**English Handbook**

**1. Grammar**

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| **Sentence Structure**: Sentences are divided into two parts: the subject and the predicate. The **subject** is who or what the sentence is about. The **predicate** tells you more about the subject or what it is doing. | |
| **Ex**. The man on the moon is staring at you. | **Subject**: The man on the moon.  **Predicate**: is staring at you |
| **Ex**. Hugging a porcupine can create problems for the hugger. | **Subject**: Hugging a porcupine  **Predicate**: can create problems for the hugger |

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| **Parts of Speech, etc.** | |
| **Noun**: person, place, thing or idea (Johnny Depp, Italy, cigar, hope)  **Pronoun**: word that stands in for a noun (I, me, mine, we, us, our, ours, you, your, yours, he, him, his, she, her, hers, it, its, myself, ourselves, herself, itself, this, that, these, those, all, each other, most, several, many, nothing, one, such, etc.)  **Verb**: word that expresses action or states of being   * + - Action verbs express physical or mental activity: running, throwing, vomiting, remembering, believing, hating, loving     - State-of-being verbs, also called linking verbs, link the subject to another word in the predicate that tells you more about the subject. The most common linking verb is *to be* (am, is, are, was, were, being, can be, may be, has been, etc.). Other common linking verbs: appear, grow, seem, smell, sound, stay, taste, feel, remain, sound, turn.     - Helping verbs: verbs that help a main verb (be, has, have, having, had, do, does, , may, can, could, might, will, would, should, etc.).       * She should have called the police. ‘should have’ help the main verb ‘called’.   **Interjection**: expresses emotion and has no grammatical relation to the rest of the sentence (ah, hey, oops, uh-oh, whew, well, wow)  Ex. **Well**, stop that. | **Adjective**: Describes nouns and pronouns.   * **Note**: the most common adjectives are articles (a, an, and the), as in the car (‘the’ modifies ‘car’), and a cat (‘a’ modifies ‘cat’). ‘A/an’ are indefinite articles; ‘the’ is a definite article. * **Second note**: some words can be either pronouns or adjectives depending on how they are used.   + All children were on the bus. (‘all’ is an adjective describing children).   + All were on the bus. (‘all’ is a pronoun standing in for children).   **Adverb**: word that modifies verbs, adjectives, or adverbs   * The very bright bug flew quite quickly.   + ‘Very’ describes the adjective bright   + ‘Quickly’ describes the verb flew   + ‘Quite’ describes the adverb quickly   **Preposition**: a word that shows the relationship between the object of the preposition and another word (about, beneath, above, across, underneath, upon, during, except, for, past, within, from, for, since, without, at, along, etc.)   * The ground was beneath your feet. ‘Feet’ is the object of beneath, and is related to the ground * He talked on his cell during the show. ‘Show’ is the object of during, and is related to ‘talked’.   **Conjunction:** a word that joins words or word groups that are used in the same way (and, for, or, yet, but, or, so)  I like ice cream **and** bagels. |

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| **Clauses, phrases, etc.** | |
| **Clauses:** A group of related words that contains a subject and a verb. There are two kinds of clauses   * + **Independent**: contains a complete thought and can stand on its own as a full sentence: * This is a sentence. * Children should be used as forced labor.   + **Dependent**: contains a subject and a verb, but needs more information to finish its thought. * Although I am pointing this bazooka at you * Because she said she would never be your friend   **Combining an independent clause with a dependent clause**: as we know, subordinate clauses can’t stand on their own; they need an independent clause to finish their thought. Two rules here:   1. If the subordinate clause comes first, put a comma after it: Although I can’t stand the way you dress, I’ll still hang out with you. 2. If the subordinate clause is second, add nothing:   I’ll still hang out with you although I can’t stand the way you dress  **Combining two independent clauses has three rules**:   1. Put a semicolon between them:   *I flew to the moon; there was no green cheese.*   1. Put a comma and a conjunction between them:   *I flew to the moon, but there was no green cheese*.   1. Put a semicolon and a conjunctive adverb/transition with a comma between them:   *I flew to the moon; however, there was no green cheese.*  **Adverb clause**: dependent clauses that modify adjectives, adverbs, or verbs. Use commas after an adverb clause when it begins a sentence. Adverb clauses begin with subordinating conjunctions (after, although, as, as if, as long as, as soon as, as though, because, before, if, in order that, once, provided that, since, so that, than, though, unless, until, when, whenever, where, wherever, while, etc.). These clauses answer how, when, where, why, to what extent, or under what condition something happens.   * **Because you ate my food**, I am going to eat your dog. The adverb clause describes why the dog will be eaten, and a comma sets it off because it comes first in the sentence.   I can see you **wherever you are**. The adverb clause describes where I can see you and needs no comma because it comes last in the sentence  **Fragments:** a group of words that looks like a sentence, but lacks a subject and a verb and does not express a complete thought:   * The machine controlling the government * Hoping all the time to win the lottery | **Adjective clauses**: dependent clauses that modify nouns/pronouns. Put commas around these only when they are not essential to the meaning of the sentence. Note: adjective clauses tend to begin with relative pronouns: that, which, who whom, whose   * The man **who gave you the bomb** is running away. ‘Who gave you the bomb describes man, and the clause has no commas because it’s important information. * Jarred Elevensies, **whose mother’s name was Twelve Elevensies**, hated the number eleven. In this case, commas surround the adjective clause because it is extra information.   **Phrase**: A group of related words that acts as a part of speech and does not contain both a subject and a verb.   * under the moon/a guitarist with no fingers   **Absolute Phrases:** A noun or pronoun with a participle (verb acting as an adjective) and any modifiers. The key with this one is that you always set it off with a comma:   * Having run out of food, the man experienced a severe existential crisis.   **Run-on Sentences**: Sentences that have two or more sentences put together in a grammatically incorrect way. There are two types:   * **Comma Splices:** This is when you put two or more independent clauses together using only a comma:   I went to the store, I bought some crackers.   * **Fused Sentence:** This is when you put together two or more independent clauses without any punctuation:   I went to the store I bought a soda I drank the soda the soda tasted good life was good hi how are you?  **Parallel Structure:** using parallel structure is a way to make your writing consistent and readable. The main idea is that you use the same grammatical form when discussing equal, or parallel, ideas.   * **Parallel:** I like to eat, to run, and to rock. * **Not Parallel:** I like to eat, running, and rocking out hard.   **Appositive**: a noun or pronoun (or phrase) placed next to another noun/pronoun in order to further describe it. **Note**: if the appositive is more than one word, set it off with commas. If it’s one word, no commas are need:   * *Only my friend Ted is a good guy*. ‘Ted’ further describes ‘friend. No commas needed. * *Steve, the dude who drools on himself, is thinking about moving*. ‘The dude who drools on himself’ describes ‘Steve’ and is more than one word, so commas are needed.   **Note**: You can start a sentence with a conjunction. But be careful: you have to make it work well. |
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**Important Conjunctive Adverbs & Transitions**: Using these will make you sound academic, whether you want to or not.

accordingly    
also   
anyway   
besides   
certainly   
consequently   
finally   
furthermore   
hence   
however

incidentally    
indeed   
instead   
likewise

meanwhile   
moreover   
nevertheless   
next    
nonetheless   
now   
otherwise   
similarly   
still   
thereafter   
therefore   
thus   
undoubtedly

in addition   
in contrast   
for example   
for instance

of course   
as a result    
in other words   
as a result

no doubt

**Logical Relationship Transitions: Using these in your paragraphs will give help to expand your writing and speaking voice.**

**Similarity:** also, in the same way, likewise, similarly

**Exception/Contrast:** however, on the one hand … on the other hand, nevertheless, nonetheless, notwithstanding, in contrast, on the contrary, still

**Sequence/Order:** first, second, third, … next, finally

**Time:** afterward, currently, during, earlier, immediately, later, meanwhile, now, recently, simultaneously, subsequently, then

**Example:** for example, for instance, namely, specifically, to illustrate

**Emphasis:** indeed, in fact, of course, truly, indubitably

**Cause and Effect:** accordingly, consequently, hence, thus, therefore

**Additional Support or Evidence:** additionally, again, also, as well, besides, equally important, furthermore, in addition, moreover

**Conclusion/Summary:** finally, in a word, in brief, briefly, in conclusion, in the end, in the final analysis, on the whole, to conclude, to summarize, in sum, to sum up, in summary

**2.** **Essays**

Your thesis is the point that you will prove in your essay. **A thesis statement should be clear and complex**, which means it should have two or three reasons within it to show the reader what you will argue for (a simple thesis has no reasons and only a main point, like *dogs are great pets*, or *drugs are bad, mkayyy?*). You want to put two or three reasons in your thesis because: a) it tells the reader how you will argue, and b) it sets up your paragraphs.

**Key Points**

* Your thesis should be controversial—it must be something you can argue for and which people can argue against. Trying to prove, for instance, that *the U.S. is a country in North America that borders Canada and Mexico* doesn’t work.
* **Avoid non-thesis statements**. Statements such as *I am going to tell you about this writer*, or, *we’ll find out about this topic* are not thesis statements.

**Thesis Generation Algorithm:**

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| Topic | Argument | Because/since/etc. | 2 or Three Reasons | Thesis |
| Unicorn Meat | Unicorn meat is good for you | Because | Fills eater with love, has all essential vitamins and minerals | Unicorn meat should be a part of a healthy daily diet because it fills whomever eats it with love and contains all essential vitamins and minerals |
| Mission Burritos | Greatest Food In The Universe | Given that | Has astounding flavors found nowhere else  Size of a small baby  Creates a sense of inner peace and wellness | Given that Mission burritos have such astounding flavors, are as large as some small babies, and create a sense of inner peace and wellness once eaten, they are simply the greatest food in all the universe. |

**An Essay Format**

**Intro**:

**Opening Hook**: An opening statement that grabs the reader’s attention and focuses her or his thought on the topic you will discuss. Avoid simplistic questions, rhetorical or otherwise.

**Statement of the Issues & Warrant**: Indicates the general topic and why it is important to discuss. Includes the different sides of the issues and why they disagree. Includes your basic premise/warrant behind your thesis.

**Complex Thesis statement**: A sentence or two that explains your main argument and provides two or three general reasons for why it is true (easiest to accomplish by using word ‘because’ in it)

**Historical Issues & Arguments**

In a well-rounded essay, it is a good idea to present an in-depth overview of why the issues are so important. While organization is up to you, here you’ll want to give a neutral account of the important history behind your issue, who are some of the key players in the arguments (who they are and why they’re important), and any other relevant information to help the reader understand why we are talking about this subject. Usually this will go before you make your argument.

**CEAR Body 1 (first evidence supporting thesis)**

**Claim**: Introductory sentence indicating central idea of paragraph. Must support thesis statement.

**Lead-in**: Provides background information to set up evidence

**Evidence** 1: First piece of information that proves the topic sentence. Includes quotes, summaries, paraphrases, statistics, etc. Always include a citation.

**Analysis 1**: Explanation of how or why the evidence proves the topic sentence.

**(Repeat) Evidence 2**: Second piece of information that proves the topic sentence is true. Always include a citation.

**(Repeat) Analysis 2**: Explanation of how or why the evidence proves the topic sentence.

**Concluding Sentence**: Wraps up your ideas or transitions into the next body paragraph

**2nd & 3rd Body Paragraphs**: Same format as Body 1, but providing more evidence to support your thesis

**Opposing Argument (gives neutral presentation of evidence from opposing view):**

**Claim**: Introductory sentence indicating central idea of paragraph. Must oppose thesis statement.

**Evidence** 1: First piece of information that disproves the topic sentence. Includes quotes, summaries, paraphrases, statistics, etc. Always include a citation.

**Analysis 1**: Explanation of how or why the evidence disproves the topic sentence.

**Evidence 2**: Second piece of information that disproves the topic sentence is true. Always include a citation.

**Analysis 2**: Explanation of how or why the evidence disproves the topic sentence

**Concluding Sentence**: Wraps up your ideas or transitions into the next body paragraph

**Refutation (explains with new evidence why opposing view is wrong):**

**Claim**: Explains why opposing argument is wrong

**Lead in** (follow regular CLEAR format for the rest)

**Evidence**

**Analysis**

**Repeat**

**Conclusion**:

**Restatement** of thesis in a new way

**Summary** of important points

**Final thought**: a new idea that leaves the reader thinking about the ideas in the essay. Avoid simplistic questions, rhetorical or otherwise.

**Notes**:

* Assume your reader is generally intelligent but ignorant about the topic you are discussing.
* Practice using transitions whenever possible—they make you sound smart whether or not you are
* Generally, **avoid** **using ‘I’ or ‘you’ in your essays**. Too many ‘I’ statements make you sound like you’re still in middle school.
* Avoid colloquial speech unless it is necessary for your topic or point.
* Maintain focus in your paragraphs—do what you say you are going to do in your thesis statement and topic sentences.
* Use transition sentences between major changes in ideas

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| **MLA Format** |
| **Font:** Never use a sans-serif font, which looks like this. Always use a font with serifs, such as Times New Roman, which this whole packet is formatted in, or Garamond, which looks like this.  **Heading & Title:** No title page is necessary. Rather, type your name, your instructor’s name, the course name, and the date on separate lines, double-spaced, and flush with the left margin. Double space again, and add the title. Do not italicize or underline your title! Double space again, and start your essay.  **Page Numbers**: Number all pages consecutively in the upper right-hand corner. Type your last name before the number, and put a space between your name and the page number.  **In-text Parenthetical Citations**: When quoting, paraphrasing, or summarizing a source, you must cite that source. If you do not, you have just plagiarized the source, which means that you have in effect stolen it. While people are used to taking whatever they like from the internet these days, when the idea is not yours, you must cite it. Basic in-text citation rules  **(from OWL Purdue Website)**In MLA style, referring to the works of others in your text is done by using what is known as **parenthetical citation**. This method involves placing relevant source information in parentheses after a quote or a paraphrase.In-text citations: Author-page style MLA format follows the author-page method of in-text citation. This means that the author's last name and the page number(s) from which the quotation or paraphrase is taken must appear in the text, and a complete reference should appear on your Works Cited page. The author's name may appear either in the sentence itself or in parentheses following the quotation or paraphrase, but the page number(s) should always appear in the parentheses, not in the text of your sentence. For example:   * Wordsworth stated that Romantic poetry was marked by a "spontaneous overflow of powerful feelings" (263). * Wordsworth extensively explored the role of emotion in the creative process (263).   Both citations in the examples above, (263) and (Wordsworth 263), tell readers that the information in the sentence can be located on page 263 of a work by an author named Wordsworth. If readers want more information about this source, they can turn to the Works Cited page, where, under the name of Wordsworth, they would find the following information:   * Wordsworth, William. Lyrical Ballads. Oxford UP, 1967.  In-text citations for print sources with known author For Print sources like books, magazines, scholarly journal articles, and newspapers, provide a signal word or phrase (usually the author’s last name) and a page number. If you provide the signal word/phrase in the sentence, you do not need to include it in the parenthetical citation.   * Human beings have been described by Kenneth Burke as "symbol-using animals" (3). * Human beings have been described as "symbol-using animals" (Burke 3). * Burke, Kenneth. Language as Symbolic Action: Essays on Life, Literature, and Method. Berkeley: U of California P, 1966.  In-text citations for print sources with no known author When a source has no known author, use a shortened title of the work instead of an author name. Place the title in quotation marks if it's a short work (such as an article) or italicize it if it's a longer work (e.g. plays, books, television shows, entire Web sites) and provide a page number if it is available.   * We see so many global warming hotspots in North America likely because this region has "more readily accessible climatic data and more comprehensive programs to monitor and study environmental change . . ." ("Impact of Global Warming"). * "The Impact of Global Warming in North America." Global Warming: Early Signs. 1999. www.climatehotmap.org/. Accessed 23 Mar. 2009.  Citing authors with same last names Sometimes more information is necessary to identify the source from which a quotation is taken. For instance, if two or more authors have the same last name, provide both authors' first initials (or even the authors' full name if different authors share initials) in your citation. For example:   * Although some medical ethicists claim that cloning will lead to designer children (R. Miller 12), others note that the advantages for medical research outweigh this consideration (A. Miller 46).  Citing a work by multiple authors For a source with two authors, list the authors’ last names in the text or in the parenthetical citation:   * Best and Marcus argue that one should read a text for what it says on its surface, rather than looking for some hidden meaning (9). * The authors claim that surface reading looks at what is “evident, perceptible, apprehensible in texts” (Best and Marcus 9). * Best, David, and Sharon Marcus. “Surface Reading: An Introduction.” Representations, vol. 108, no. 1, Fall 2009, pp. 1-21. JSTOR, doi:10.1525/rep.2009.108.1.1   For a source with three or more authors, list only the first author’s last name, and replace the additional names with et al.   * According to Franck et al., “Current agricultural policies in the U.S. are contributing to the poor health of Americans” (327). * The authors claim that one cause of obesity in the United States is government-funded farm subsidies (Franck et al. 327). * Franck, Caroline, et al. “Agricultural Subsidies and the American Obesity Epidemic.” American Journal of Preventative Medicine, vol. 45, no. 3, Sept. 2013, pp. 327-333.  Citing multiple works by the same author If you cite more than one work by a particular author, include a shortened title for the particular work from which you are quoting to distinguish it from the others. Put short titles of books in italics and short titles of articles in quotation marks.  Citing two articles by the same author:   * Lightenor has argued that computers are not useful tools for small children ("Too Soon" 38), though he has acknowledged elsewhere that early exposure to computer games does lead to better small motor skill development in a child's second and third year ("Hand-Eye Development" 17).   Citing two books by the same author:   * Murray states that writing is "a process" that "varies with our thinking style" (Write to Learn 6). Additionally, Murray argues that the purpose of writing is to "carry ideas and information from the mind of one person into the mind of another" (A Writer Teaches Writing 3).   Additionally, if the author's name is not mentioned in the sentence, format your citation with the author's name followed by a comma, followed by a shortened title of the work, followed, when appropriate, by page numbers:   * Visual studies, because it is such a new discipline, may be "too easy" (Elkins, "Visual Studies" 63).  Citing indirect sources Sometimes you may have to use an indirect source. An indirect source is a source cited in another source. For such indirect quotations, use "qtd. in" to indicate the source you actually consulted. For example:   * Ravitch argues that high schools are pressured to act as "social service centers, and they don't do that well" (qtd. in Weisman 259).   Note that, in most cases, a responsible researcher will attempt to find the original source, rather than citing an indirect source. Citing non-print or sources from the Internet Sometimes writers are confused with how to craft parenthetical citations for electronic sources because of the absence of page numbers, but often, these sorts of entries do not require a page number in the parenthetical citation. For electronic and Internet sources, follow the following guidelines:   * Include in the text the first item that appears in the Work Cited entry that corresponds to the citation (e.g. author name, article name, website name, film name). * You do not need to give paragraph numbers or page numbers based on your Web browser’s print preview function. * Unless you must list the Web site name in the signal phrase in order to get the reader to the appropriate entry, do not include URLs in-text. Only provide partial URLs such as when the name of the site includes, for example, a domain name, like CNN.com or Forbes.com as opposed to writing out http://www.cnn.com or http://www.forbes.com.  Miscellaneous non-print sources  * Werner Herzog's Fitzcarraldo stars Herzog's long-time film partner, Klaus Kinski. During the shooting of Fitzcarraldo, Herzog and Kinski were often at odds, but their explosive relationship fostered a memorable and influential film. * During the presentation, Jane Yates stated that invention and pre-writing are areas of rhetoric that need more attention.   In the two examples above “Herzog” from the first entry and “Yates” from the second lead the reader to the first item each citation’s respective entry on the Works Cited page:   * Herzog, Werner, dir. Fitzcarraldo. Perf. Klaus Kinski. Filmverlag der Autoren, 1982. * Yates, Jane. "Invention in Rhetoric and Composition." Gaps Addressed: Future Work in Rhetoric and Composition, CCCC, Palmer House Hilton, 2002.  Electronic sources  * One online film critic stated that Fitzcarraldo "has become notorious for its near-failure and many obstacles" (Taylor, “Fitzcarraldo”). * The Purdue OWL is accessed by millions of users every year. Its "MLA Formatting and Style Guide" is one of the most popular resources (Russell et al.).   In the first example, the writer has chosen not to include the author name in-text; however, two entries from the same author appear in the Works Cited. Thus, the writer includes both the author’s last name and the article title in the parenthetical citation in order to lead the reader to the appropriate entry on the Works Cited page (see below). In the second example, “Russell et al.” in the parenthetical citation gives the reader an author name followed by the abbreviation “et al.,” meaning, “and others,” for the article “MLA Formatting and Style Guide.” Both corresponding Works Cited entries are as follows:   * Taylor, Rumsey. "Fitzcarraldo." Slant, 13 Jun. 2003, www.slantmagazine.com/film/review/fitzcarraldo/. * Russell, Tony, et al. "MLA Formatting and Style Guide." The Purdue OWL, 2 Aug. 2016, owl.english.purdue.edu/owl/resource/747/01/.  Multiple citations To cite multiple sources in the same parenthetical reference, separate the citations by a semi-colon:   * . . . as has been discussed elsewhere (Burke 3; Dewey 21).  Time-based media sources When creating in-text citations for media that has a runtime, such as a movie or podcast, include the range of hours, minutes and seconds you plan to reference, like so (00:02:15-00:02:35). Works-Cited Book:   * Henley, Patricia. The Hummingbird House. MacMurray, 1999.   Website:   * Wise, DeWanda. “Why TV Shows Make Me Feel Less Alone.” NAMI, 31 May 2019, [www.nami.org/Blogs/NAMI-Blog/May-2019/How-TV-Shows-Make-Me-Feel-Less-Alone](http://www.nami.org/Blogs/NAMI-Blog/May-2019/How-TV-Shows-Make-Me-Feel-Less-Alone). Accessed 3 June 2019.A periodical (journal, magazine, newspaper) article should be in quotation marks:   Journal Article:   * Bagchi, Alaknanda. "Conflicting Nationalisms: The Voice of the Subaltern in Mahasweta Devi's Bashai Tudu." Tulsa Studies in Women's Literature, vol. 15, no. 1, 1996, pp. 41-50.   A song or piece of music on an album should be in quotation marks:   * Beyoncé. "Pray You Catch Me." Lemonade, Parkwood Entertainment, 2016, www.beyonce.com/album/lemonade-visual-album/.  ****Title of container**** Unlike earlier versions, the eighth edition refers to "containers," which are the larger wholes in which the source is located. For example, if you want to cite a poem that is listed in a collection of poems, the individual poem is the source, while the larger collection is the container. The title of the container is usually italicized and followed by a comma, since the information that follows next describes the container.   * Kincaid, Jamaica. "Girl." The Vintage Book of Contemporary American Short Stories, edited by Tobias Wolff, Vintage, 1994, pp. 306-07.   The container may also be a television series, which is made up of episodes.   * “94 Meetings.” Parks and Recreation, created by Greg Daniels and Michael Schur, performance by Amy Poehler, season 2, episode 21, Deedle-Dee Productions and Universal Media Studios, 2010.   In some cases, a container might be within a larger container. You might have read a book of short stories on Google Books, or watched a television series on Netflix. You might have found the electronic version of a journal on JSTOR. It is important to cite these containers within containers so that your readers can find the exact source that you used.   * “94 Meetings.” Parks and Recreation, season 2, episode 21, NBC, 29 Apr. 2010. Netflix, www.netflix.com/watch/70152031?trackId=200256157&tctx=0%2C20%2C0974d361-27cd-44de-9c2a-2d9d868b9f64-12120962. * Langhamer, Claire. “Love and Courtship in Mid-Twentieth-Century England.” Historical Journal, vol. 50, no. 1, 2007, pp. 173-96. ProQuest, doi:10.1017/S0018246X06005966. Accessed 27 May 2009.  ****Other contributors**** Translators:   * Foucault, Michel. Madness and Civilization: A History of Insanity in the Age of Reason. Translated by Richard Howard, Vintage-Random House, 1988.   Annotators   * Woolf, Virginia. Jacob’s Room. Annotated and with an introduction by Vara Neverow, Harcourt, Inc., 2008.  ****Version**** If a source is listed as an edition or version of a work, include it in your citation.   * The Bible. Authorized King James Version, Oxford UP, 1998. * Crowley, Sharon, and Debra Hawhee. Ancient Rhetorics for Contemporary Students. 3rd ed., Pearson, 2004.  ****Number**** If a source is part of a numbered sequence, such as a multi-volume book, or journal with both volume and issue numbers, those numbers must be listed in your citation.   * Dolby, Nadine. “Research in Youth Culture and Policy: Current Conditions and Future Directions.” Social Work and Society: The International Online-Only Journal, vol. 6, no. 2, 2008, www.socwork.net/sws/article/view/60/362. Accessed 20 May 2009. * “94 Meetings.” Parks and Recreation, created by Greg Daniels and Michael Schur, performance by Amy Poehler, season 2, episode 21, Deedle-Dee Productions and Universal Media Studios, 2010. * Quintilian. Institutio Oratoria. Translated by H. E. Butler, vol. 2, Loeb-Harvard UP, 1980.  ****Location**** You should be as specific as possible in identifying a work’s location.  An essay in a book, or an article in journal should include page numbers.   * Adiche, Chimamanda Ngozi. “On Monday of Last Week.” The Thing around Your Neck, Alfred A. Knopf, 2009, pp. 74-94. * The location of an online work should include a URL. Remove any "http://" or "https://" tag from the beginning of the URL. * Wheelis, Mark. "Investigating Disease Outbreaks Under a Protocol to the Biological and Toxin Weapons Convention." Emerging Infectious Diseases, vol. 6, no. 6, 2000, pp. 595-600, wwwnc.cdc.gov/eid/article/6/6/00-0607\_article. Accessed 8 Feb. 2009.   A physical object that you experienced firsthand should identify the place of location.   * Matisse, Henri. The Swimming Pool. 1952, Museum of Modern Art, New York.   **Date of access:**  When you cite an online source, the MLA Handbook recommends including a date of access on which you accessed the material, since an online work may change or move at any time.   * Bernstein, Mark. "10 Tips on Writing the Living Web." A List Apart: For People Who Make Websites, 16 Aug. 2002, alistapart.com/article/writeliving. Accessed 4 May 2009. |

1. **Rhetoric: Arguments, Ethos, Pathos, Logos & Common Logical Fallacies[[1]](#footnote-1)**

**Audience**: important to any argument is the intended audience, or your reader. Whom you are writing to should inform what you write, and you should always think about this before starting. The reader shows up in three places: in your mind as you write, in your words as your write them, and in reality as a person reads them. One big mistake many authors commit is to make assumptions about their audience that aren’t true. For instance, if I give a speech in which I talk about how awesome I am because I have all this money and then argue why poor people are lazy, I might regret it if it turns out that most of my audience is middle or lower class. Everyone has had the experience of making a joke or assertion to the wrong audience, and it’s always good to think about these things before you write (or joke). Ask yourself: who are they; where do they live; what is their culture; what is their ethnicity; what is their economic status; what is their language; what is their history; what is their society like?

**Context**: Context has to do with the reader’s knowledge in many ways. How you read an argument often depends on your context. For instance, in many cultures, it is not polite to stare someone straight in the eyes when speaking, though this is considered to be a sign of honesty in the U.S. If you didn’t understand that, you might misread the context and assume a person looking away was being dishonest or disrespectful, and vice versa. Knowing the cultural, social, historical, and political context of a sign, an essay, a movie, a political speech, or any other text is important to knowing what the argument is. Knowing your context can be the difference between convincing your audience and alienating it.

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| **Logos** (Greek for 'word, reason, theory') arguments based on facts, evidence, or reason (or all of the above). Some logos arguments are based on hard evidence, and some on general reason and common sense. Hard evidence tends to be evidence taken from the sciences, or from scholarly research (historical, sociological, etc.). The evidence functions as the proof to support a statement made. Providing extensive research and large numbers of facts is often a good way to argue, or convince someone of a truth. Statistics and polls are commonly used facts, but one must be careful: both can be manipulated to say many things, which is why who is providing a statistic and how they got it is often more important than the statistic itself. Testimonies and interviews are also forms of evidence (think of a trial). Other forms of logos use reason and common sense: these arguments avoid contradiction and include a claim plus its reason. For instance, if you say we shouldn’t go to school because it’s 4 a.m., most people will find this a reasonable claim in most cases. Arguments often are based on degree (more vs. less), analogy (x is similar to y), and precedent (how things have happened in the past). Logos is generally about an argument—getting people to believe a truth.   * Uses either hard evidence or reason * Historical, statistical, scientific, and theoretical facts are used as support * The conclusion follows from the premises * Does not rely on emotion, image, or popularity for support * Avoids logical fallacies * Goal is to argue for a truth | **Pathos** (Greek for 'suffering' or 'experience') is best understood as an argument that attempts to get at the audiences emotions. If you’ve ever given a homeless person money because you felt bad, you were convinced in some way by a pathos argument (perhaps because of what he said, or his sign, or the way he looked). An appeal to pathos often causes an audience not just to respond emotionally but also to identify with the writer's point of view--to feel what the writer feels. This is why speakers often tell a personal story: the goal is to get you to identify with the speaker and feel what he or she felt. In this sense, pathos evokes a meaning implicit in the verb 'to suffer'--to feel pain imaginatively. In other words, using pathos is often about getting the audience to relate to you and what you’ve gone through. Pathos often relies on images, stories, glittering generalities, loaded words, humor, and personal narratives to make its case. Pathos is often effective for persuasion than argument, which is why politicians will always use it—they want you to vote for them, not just believe what they say.   * Emotional responses are the goal * Use of connotation over denotation * Heavy emphasis on image-based language * Uses catch-phrases, slogans, symbols, and sound-bites instead of facts * Glittering generalities and loaded words are often used * Relies on audience’s beliefs and often appeals to highly charged topics * Goal is to get people to act |
| **Ethos** (Greek for 'character') refers to the trustworthiness or credibility of the writer or speaker, or their character. The key question in ethos is whether we can trust the speaker. This can be a matter of their background, ethnicity, dress, training, friends, diction, or any other element that allows us to believe that they are legitimate speakers on a given topic. Ethos is often conveyed through tone and style of the message and through the way the writer or speaker refers to shared beliefs (using shared beliefs is a good way to get the audience to see you as a member of their group). It can also be affected by the writer's reputation as it exists independently from the message--his or her expertise in the field, his or her previous record or integrity, and so forth. If you’ve ever not been believed because of how you speak or who you are, your character, or ethos, was discounted. For example, when you feel very sick, you generally think of the doctor as the best person to treat you because of her credentials (and you also assume that she will be dressed like a doctor when you see her, not, for instance, a NASCAR driver). Conversely, people often generally disregard much of what politicians say because many Americans judge politicians as not having a high quality of character, but we still expect them to speak and dress a certain way, as well as to say things we agree with (a doctor, on the other hand, can say things we don’t agree with, but we’re more likely to accept them because of her status). As a speaker or writer, you want to establish your credibility with the readers, and you do so by your speech, presentation, dress, stories, knowledge, and so on.   * Need to establish credibility and legitimacy with the audience * Use of shared beliefs * Use speech, dress, knowledge, credentials, stories, ethnicity, history, symbols, etc. * Often try to get the audience to identify with the speaker (“we’re similar”) * Goal is to get people to believe in you as a credible speaker | |

**Two Key Concepts in rhetoric:**

* **Glittering Generalities:** these are words deployed to convince people by using immediately positive connotations for the audience. For instance, in the U.S., using the term ‘freedom’ is usually a pretty standard move on the part of politicians because Americans seem to react really positively to the word.
* **Loaded Words:** These are words used to create negative or reactionary effects in an audience. Loaded words are used because they’re controversial and divisive. In the U.S., the word ‘abortion’, for instance, is immediately controversial and can be used to create a certain reaction in a given audience.

**Logical Fallacies:** There are a number of ways of arguing that are considered fallacies. The reason is that they often employ bad, false, or misleading arguments, and thus take us off the track of making a valid point. You generally want to avoid these fallacies because they weaken your overall argument, and it’s good to be aware of them because they point out problems in another person’s argument.

**Anecdotal Fallacy**: referring to a specific case or experience to prove a general point. For instance, students often argue that Novato has good burritos at this or that place because they went there and like them. But this is a specific example predicated on the ignorance of true what true Mission Burritos are like. Another case might be calling someone untrustworthy because you’ve heard they told a mistruth. One case or anecdote is not enough to prove a general fact or truth.

**Appeal to Improper Authority (Argumentum Ad Verecundium, literally "argument from that which is improper"):** An appeal to an improper authority, such as a famous person or a source that may not be reliable or who might not know anything about the topic. This fallacy attempts to capitalize upon feelings of respect or familiarity with a famous individual. It is not fallacious to refer to an admitted authority if the individual’s expertise is within a strict field of knowledge. On the other hand, to cite Einstein to settle an argument about education or economics is fallacious. To cite Darwin, an authority on biology, on religious matters is fallacious. To cite Cardinal Spellman on legal problems is fallacious. The worst offenders usually involve movie stars and psychic hotlines.

***Ad hominem* (attacking the person):** Ad hominem (translates as ‘to the man’) arguments work by attacking the person rather than the issue. For instance, if a politician gets up and says we need to reform our tax system, someone who calls that persona a liar and a cheat has basically gone after the politician as a person rather than her argument. These are fairly common and you see them all the time in political ads. You often here them personally, as well; for instance, let’s say you hear the following: ‘I wouldn’t listen to that dude because he totally cheated on his girlfriend.” It might turn out that he just figured out how to solve world hunger, but you’ll never know if you don’t listen to him. However, if he’s asking you out, then you might want to think about that information. This leads us to an important point: if the issue *is* the person’s character, then negative information is relevant. If it’s not, then ad hominem attacks sidetrack you from what you’re talking about. These arguments don’t invite discussion and are generally a type of scare tactic.

**Bandwagon Appeals:** Bandwagon appeals are basically forms of peer pressure: everyone else is doing it, so why don’t you? Here, it’s usually the kid’s argument: “everyone else got a car for doing the dishes, so why can’t I?” Bandwagon appeals don’t always have bad intentions, such as the adds to get kids to not smoke cigarettes, but they often don’t invite thoughtful or critical analysis of the situation and they tend to work on your fear of being left out rather than your understanding of the issues.

**Begging the Question/Circular Argument:** Here, what’s happening is that the very issue in dispute is being claimed as true without proof. For instance, if your parents accuse you of throwing a party while they were away for the weekend, and you respond with something like, “You know me—I’d never do that. What’s for dinner?” You’re not proving anything, but just assuming innocence because, well, you’re that kind of person. Or, let’s say your parents tell you to listen to them more, and you ask why, and they say “Because we’re your parents!” Hopefully, you already knew that, and your question was about why you should listen to them on this subject, not whether they’re your parents, which is possibly an entirely different and more disturbing subject. Begging the question is a kind of circular argument, and it happens all too often, such as telling someone they shouldn’t break the law because it’s illegal. Duh

**Either-or Choices:** Either-or fallacies usually take a complex situation and boil it down to two radical options. You hear them all the time from your parents: “Either you clean your room, or I’m going to blow your phone up.” Of course, there are other alternatives, but the person wants you to feel like things are so insanely dire that you have to do what he says. President George W. Bush made a famous statement after the September 11 attacks when he said “Every nation in every region now has a decision to make: Either you are with us or you are with the terrorists." Some thought that there were other ways of looking at the issue, but the statement left no room for such ideas. Like the ad hominem, either-or arguments are scare tactics trying to get you to act from fear rather than thoughtful insight.

**Equivocation:** This one is a favorite among young and old alike, a kind of lying by playing with definitions. Equivocation basically means using a very specific meaning of a word to get out of a situation. For instance, if you use a bathroom pass for, say, forty minutes, and I mark you absent because you weren’t here, you might respond, “but I was here,” using the sense of here as ‘on campus’ when you knew I meant ‘in class’. Words have a number of meanings, and humans are quite sly at playing tricks with those meanings to get out of a situation.

**False Cause:** ascribing a wrong or unproven cause to an effect. For example, if every time you hear a noise, you see a specific student nearby, you assume the student causes the noise, when in fact it’s being caused by something else, such as another student or even some faulty plumbing.

**Genetic Fallacy:** The genetic fallacy is the claim that an idea, product, or person must be untrustworthy because of its racial, geographic, or ethnic origin. "That car can't possibly be any good! It was made in Japan!" Or, "Why should I listen to her argument? She comes from California, and we all know those people are flakes." Or, "Ha! I'm not reading that book. It was published in Tennessee, and we know all Tennessee folk are hillbillies and rednecks!" This type of fallacy is closely related to the fallacy of argumentum ad hominem.

**Moral Equivalence:** This fallacy works by saying that two unequal things are the same. For instance, everybody loves to use Nazis as examples, and so you’ll often hear people say that when someone does something that is unfair or controlling, he’s a Nazi. This is both untrue and disrespectful to those who suffered under the Nazis, but it happens more often than it ought to. Similarly, government programs are sometimes called totalitarian or fascist when there is a distinct difference between the two. Your first question should be: are the two cases the same in moral terms? If the answer is no, then the equivalence is false.

**Non Sequitur:** In this case, we have a fairly simple fallacy where one thing just doesn’t follow from the other. Here, the warrant doesn’t support the claim. If your partner says something like, “If you really loved me, you’d buy me a new car,” the warrant in that case is that *true love means buying people new cars*, which is a bit absurd. Another non sequitur are might be a student who thinks she deserves an A because she worked really hard. The assumption is that a top grade is for effort, not product, when in fact the reverse is true. Be careful about your warrants when making arguments!

**Red Herring (irrelevant conclusion):** A red herring is a deliberate attempt to change the subject or divert the argument from the real question at issue to some side-point; for instance, “Senator Jones should not be held accountable for cheating on his income tax. After all, there are other senators who have done far worse things.” Another example: “I should not pay a fine for reckless driving. There are many other people on the street who are dangerous criminals and rapists, and the police should be chasing them, not harassing a decent tax-paying citizen like me.” Certainly, worse criminals do exist, but that it is another issue! The questions at hand are (1) did the speaker drive recklessly, and (2) should he pay a fine for it?

**Slippery Slope:** Another common argument that works on the basis of fear is the slippery slope. If you imagine a slippery slope, you get the idea: take one step down and you’ll slide powerlessly to the bottom. A common one teens hear is that if they try marijuana, they will turn into drug fiends within a few days. Another version is that the legalization of gay marriage will lead to the legalization of polygamy and other unwanted forms of marriage. It is a good idea to show consequences, such as an increase in likelihood to try other drugs if you try marijuana at a young age, but that’s different than saying you necessarily will do so.

**The Straw Man:** These arguments are really about avoiding the issue. A ‘straw man’ is a target someone sets up in order to avoid talking about the real issue, generally an easier target than the one at hand. For instance, let’s say a teacher tells a noisy student to be quiet, and the student responds that the teacher is unfair and always picking on him. Now, the issue is the current talking, but through a clever diversionary tactic, the student changed the subject to fairness. Or let’s say that students in a class ask their teacher to have more discussion time about the topics covered, and the teacher responds that all kids want to do is talk. The teacher didn’t deal with the real issue, which is discussing the topic, and changed the subject to student chattiness. Each case is a straw man, an easy issue that avoids the real topic.

**Sweeping Generalization:** This is the fallacy of making a sweeping statement and expecting it to be true of every specific case -- in other words, stereotyping. Example: "Women are on average not as strong as men and less able to carry a gun. Therefore women can't pull their weight in a military unit." The problem is that the sweeping statement may be true (on average, women are indeed weaker than men), but it is not necessarily true for every member of the group in question (there are some women who are much stronger than the average).

**4. Common Literary Elements**

**Allegory**: A representation of abstract ideas or principles by characters, figures, or events in narrative, dramatic, or pictorial form and can often be an extended metaphor for a specific historical or political event.

**Alliteration**: A stylistic device, or literary technique, in which successive words (more strictly, stressed syllables) begin with the same consonant sound or letter.

**Antagonist**: The character or force that struggles against or blocks the protagonist. Often, but not always, the villain.

**Anthropomorphism/Personification:** The attribution of human characteristics to non-human entities, including inanimate objects, animals, feelings, etc. Note: “anthropomorphism” tends to have a critical implication, suggesting that something false is going on.

**Assonance**: The repetition of vowel sounds within a short passage of verse.

**Characterization**: Process of revealing the personality of a character. Writer reveals characterization in the following ways: ***Direct*:** tells reader directly what character is like. ***Indirect*:** describes how character looks and dresses; lets reader hear character speak; reveals character's private thoughts and feelings; reveals character's effect on other people--shows how other characters feel or behave toward the character; shows the character in action

**Conflict**: The conflict is the central struggle or issue in any given story, without which the story would be uninteresting. There are two main types: 1) EXTERNAL CONFLICT: characters struggle against outside forces such as another character, society, or nature. 2) INTERNAL CONFLICT: struggle between opposing needs, desires, or emotions within a person; takes place entirely within a character's mind.   
**Note**----Can have both types of conflict within a single work.

**Connotation:** The set of associations implied by a word in addition to its literal meaning.

**Consonance**: The repetition of consonant sounds in a short sequence of words.

**Denotation**: The literal dictionary meaning(s) of a word as distinct from an associated idea or connotation.

**End Rhyme**: A rhyme in the final syllable(s) of a verse.

**Extended Metaphor**: A metaphor which is drawn out beyond the usual word or phrase to extend throughout a stanza or an entire poem, usually by using multiple comparisons between the unlike objects or ideas.

**Figurative Language**: The use of words, phrases, symbols, and ideas in such as way as to evoke mental images and sense impressions. Often employs symbols, metaphors, and similes.

**Flashback**: A scene that interrupts the normal chronological sequence of events of a story to depict something that happened at an earlier time.

**Foil**: A character who serves as a contrast to another. Often a minor character functions as the foil to bring out specific traits of a major character.

**Foot**: A unit of rhythm or meter; the division in verse of a group of syllables, one of which is long or accented.

**Foreshadowing**: The use of clues to hint at events that will occur later in a plot.

**Genre**: Category to which a literary work belongs. Some examples of popular genres include: western novel, gothic/horror fiction, detective fiction, romance, fantasy.

**Irony**: A contrast or discrepancy between expectations and reality. Three major categories of irony:

* VERBAL IRONY--occurs when a writer or speaker says one thing but really means the opposite.
* SITUATIONAL IRONY--occurs when what actually happens is the opposite of what is expected or appropriate.
* DRAMATIC IRONY--occurs when the audience or the reader knows something important that a character in a play or story does not know.

**Iambs**: A metrical foot consisting of an unstressed syllable followed by a stressed syllable or short syllable followed by a long syllable.

**Hyperbole:** uses exaggeration to express a strong sentiment or create a comic effect.

**Imagery**: The use of expressive or evocative images in poetry, art, literature, or music.

**Internal Rhyme**: Also called middle rhyme, a rhyme occurring within the line. The rhyme may be with words within the line but not at the line end, or with a word within the line and a word at the end of the line.

**Metaphor**: A rhetorical trope defined as a direct comparison between two or more seemingly unrelated subjects. This device is known for usage in literature, especially in poetry, where with few words, emotions and associations from one context are associated with objects and entities in a different context.

**Meter**: A measure of rhythmic quantity in poetry, or the organized succession of groups of syllables at basically regular intervals in a line of poetry, according to definite metrical patterns. The unit of meter is the foot.

**Mood**: The overall emotion created by a work of literature. It usually can be described with one or more adjectives. Ex: eerie, angry, peaceful.

**Ode**: A form of stately and elaborate lyrical verse, usually of a serious meditative nature and having a formal stanzaic structure.

**Onomatopoeia: U**se of a word whose sound imitates or suggests its meaning

**Oxymoron:** Combines apparently contradictory or opposing ideas--living death, cruel love.

**Personification:** A kind of metaphor in which a non-human thing or quality is talked about as if it were human. **Plot**: A series of related events that make up a story   
**Plot Outline:**

1. EXPOSITION: introduces the characters, setting, and usually the major conflict
2. CONFLICT: struggle between opposing characters or opposing forces.
3. RISING ACTION: complications/problems that arise as the characters take steps to resolve the conflict
4. CLIMAX: the turning point or crisis: the highest point of the story, when the outcome of the conflict is decided; the moment of greatest emotional intensity or suspense
5. FALLING ACTION: unravels the complications
6. RESOLUTION or DENOUEMENT: when all of the conflicts/problems are solved and the story is "closed," the conclusion

**Point of View**: The perspective from which a story is told. There are three points of view.

* First Person: Narrator speaks directly of her or himself (or of themselves) and uses I/We
* Second Person: Narrator speaks directly to the audience and uses You
* Third Person/Omniscient: Omniscient means ‘all knowing’, and the narrator in this case knows what is going on in everyone’s head, using He/She/It/They

**Protagonist**: The main character, the person whose conflict sets the plot in motion. Most are dynamic characters who change in some important way by the end of the story. Usually, but not always, the hero.

**Rhyme Scheme**: The pattern established by the arrangement of rhymes in a stanza or poem, generally described by using letters of the alphabet to denote the recurrence of rhyming lines.

**Rhythm**: An essential of all poetry, the regular or progressive pattern of recurrent accents in the flow of a poem the rise and fall of stresses on words in the metrical feet.

**Setting:** Time and location in which a story takes place. Sometimes setting also creates the conflict, helps to create atmosphere or mood, and/or introduces the characters.

**Simile**: Makes a comparison between two seemingly unlike things by using a connective word such as *like, s than,* or *resembles*. Note: similes ***are*** metaphors, but they are written in a different form.

**Slant Rhyme**: Sometimes known as half or off rhyme, a rhyme in which the sounds are similar, but not exact often using consonance or assonance.

**Sonnet**: A fixed form consisting of fourteen lines of 5-foot iambic verse at times following a strict rhyme scheme.

**Stressed**: To place emphasis on a syllable or word in pronouncing or in accordance with a metrical pattern.

**Symbol**: A symbol is a graphical, written, vocal or physical object which represents another, usually more complex, physical or abstract object, or an object property.  
**Suspense**: A feeling of uncertainty, curiosity, or anxiety about what will happen next in a story   
**Tone**: The attitude a writer takes towards the subject of a work, the character in it, or the audience. It is conveyed through the writer's choice of words and descriptions of characters and setting; usually can be described with adjectives such as amused, angry, sarcastic, and solemn.

**Theme**: A story's central idea or insight. It is NOT the same as the subject of a work, which can be stated in one word---love, fear, growing-up. Theme is the writer's view of the world or a revelation about human nature. THE THEME MUST BE STATED IN AT LEAST ONE SENTENCE.

**6. Templates to Declare the Writer’s Position[[2]](#footnote-2)**

*The following templates help writers introduce and discuss your own ideas as a writer (‘I’) when writing a paper that requires the writer’s response to or stance/position on a topic. Furthermore, these templates help writers agree, disagree, or both agree and disagree with sources in order to declare their position relative to the views they’ve summarized or quoted.*

**On Using “I”:**

“I” can be used in well-grounded and well-supported arguments just as those that don’t use “I”. Some occasions may warrant avoiding first person (“I”). Overuse of “I” can also result in a monotonous series of “I” statements—“I believe, I think, I argue”. It is a good idea to mix first-person assertions with assertions that signal your position without using “I”. Many times the use of “I” is appropriate; however, check with your professor.

**Note: DO NOT** introduce quotations by saying something like “A quote by X says.” Introductory phrases like these are both redundant and misleading.

**Signaling who is Saying What in Your Own Writing. Good for Introducing Evidence**

* X argues \_\_\_\_\_\_.
* X’s central insight is that \_\_\_\_\_\_\_\_.
* According to X, \_\_\_\_\_\_\_\_.
* According to both X and Y, \_\_\_\_\_\_\_\_.
* As X points out, \_\_\_\_\_\_\_\_.
* X’s main point here is that, \_\_\_\_\_\_\_\_.
* Politicians, X argues, should \_\_\_\_\_\_\_.
* One of X’s main points is that \_\_\_\_\_\_\_.
* X tends to view \_\_\_\_\_\_\_\_\_\_\_ as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
* The main issue involved in \_\_\_\_\_\_\_\_\_\_ is \_\_\_\_\_\_\_\_.

**Signaling Your Own Position**

* My own view, however, is that \_\_\_\_\_\_\_\_\_.
* X’s assertion that \_\_\_\_\_does not fit the facts.
* Anyone familiar with \_\_\_\_\_\_\_ should agree that \_\_\_\_\_ .
* But \_\_\_\_\_ are real, and are arguably the most significant factor in \_\_\_\_\_.
* Most athletes will tell you that \_\_\_\_\_\_.

**Disagreeing, with Reasons**

* I think X is mistaken because she overlooks \_\_\_\_\_.
* X’s claim that \_\_\_\_ rests upon the questionable assumption that \_\_\_\_\_\_.
* I disagree with X’s view that \_\_\_\_ because, as recent research has shown, \_\_\_\_\_.
* X contradicts himself/can’t have it both ways. On the one hand, he argues \_\_\_\_. But on the
* other hand, he also says \_\_\_\_\_.
* By focusing on \_\_\_\_\_, X overlooks the deeper problem of \_\_\_\_\_.
* X runs into a contradiction when she/he states that \_\_\_\_\_\_\_\_.
* X claims \_\_\_\_\_, but we don’t need him to tell us that. Anyone familiar with \_\_\_\_\_\_ has long known that \_\_\_\_\_\_.
* X has entirely missed the point by focusing on the issue of \_\_\_\_\_\_\_\_\_\_\_\_\_.

**Agreeing**

* X is surely right about \_\_\_\_\_ because, as she may not be aware, recent studies have shown that \_\_\_\_\_.
* X’s point about \_\_\_\_\_\_\_\_\_\_\_ is central to any discussion of \_\_\_\_\_\_\_\_.
* X’s theory of \_\_\_\_\_ is extremely useful because it sheds insight on the difficult problem of \_\_\_\_\_.
* X’s view is correct because \_\_\_\_\_\_\_\_.
* X’s argument is undeniable given that \_\_\_\_\_\_\_\_.
* I agree that \_\_\_\_\_, a point that needs emphasizing since so many people believe \_\_\_\_.
* Those unfamiliar with this school of thought may be interested to know that it basically boils down to \_\_\_\_\_\_\_.
* I agree, as X may not realize, that \_\_\_\_\_\_\_\_\_.
* X is right that \_\_\_\_\_\_.
* The evidence shows that \_\_\_\_.

**Agreeing and Disagreeing Simultaneously**

* Although I agree with X up to a point, I cannot accept his overall conclusion that \_\_\_\_\_.
* Although I disagree with much that X says, I fully endorse his final conclusion that \_\_\_\_\_.
* Though I concede that \_\_\_\_\_, I still insist that \_\_\_\_.
* X is right that \_\_\_\_, but she seems on more dubious ground when she claims that \_\_\_\_\_.
* While X is probably wrong when she claims that \_\_\_\_\_\_\_\_, she is right that \_\_\_\_\_\_.
* Whereas X provides ample evidence that \_\_\_\_, Y and Z’s research on \_\_\_\_\_ and \_\_\_\_\_\_ convinces me that \_\_\_\_\_\_\_ instead.
* I’m of two minds about X’s claims that \_\_\_\_. On the one hand, I agree that \_\_\_\_. On the other hand, I’m not sure if \_\_\_\_\_\_.
* My feelings on the issue are mixed. I do support X’s position that \_\_\_\_, but I find Y’s arguments about \_\_\_\_\_ and Z’s research on \_\_\_\_ to be equally persuasive.

**Indicate Multiple Perspectives—“I” versus “They” --**Point-of-view clues in the text that clearly separates the views of the writer (“I”) from those of source authors (“they”).

* X overlooks what I consider an important point about \_\_\_\_.
* My own view is that what X insists is a \_\_\_\_ is in fact a \_\_\_\_\_\_.
* I wholeheartedly endorse what X calls \_\_\_\_\_\_.
* These conclusions, which X discusses in \_\_\_\_\_\_, add weight to the argument that \_\_\_\_\_\_.

**Entertaining Objections --**Notice that the following examples are not attributed to any specific person or group, but to “skeptics,” “readers,” or “many”. This kind of nameless, faceless naysayer is appropriate in some cases.

* Yet some readers may challenge my view that \_\_\_\_\_\_. After all, many believe that \_\_\_\_\_\_\_.
* Indeed, my own argument that \_\_\_\_\_ seems to ignore \_\_\_\_ and \_\_\_\_.
* Of course, many will probably disagree with this assertion that\_\_\_\_\_\_.
* Some, however, argue that \_\_\_\_\_\_\_\_\_\_\_\_\_\_.
* On the other hand, many would argue that \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
* Those in the opposing camp would state that \_\_\_\_\_\_\_\_\_.
* One important counterview to my own would be that \_\_\_\_\_\_\_\_\_\_\_\_\_.
* But though the evidence is strong, there are those that would contend that \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

**Naming Your Naysayers**

* Here many \_\_\_\_\_\_ would probably object that \_\_\_\_\_.
* But *\_\_\_\_\_\_\_\_* would certainly taken issue with the argument that \_\_\_\_\_.
* *\_\_\_\_\_\_\_\_\_*, of course, may want to dispute my claim that \_\_\_\_.
* Nevertheless, both followers and critics of \_\_\_\_\_\_\_ will probably suggest otherwise and argue that \_\_\_\_\_\_\_.

**To minimize stereotyping…**

* Although not all \_\_\_\_\_\_\_ think alike, some of them will probably dispute my claim that \_\_\_\_.
* \_\_\_\_\_\_\_\_ are so diverse in their views that it’s hard to generalize about them, but some are likely to object on the grounds that \_\_\_\_\_.
* Of course, not all \_\_\_\_\_\_\_\_\_\_\_ would completely agree with the claim that \_\_\_\_\_\_\_, but many do propose that \_\_\_\_\_\_\_\_\_\_\_\_.

**Making Concessions While Still Standing Your Ground**

* Although I grant that \_\_\_\_\_, I still maintain that \_\_\_\_.
* Proponents of X are right to argue that \_\_\_\_\_. But they exaggerate when they claim that \_\_\_\_\_.
* While it is true that \_\_\_\_\_\_, it does not necessarily follow that \_\_\_\_\_\_\_.
* Certainly, X makes a good point about \_\_\_\_\_\_\_\_\_\_\_\_. However, what is missed here is \_\_\_\_\_\_\_\_\_\_\_.
* On the one hand, I agree with X that\_\_\_\_\_\_\_\_. But on the other hand, I still insist that \_\_\_\_\_\_.

**Indicating Who Cares**

* X used to think \_\_\_\_\_\_\_. But recently [or within the past few decades], \_\_\_\_\_\_ suggests that \_\_\_\_\_\_\_\_.
* This interpretation challenges the work of those critics who have long assumed that \_\_\_\_.
* These findings challenge the work of earlier researchers, who tended to assume that \_\_\_\_\_.
* Recent studies like these shed new light on \_\_\_\_\_\_, which previous studies had not addressed.
* These findings challenge X’s common assumption that \_\_\_\_\_.
* At first glance, X might say \_\_\_\_\_\_. But on closer inspection, \_\_\_\_\_\_\_\_\_.

**Why Your Claim Matters**

* X matters/is important because \_\_\_\_\_\_.
* Although X might seem trivial, it is in fact crucial in terms of today’s concern over \_\_\_.
* Ultimately, what is at stake here is \_\_\_\_.
* These findings have important consequences for the broader domain of \_\_\_\_\_\_.
* My discussion of X is in fact addressing the larger matter of \_\_\_\_\_.
* These conclusions/This discovery will have significant applications in \_\_\_\_\_ as well as in \_\_\_\_\_.

**Using Qualifiers**

* **For the most part**, \_\_\_\_\_\_\_\_\_ are known to be \_\_\_\_\_\_\_\_\_\_\_\_.
* There are **few** that would see \_\_\_\_\_\_\_\_\_\_\_\_ as the correct way to kiss another human.
* Given the argument, it is **possible** that \_\_\_\_\_\_\_\_\_\_\_\_\_
* **Rarely** do we see people eating \_\_\_\_\_\_\_\_for dinner.
* **It seems to be true** that \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
* **Some** could argue for the view that \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
* If we continue down this road, **it may be the case** that \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
* According to the argument so far, **sometimes** people can be said to \_\_\_\_\_\_\_\_\_\_\_\_.
* The view is **more or less** true; however, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
* **Generally Speaking**, the belief in \_\_\_\_\_\_\_\_\_\_\_ is not supported by the evidence.
* **In some cases**, countries really do \_\_\_\_\_\_\_\_\_\_\_\_\_, but in others, they \_\_\_\_\_\_\_\_\_\_\_\_\_.
* **Many** agree with the concept of \_\_\_\_\_\_\_\_\_\_\_\_\_.
* **In the main**, the proposition that \_\_\_\_\_\_\_\_\_\_\_\_\_\_ holds true.
* **Most** would agree with the notion of \_\_\_\_\_\_\_\_\_\_\_ as correct.
* **Perhaps** we should take a closer look at the argument for \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
* **On average,** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ is not the case.

**So What and Who Cares**

* Although X may seem of concern to only a small group of \_\_\_\_\_\_, it should in fact concern anyone who cares about \_\_\_\_\_\_\_.
* Despite the fact that large numbers of people are unaware of the issue of \_\_\_\_\_\_\_\_, we should all be more concerned because \_\_\_\_\_\_\_.
* An essential issue often left out of the discussion is the problem of \_\_\_\_\_\_\_\_\_\_\_\_\_\_, without which we miss entirely \_\_\_\_\_\_\_\_\_.

**7. Plagiarism**

Plagiarism, which is defined as using a source without properly citing it, is a huge issue in both high school and college, and the ramifications of getting caught can be pretty tough: from losing a grade for a paper to getting expelled. The problem is so huge that it is now standard in colleges and many high schools to use a plagiarism detection program, such as Turnitin.com, that scans your documents in a few minutes and shows any sources that you used without citing them. Some students are ignorant of the issue, while others look at anything they read as akin to finding money on the street: no one here is claiming this cash, so why not take it? That’s a false analogy these days because people do claim what they write, and it’s fairly easy now to catch plagiarism. Whatever your position on plagiarism, there are a few good reasons to avoid it:

1. Your teachers and professors don’t want you to do it and will punish you if you get caught.
2. You can get punished. Did I mention that already?
3. You lose credibility as an author, or ethos, by pretending to have written something you didn’t.
4. You may be seen as a dishonest person in the eyes of your teachers, which can have long-term consequences.
5. Part of your job as a student is to learn how to be a good writer and researcher, and citing your sources is one of the basic requirements of that job.

So what counts as plagiarism?

1. Copying sentences, information, phrases, and paragraphs into your writing and not quoting and/or citing them. Even something as small as a three-word phrase, when not quoted, is plagiarism. Always quote text you use, and always cite information you paraphrase.
2. Incomplete paraphrasing. Many times a student will cite a source they’ve paraphrased, but the paraphrase is so similar to the original material that she might as well have just copied it. Be sure to paraphrase ideas into your own words so that they are clearly different from the original.

What to cite:

1. Direct quotes
2. Generally unknown statements or facts
3. Arguments or views directly from others
4. Images, graphs, charts, statistics, etc. from a source

What not to worry about:

1. Common knowledge (Barack Obama is the president; humans need to hydrate; school sucks, & etc.)
2. Facts generally known (America was attacked on September 11th, 2001; San Marin High School is in Novato, CA; somebody is trying to figure out a way to text without being caught right now; & etc.)

And, so far, I’ve *never* read anything written by a student that was accidentally *exactly* the same as what someone else had written.

Skills

1. Practice Active Listening. Good listening takes effort.
2. Ask for clarification.
3. Build on others’ ideas.
4. Challenge other ideas respectfully.
5. Support ideas with evidence, if possible, from the text.
6. Elaborate – don’t assume we know what you’re thinking.
7. Synthesize – make connections among ideas.
8. Develop big questions. Often the key to finding a solution is to ask the right question.

**Academic Conversation Templates**

|  |
| --- |
| 1.) **Elaboration & Synthesis**   * I’m a little unclear about \_\_\_\_\_\_; could you\_\_\_\_\_\_\_? * Your point about \_\_\_\_\_\_\_\_\_ is interesting—are you saying that \_\_\_\_\_\_\_? * That’s an interesting point; can you\_\_\_\_\_\_? * That’s an interesting point; how does \_\_\_\_\_\_ fit in with \_\_\_\_\_\_\_\_\_\_\_? * Can you clarify what you mean by \_\_\_\_\_? * I’m not sure I’m following; is your point that \_\_\_\_\_\_?\_ * I like your point about \_\_\_\_\_\_\_; how do you think \_\_\_\_\_\_\_\_\_\_\_ fits in with it? * \_\_\_\_\_\_\_ & \_\_\_\_\_\_ seem to be talking about the same thing, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. |
| 2.) **Agreement/Addition**   * I really like what you’re saying about \_\_\_\_\_\_ . It makes me think \_\_\_\_\_\_. * I hadn’t thought about \_\_\_\_\_\_ before; it’s really interesting because\_\_\_\_\_\_ . * I’d like to add to what \_\_\_\_\_says about \_\_\_\_\_\_\_\_. * Can I piggyback on what \_\_\_\_\_ is saying? |
| 3.) **Alternative Views/Disagreements**   * My view is different than \_\_\_\_\_\_\_\_\_; I think that \_\_\_\_\_\_\_. * I see where you’re coming from, but I think that \_\_\_\_\_\_\_\_. * I disagree with \_\_\_\_\_ because \_\_\_\_\_\_\_. * I wonder if \_\_\_\_\_ is rather the case because\_\_\_\_\_\_\_\_\_\_\_\_. * I have a different theory about \_\_\_\_. I think that \_\_\_\_\_\_\_\_\_. * I have a different hypothesis about \_\_\_\_\_\_\_\_\_\_\_. The evidence suggests \_\_\_\_\_\_\_\_\_\_\_. * My view is different; I think that \_\_\_\_\_\_. |
| 4.) **Staying on Topic**   * I think these are good points, but getting back to the main question\_\_\_\_\_\_\_\_\_. * \_\_\_\_\_\_\_ has an interesting point about \_\_\_\_\_\_\_, but how does it relate to \_\_\_\_\_\_\_? * Moving back to the original question, isn’t the main point that\_\_\_\_\_\_\_\_\_? |

1. Adapted from *Everything’s an Argument*, 4th edition, by Andrea A. Lunsford and John J. Ruszkiewicz. I highly recommend buying the latest edition as preparation for college. [↑](#footnote-ref-1)
2. Adapted from *They Say/I Say: The Moves That Matter in Academic Writing,* by Gerald Graff and Cathy Birkenstein. I recommend purchasing this to prepare you for college. [↑](#footnote-ref-2)