy, Laszlo. *Photogram*. N.d. Museum of Mod. Art, New York, *The Contest of Meaning: Critical Histories of Photography*. Ed. Richard Bolton. Cambridge: MIT P, 1989. 94. Print.

E. Published or recorded interviews

Breslin, Jimmy. Interview by Neal Conan. *Talk of the Nation*. Natl. Public Radio. WBUR, Boston. 26 Mar. 2002. Radio.

F. Personally conducted interview

Poussaint, Alvin F. Telephone interview. 10 Dec. 1990.

Symington, Fife. Personal Interview. 15 Dec. 1995.

G. A Cartoon or Comic Strip

Karasik, Paul. Cartoon. *New Yorker* 14 Apr. 2008: 49. Print.

Trudeau, Garry. "Doonesbury." Comic Strip. *Star-Ledger* [Newark] 4 May 2002: 26: Print.

H. A Letter, a Memo, or an E-Mail

Boyle, Anthony T. "Re: Utopia." Message to Daniel J Cahill. 21 June 1997. E-mail.

Woolf, Virginia. "To T.S. Eliot." 28 July 1920. Letter 1138 of *The Letters of Virginia Woolf*. Ed. Nigel Nicolson and Joanne Trautmann. Vol. 2. New York: Harcourt, 1976. 437-38. Print.

I. A Publication on CD-ROM or DVD-ROM

Aristotle. *The Complete Works of Aristotle: The Revised Oxford Translation*. Ed. Jonathan Barnes. 2 vols. Princeton: Princeton UP, 1984. CD-ROM. Clayton: InteLex, 1994.

Guidelines for Family Television Viewing. Urbana: ERIC Clearinghouse on Elementary and Early Childhood Educ., 1990. CD-ROM. ERIC. Silver Platter. June 1993.

J. A Digital File (examples: a PDF file stored on your computer, a scanned image, a sound recording formatted for playing on a digital audio player)

American Council of Learned Societies. *Commission on Cyberinfrastructure for the Humanities and Social Sciences. Our Cultural Commonwealth*. New York: ACLS, 2006. PDF file.

Delano, Jack. *At the Vermont State Fair*. 1941. Lib of Cong., Washington, JPEG file.

Hudson, Jennifer, perf. "And I Am Telling You I'm Not Going." *Dreamgirls: Music from the Motion Picture*. Sony BMG, 2006. MP 3 file.

SAMPLE WORKS CITED PAGE

Jones 11

Works Cited

- American Medical Association. *The American Medical Association Encyclopedia of Medicine*. New York: Random, 1989. Print.
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- Clemmitt, Marcia. "Extreme Sports." *CQ Researcher* 19.13 (2009): 297-320. CQ Researcher Online. CQ Press. Web. 28 May 2009.
- Durant, Will, and Ariel Durant. *The Age of Voltaire*. New York: Simon, 1965. Print.
- Fisnik, Arashi. "U.S.-led Troops Kill 34 Militants in Afghanistan; Coalition Forces Raid Al Qaeda Training Camp." *Boston Globe*. A3. ProQuest Platinum. ProQuest. 29 May 2009. Web. 30 May 2009.
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- Hermann, Edward, narr. *John Adams*. By David McClough. Simon, 2001. Audiocassette.
- The March on Berlin*. Danbury: Grolier, 1995. Print. Vol. 6 of *The New Grolier Encyclopedia of World War II*. 8 vols.
- "Study Finds Unexpected Bacterial Diversity on Human Skin." *NIH News*. National Institutes of Health. U.S. Department of Health and Human Services. 28 May 2009. Web. 29 May 2009.



HOW TO PARENTHETICALLY DOCUMENT

When you are citing material that you have gathered from your sources, you must document your information in the process known as parenthetical documentation. The entire source will be completely documented on your works cited page; however, you also need to use the following guidelines for crediting your sources within the body of your research paper:

STEP ONE: Once your works cited page is complete, go back through your paper and find all places where you either paraphrased, summarized, or quoted your sources.

a. This information MUST be cited and cross-referenced back to your works cited page.

STEP TWO: Identify the location of the borrowed information as specifically as possible.

1. The information in your parenthesis in the text must clearly point to the main entry in the Works Cited list. For example, if the text citation is (Jones 42), then the reader should be able to go to the Works Cited page, follow alphabetically down the list of sources, find Jones, Joseph, find the title of the work, and see that it is a paged source. The SAME ENTRY WORD must be used for the source in parentheses that is given on the source list.

2. Use the author's last name or a shortened version of the title:

a. **Works by one author:** Give the author's last name in parentheses followed by the page number: (Smith 67).

b. **Works by more than one author:** List both of the last names in parentheses (Smith and Brown 10) or give one last name followed by *et. al* (for 3 or more authors). (Erickson *et. al.* 52).

c. **Works with no author listed:** When citing an article with no author identified, use the title of the work or a shortened version of it: ("Security software" 22). (Begin with the entry word – the word which is used to alphabetize in your works cited list.)

Note that quotation marks or italics used in citation must be retained in documentation.

d. **Two works by the same author:** If you use several works by the same author, give the title, or a shortened version, after the author's last name: (Smith, "Health" 208).

e. **Verse plays and poems:** Cite verse by divisions (act, scene, canto, book, part) and lines, using Arabic numerals for the various divisions. Use periods to separate the various parts. EX- When she learns that Romeo is a Montague, Juliet exclaims, "My only love, sprung from my only hate! / Too early seen unknown, and known too late!" (1.5.138-139).

f. **Indirect source:** If you cite an indirect source (remarks quoted by your source) use the abbreviation *qtd. in* (quoted in) before the indirect source in parentheses. EX- According to Papillon, "Prison conditions were improved by the development of unique rehabilitation programs, including gardening, boat building, and biological studies" (qtd. in McQueen 42).

3. Identify the specific location in the work:

- a. Print source: give the page number or numbers
- b. If you cite from more than one volume of a multivolume work, use volume and page
- c. Omit page numbers when citing: complete works, article in works arranged alphabetically (encyclopedias), a passage from a one-page work, or non-print sources with no pagination.

STEP THREE: Use correct punctuation and format within the parentheses and in the sentence.

1. There are two spaces between the author's name and the page number, with no punctuation; DO NOT USE p or p. or pg., but just the number itself.

Examples: (Smith 81) or (Tannen and Weber 46) or ("Monsters" 99)

2. Place the parenthesis after the last word in the sentence, and the period after the parenthesis, in order to avoid interrupting the flow of your paper.

Example: Between 2000 and 2008, the internet became much more influential in presidential campaigning (Swanson 27).

3. Two works cited at the same place:

- a. If you use more than one source to support a point, use a semicolon to separate the entries:

Example: (Smith 219; Jones 21).

- b. You may feel that you need to cite immediately after a quotation in order to avoid confusion. If you have a quotation within your sentence and then another bit of information that requires citation, you may place one parenthesis after the quotation, and then another citation at the end of the sentence.

Example: According to Joseph Conrad, "we live, as we dream -- alone" (34), while Dostoevsky feels that, without human connection, man is doomed to madness or suicide (341).



HOW TO WRITE LEAD-INS AND EMBED INFORMATION

STEP ONE: Consider your thesis and ensure that the information you are using is relevant to your thesis.

STEP TWO: Follow these rules in order to smoothly incorporate researched information into your paper:

1. If a lead-in is used with cited information, the name of the author or work does not need to be repeated in the parentheses.
 - Berkeley writes that dogs often seem to understand more than just basic commands (225).
 - When referring to a person you are citing, use the last name; DO NOT use the first name alone

Example: "Capone believed that..." not "Al believed that..."
 "According to Brown..."
 "Mosley suggests that..."

2. Reference the following chart for verbs you can use to introduce quotations and paraphrased information:

Adds	Defends	Maintains
Argues	Demonstrates	Objects
Aspires	Derives	Offers
Assumes	Differs	Presents
Believes	Disagrees	Reasons
Calculates	Disputes	Remarks
Challenges	Establishes	Shows
Claims	Exaggerates	Specifies
Compares	Feels	Stresses
Concludes	Illustrates	Suggests
Contends	Introduces	Questions
Contrasts	Justifies	

3. If you cite a non-print source with no pagination, and include a lead-in with the name of the person that begins the entry in the Works Cited page (author, editor, director, performer) or the title of a work with no author, no parenthetical documentation is required.
4. If you are planning on using a direct quotation...
 - * If a quotation is **less than four typed lines long**, place it within the paragraph.
 - * If a quotation is **more than four typed lines long**, set it off from your text by beginning a new line, indenting one inch, and typing it double spaced without adding quotation marks. A colon generally introduces a quotation introduced this way, and necessary parenthetical documentation appears at the end of the offset quotation.



HOW TO PROPERLY FORMAT YOUR PAPER

MLA Guidelines for Research Papers

1. Type (typewriter or word processor) using a 12-point format with a font that is easily read (i.e. Times New Roman). **Do not** **handwrite any formal paper.**
2. Use white 8 1/2 by 11-inch paper and black ink. Use only one side of the paper.
3. Leave one-inch margins at the top and bottom and on both sides of the text.
 - a. Indent the first word of a paragraph one-half inch from the left margin. (Set all tabs for one-half inch.)
 - b. Do not right-justify the margins.
4. Double-space throughout, including quotations, notes, and the list of works cited.
5. The heading or title page should be double spaced and include the following (on separate lines):
 - a. your name
 - b. your instructor's name
 - c. class name
 - d. the date
6. Number all pages consecutively throughout the paper in the upper right-hand corner: type your last name, one space, and the page number one-half-inch from the top.
 - a. Outlines are not numbered pages.
7. No binding is required. Staple the paper in the upper left-hand corner only.
8. Long quotation formatting:
 - a. Indent all prose quotations of more than **four** lines one inch from the left margin.
 - b. Indent all poetry quotations of more than **three** lines one inch from the left margin.
 - c. Poetry quotations must be cited exactly as they appear in the original.
9. Follow standard word-processing conventions: two spaces after colons and all end punctuation (periods, question marks, exclamation points).
10. For tables with research papers or reports:
 - a. Placement – place table as near as possible to the part of text it illustrates
 - b. Identification – identify table with a title and number (e.g. Table 1) and a caption (heading)
 - c. Location – key title, number, and caption above the table (flush left), using initial caps and double spacing



HOW TO AVOID USAGE/GRAMMAR ERRORS

COMMON USAGE ERRORS

1. **it's and its:**

- a. "it's" is a contraction meaning "it is".
- b. "its" is a possessive.
- c. RULE: Possessive personal pronouns DO NOT use an apostrophe.

2. **apostrophes:**

- a. DO NOT use an apostrophe in a plural.
- b. You MUST use an apostrophe for:
 - * possessives (except pronouns as in #1)
 - * contractions (can't, won't, doesn't)

3. **woman/women:**

- a. "man" = singular / "men" = plural / "woman" = singular / "women" = plural...

4. **then/than:**

- a. "then" indicates time, as in "then and now."
- b. "than" is a comparative word, as in "Sherry is better in math than Matt."

5. **were/where:**

- a. "where," like here, is a direction.
- b. "were" is the past tense of the verb to be.

6. **there/their/they're:**

- a. "they're" means they are. ("They're in big trouble now.")
- b. "their" means it belongs to them. ("Their car mysteriously developed a crushed rear end.")
- c. "there" is used as a direction ("There goes Darryl on his bicycle.")

7. **too/two/to:**

- a. Too many
- b. One, two, three
- c. "To be or not to be..."

8. **alot:**

- a. "Alot" is not a word.
- b. "A lot" is acceptable (we use it in spoken language), but it is not the most sophisticated way to speak or write.

9. **Some words should not be split: already, altogether, nowhere, cannot, nevertheless, whatsoever**
10. **should of:**
- It is "should have". We only say "of" because we use the contraction "should've" and the pronunciation sounds like "of."
11. **affect/effect:**
- "How is this test going to affect my grade?"
 - "John studied the effect of El Niño on global weather."
 - Note: "effect," being the noun, often has "the" or "an" before it.
12. **accept/except:**
- "Accept" is a verb meaning "to receive or believe" ("She found it hard to accept praise.")
 - The preposition "except" means "other than." ("No one was at the scene except Mark.")
13. **lie/lay:**
- "Lie," meaning to recline, does not take an object, but its modifiers may indicate where or when, as in "Ken lies on the beach every day."
 - "Lay," meaning to place, does require an object, as in "Please lay my keys on my desk."
14. **lead/led:**
- "Lead" is the present tense of the verb meaning "to guide"; the past tense of the verb is led. When the words are pronounced the same, lead is the metal.
15. **your/you're:**
- "Your" is a possessive pronoun; "Is your brother going to the game?"
 - "You're" is the contraction form of "you are"; "I was calling to see if you're still sick."
16. **lose/loose:**
- "Lose" is a verb. It means to misplace something, as in "I lose my keys in the ooze when I go swimming in the swamp."
 - "Loose" is an adjective. It describes something that doesn't fit tightly, as in "Homer wore a loose muumuu around the house when he was self-employed."
17. **whose/who's:**
- "Whose" is possessive, as in "Whose cap is this?"
 - "Who's" is a contraction for who is, as in "Who's next in line?"
18. **past/passed:**
- "Past" is used as a noun, an adjective, or a preposition, while "passed" is a verb.
 - Noun: "She did not want to remember her past."
 - Adjective: Passed is the past tense of the verb to pass.
 - Preposition: "Sara ran past Jason as the bell rang."
 - Verb: "George passed the football to Brad."
19. **Avoid slang:**
- They are often spotted in informal writing and speech but are not appropriate for academic writing: cuz (because), anyways (anyway), gonna (going to) and gotta (got to).
 - Avoid technical computer/texting slang such as: LOL, OMG, BRB.
20. **Begin sentences with coordinating conjunctions ONLY when needed for emphasis.** (examples: for, and, nor, but, or, yet, so)

21. **Do not use a comma AFTER a conjunction, as in:** “But, I went anyway.”
- Do use a comma, then a conjunction, then the rest of your compound sentence, as in “Joe wanted to go to the dance, but his truck was in the shop.”
 - The same thing holds true for “and.” You will see this error in newspapers and other popular print sources. It probably arises from frequent use of a pause in oral speech before a conjunction. However, if you think about the sentence structure, the grammatical rule makes sense.
22. **commas:**
- Do not use a comma that could cause confusion. There should be no comma between the subject and its verb or the verb and its object. (Bad examples: “My mother, grounded me for two weeks.” or “ I liked, *The Sun Also Rises.*”)
 - Do not use a comma before an indirect quotation. (Bad example: “My English teacher always said, Hemingway was a bit difficult.”)
23. **active and passive voice:**
- Active voice indicates that the subject of the verb is acting -- doing something. “Crick and Watson discovered the DNA double helix.”
 - Passive voice indicates that the subject of the verb is being acted upon. A passive verb is a combination of a “be” verb and a past participle. “The secrets of DNA were discovered by Crick and Watson.”
24. **phrases and clauses:**
- A phrase is a group of related words that lacks either a subject or a predicate or both. (Example: ran very fast.)
 - A clause is a group of related words that has both a subject and a predicate.
 - * Example of an independent clause: Cactus wrens make nests in saguaros.
 - * Example of a dependent clause: Although cactus wrens are small
 - Phrases and dependent clauses cannot be used as sentences.
25. **Finally: PROOFREAD AFTER SPELL CHECK.** Spell check does not catch all errors. (Example: homophones such as bare and bear)

APPENDIX A – Sample Paper

Please note: The entire paper should be typed in 12 point font unless otherwise instructed. All margins should be set at one inch and headers at half an inch. See following example.

1"

1"

1/2"

Jones 1

Josh Jones

Ms. Anderson

Computer Applications I

May 19, 2011

Enhance Your Report Image

Whether in school or on the job, you must prepare and present papers. Written reports create an image of you – on paper. To achieve the most positive image, written reports must be prepared carefully and presented forcefully. To prepare an excellent report, Clippinger suggests five equally vital steps that must be taken in the order listed: (1) plan; (2) draft; (3) revise; (4) edit; (5) format (11-12).

To plan, ask: What is my purpose for writing and what is the reader's purpose for reading what I write? The answers become the core of the message. Compose and key (type) the core ideas. Then, as they come to mind through listening, reading, and thinking, jot down (on the computer screen) ideas and facts that are related to the core idea (Baugh 14). Next, check the

1"

1"

list for missing items (and add them), unneeded items (and delete them), and redundant items (and combine them). Put the items in order (main point followed by details) and arrange them logically (e.g. in chronological, geographical, or order of importance). Finally, check the list to see what themes are tied together and are related to the core idea. When appropriate, use tables, charts, or graphs to condense data; then list only summaries of what visuals reveal in great detail (Clippinger 12).

To draft or compose the message, pretend that the reader is sitting before you. Write (at the keyboard) as you would talk with that person (level of vocabulary, degree of formality, etc.). Focus on the core of the message as you follow your listed items. Complete the entire report in

1"

1"

1/2"

Jones 2

one work session, if possible. If that is not possible, finish at least a major section without stopping to gain continuity.

To revise, read and study what you wrote. Try to read the text as the reader will – without knowing what you “meant to say.” Ask again and again: “Does this report do what I set out to do to get my message from my mind into the reader’s mind in a favorable way?” If not, why not? Check for and eliminate clichés, faulty logic, irrelevant facts or ideas, lack of examples, or vague statements. Perfect the grammar, spelling, and style of writing. Revise the message until it cannot be misunderstood.

To edit, study the revised draft and analyze how you said what you wrote, looking at each word, phrase, and sentence. Put yourself in the reader’s place again. Ask these questions: Is the text interesting? Did I use active verbs? Do sentences vary in length and structure? Do the ideas flow evenly and smoothly and support the core idea or theme? Rid the text of common defects: excess words, impressive-sounding words and technical jargon, passive verbs, indefinite words, long words, short choppy sentences or complicated ones, and ill-chosen words or lack of

transitional words or phrases. For a “proof of the pudding” check, have the text read by another set of eyes and revise the text again if any part of the message is unclear or confusing. Excellent reports and/or research papers result from multiple revisions (Harcourt et al. 76).

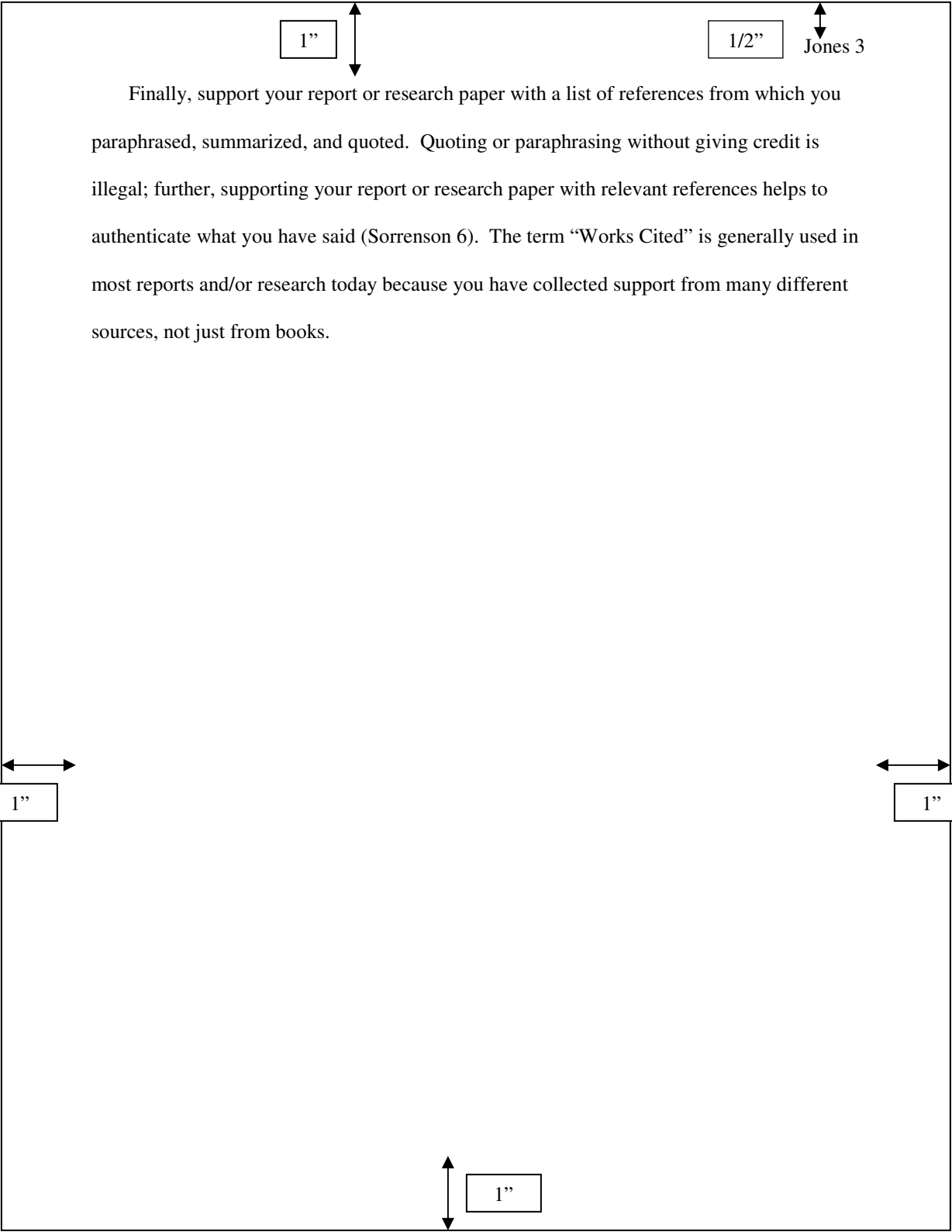
To format or present the report or research paper, leave a blank space around the text and between parts. Use a standard report/research paper format for the placement and setting. Use emphasis devices for items you want to stress: bold, italic, underline, and bullets. Use such devices judiciously because if you emphasize everything, you emphasize nothing.

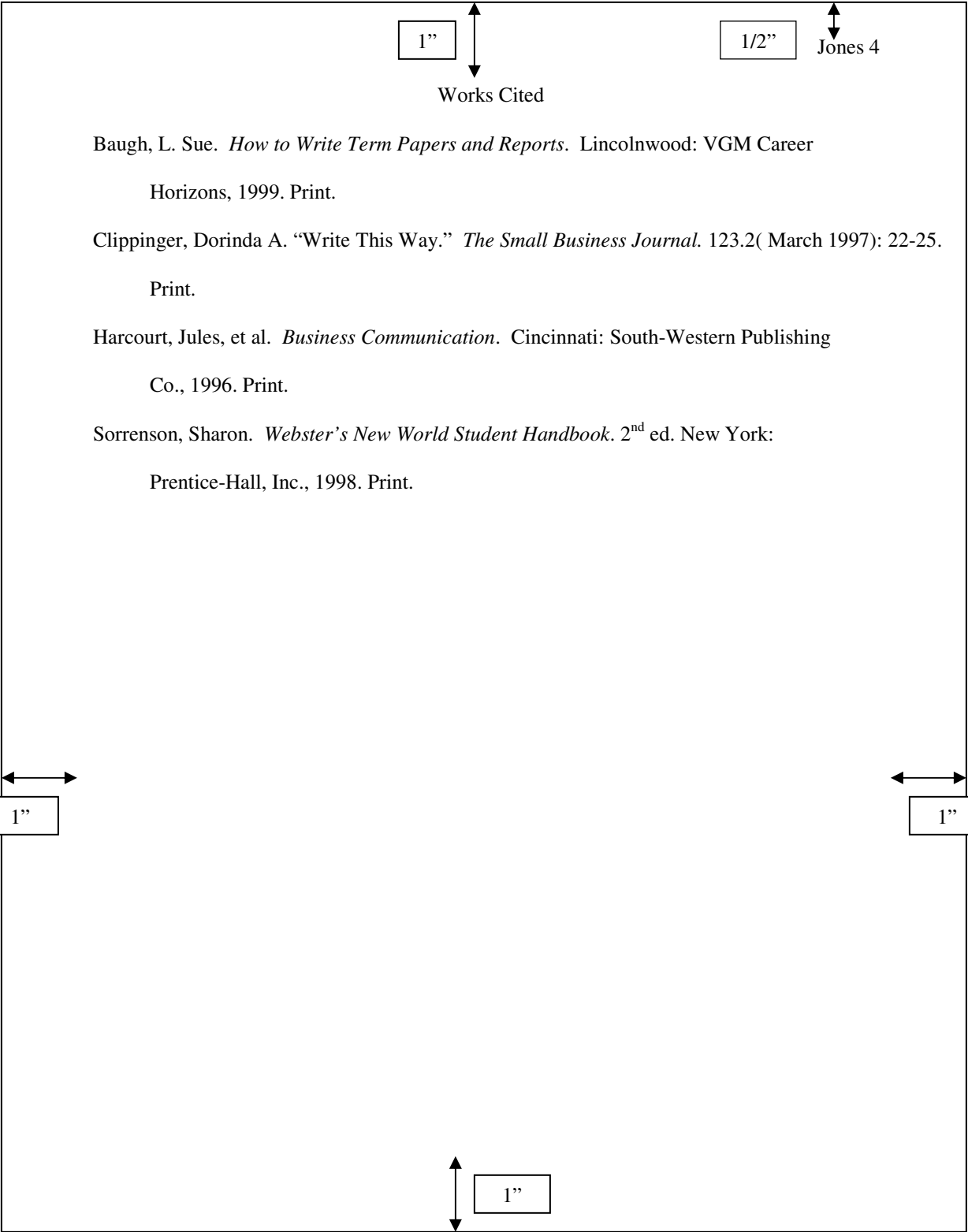
Use a 12-point font for the body copy and one or two emphasis devices to highlight different levels of internal headings (ALL CAPS, **bold**, *italic*, and underline). Some teachers may allow you to choose a distinctive typeface of larger size for the report title; always check with your specific teacher.

1"

1"

1"





APPENDIX B

HOLISTIC SCORING GUIDE

Score Point 6 (100-90)

Response is sophisticated and skillful communication demonstrated by:

- Exceptional clarity focus and control in topic development and organization that often shows insight
- In depth and /or creative exploration of the topic using rich, relevant and credible details
- A strong, perhaps creative beginning and satisfying conclusion
- Specifically, carefully chosen words, skillfully crafted into phrases and sentences that enhance meaning
- Intentional and committed tone appropriate for the reader
- Effective use of a wide range of conventions with few errors

Score Point 5 (89-80)

Response is excellent and skillful communication demonstrated by:

- Clarity, focus, and control in topic development and organization
- A balanced and thorough exploration of the topic using relevant details
- An inviting beginning and a satisfying sense of closure
- Broad range of carefully chosen words crafted into varied sentences that sound natural
- Awareness of the reader and commitment to appropriate tone for the audience
- Effective use of a wide range of conventions with few errors

Score Point 4 (79-70)

Response is appropriate and acceptable communication demonstrated by:

- Clear and coherent presentation of ideas with order and structure that can be formulaic
- Relevant details that are sometimes general or limited; organization is clear, but predictable
- A recognizable beginning and ending, although one or both may be somewhat weak
- Effective word choice that is functional and, at times, demonstrates appropriate tone for the audience
- Somewhat varied sentence structure with good control of simple constructions; a natural sound
- Control of standard conventions although a wide range is not used; errors do not impede readability

Score Point 3 (below proficient)

Response is inadequate written communication demonstrated by:

- Broad or simplistic ideas that are understood but often ineffective
- Attempts at organizing that are inconsistent; beginnings and endings that are underdeveloped and/or missing; repetitive transitional devices used
- Developmental details that are uneven, somewhat predictable, or off topic and not always placed effectively in the writing
- Reliance on clichés and overused words that do not connect with or show any awareness of the audience
- Monotonous and sometimes misused words that result in mechanical sounding sentences, although simple constructions are usually correct
- Limited control of standard conventions with significant errors

Score Point 2 (below proficient)

Response is poor written communication demonstrated by:

- Over simplistic and sometimes unclear ideas that have insufficiently developed details
- Sequencing of ideas that is often just a list; missing or ineffective details that require reader inferences to comprehend and follow
- Underdeveloped or missing beginning and /or ending
- Repetitive, monotonous, and often misused words that are awkwardly strung into sentences that are difficult to read because they are either choppy or rambling; most sentences begin with repetitive noun + verb pattern
- Lack of audience awareness
- Little control of basic conventions resulting in errors impeding readability

Score Point 1 (below proficient)

Response is inferior written communication demonstrated by:

- Lack of purpose or ideas in sequencing
- Organization that obscures the main point
- An attempt that is too short to offer coherent development of an idea, if it is stated
- Extremely limited vocabulary that shows no commitment to communicating a message
- Sentences with confusing word order that may not even permit oral reading
- Severe and frequent errors in conventions