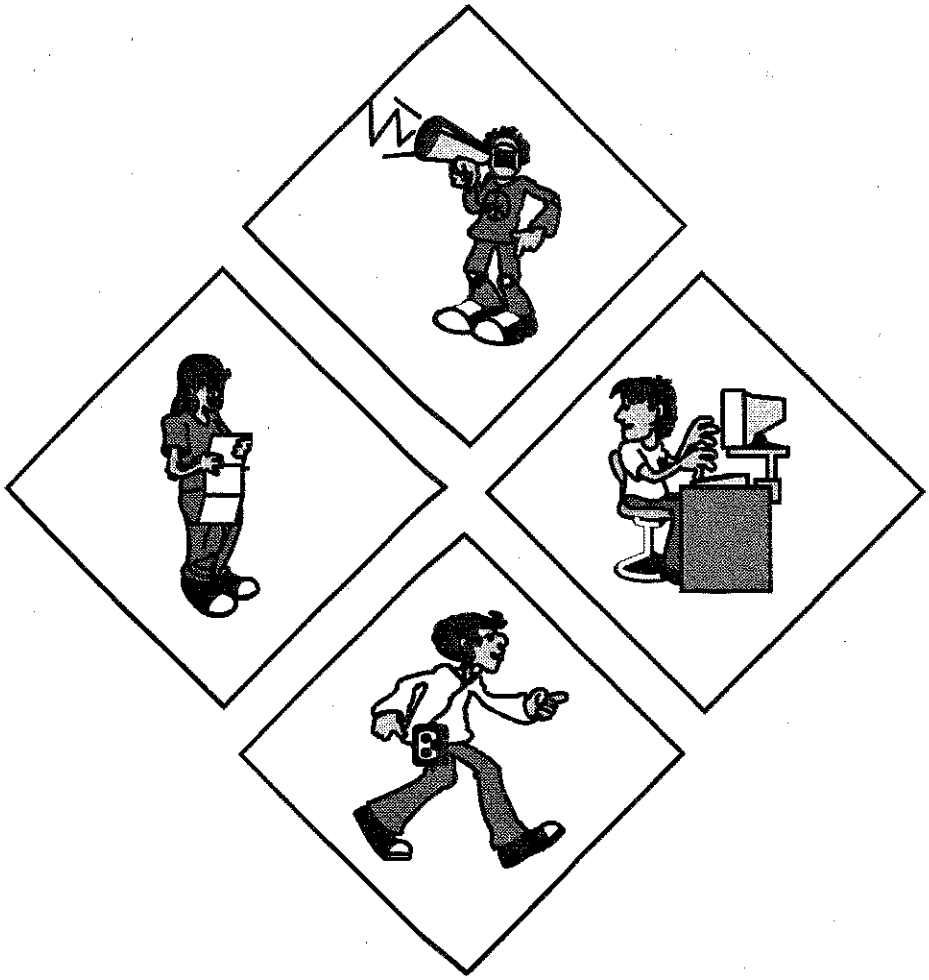
Saskatchewan Education

Serving Students for over 75 Years

Correspondence School

English Language Arts Ready Reference



July 2000

How to Use Your English Language Arts Ready Reference

This *English Language Arts Ready Reference* has been designed to meet the need for a quick, reliable, easy-to-read source of information relevant to the study of English as a subject. Rules and information are provided in ten important sections: communication strategies, spelling, commonly confused words, punctuation, grammar, special forms of writing, poetry, reference books and technological resources, documentation, and glossary and modes.

The first thing to do with this reference is to familiarize yourself with the contents of this package; determine how it is organized, what topics it deals with, and the pages where you can add to the content, making the reference directly applicable to your own English needs. If you are weak in a section, study that section thoroughly. If you understand a section, a quick review should be sufficient.

Keep this reference with your course materials so you can easily refer to relevant sections as you work through each assignment. If this reference does not discuss a particular topic you need information about, remember there are other available worthwhile references to consult. Use whatever source best suits your needs.

We hope this *English Language Arts Ready Reference* will serve as a useful tool in your studies.

Table of Contents

PAGE

COMMUNICATION STRATEGIES 1

Levels of Language 3
Communicating Ideas: Understanding Structure 5
Kinds of Vocabulary 7
Speaking Strategies 8
Listening Strategies 10
Reading Strategies 11
Getting Ready to Read 11
Strategies for Reading Fiction 12
Strategies for Reading Nonfiction 13
Strategies for Reading Poetry 13
Writing Strategies 15
Prewriting 16
Drafting 17
Revising 18
Proofreading 19
Presenting 19
Using a Computer 19
Writing Problems 20
Coherence 20
Elaboration 21
Deleting or Cutting 22
Diction 23

SPELLING **25**

Learning to Spell Tricky Words 27
Learn from Your Mistakes 28
Spelling Rules 29
Rule ie and ei 29
Rules for final "y" 30
Rules for silent "e" 31
Rules for doubling the final Consonant 32
Memory Aids 33

COMMONLY CONFUSED WORDS **35**

A Lot/Allot 37
Able/Capable 37
Accept/Except 35

Access/Excess 38
Advice/Advise 38
Affect/Effect 38
All Ready/Already 38
All Together/Altogether 38
Allusion/Illusion 38
Among/Between 39
Amount/Number 39
Anxious/Eager 39
Anyway/Anyways 39
Are/Our 39
Bring/Take 39
Can/May 40
Choose/Chose 40
Cite/Sight/Site 40
Coarse/Course 41
Continual/Continuous 41
Desert/Dessert 41
Device/Devise 41
Disinterested/Uninterested 41
Emigrate/Immigrate 42
Eminent/Imminent/Emanate 42
Fewer/Less 42
Good/Well 42
Hear/Here 43
Imply/Infer 43
Its/It's 43
Lay/Lie 43
Loose/Lose 44
Meat/Meet 44
No/Know 44
Passed/Past 44
Personal/Personnel 44
Principal/Principle 44
Prophecy/Prophesy 45
Quiet/Quite/Quit 45
Regardless/Irregardless 45
Right/Rite/Wright/Write 46
Respectfully/Respectively 46
Should Have/Should Of 46
Stationary/Stationery 46
Than/Then 47
Their/There/They're 47
Through/Threw 47
To/Too/Two 47
Waist/Waste 47
Weather/Wether/Whether 48
Were/We're/Where 48
Which/Witch 48
Who/Whom 49

PAGE
Who's/Whose 49
Your/You're 49

PUNCTUATION 51

Apostrophe 54
Brackets 55
Colon 56
Comma 58
Dash 60
Ellipsis Marks 61
Exclamation Mark 61
Hyphen 62
Parentheses 62
Period 63
Question Mark 64
Quotation Marks 65
Semicolon 68
Underlining and Italics 69

GRAMMAR 71

Parts of Speech 73
Noun 74
Pronoun 75
Verb 79
Adjective 85
Article 86
Adverb 86
Preposition 87
Conjunction 88
Interjection 89
Words Used as Different Parts of Speech 89
Verbals 90
Phrase 90
Clause 92
The Sentence 95
Subject 95
Predicate 95
Basic Sentence Structure 95
Complements 97
Transitional Words 98
Parallelism 100
Balanced Sentence Structure 101
Common Sentence Errors 102
Sentence Fragment 102
Run-on Sentence 102
Comma Splice 102
Stringy Sentence 103

PAGE

Cat-and Dog Sentence 103
Agreement 104
Numbers 106

SPECIAL FORMS OF WRITING 107

Types of Writing 109
Explanatory Writing 109
Narrative Writing 109
Descriptive Writing 110
Persuasive Writing 110
Argument 110
Paragraphs 111
The Basic Parts of a Paragraph 111
Beginning 111
Middle 111
End 111
Closing or Concluding Sentence 111
Formal or Traditional Essay 112
The Paraphrase 114
The Précis 116
Writing a Review of a Poem 117
Writing a Review of Prose 118
Elements of the Short Story 119
Unity 119
Theme 119
Plot 120
Setting 121
Character 121
Mood 121
Conflict 121
Complication 121
Suspense 122
Point of View 122
Character Sketch 123
Character Study 123
Characterization 125
Guidelines for Writing Dialogue 126
Letter Writing 132
Parts of the informal or friendly letter 132
Parts of the formal or business letter 132
Sample friendly letter 133
Sample business letter 134
The Letter of Application and the Résumé 135
Résumé 136
Applying for Employment 138

POETRY 141

Rhyme 143
Types of Rhyme 143

PAGE

Rhyme Schemes 145
Poetry without Rhyme Schemes 148
Rhythm 149
Foot 151
Iamb 151
Trochee 151
Anapest 152
Dactyl 152
Amphibrach 152
Spondee 153
Variety 153
Metrical Line 154
Irregular Metre 155
Catalectic 155
Free Verse 155
Types of Poetry 155
Lyric Poetry 155
Narrative 156
Pastoral Poetry 156
Dramatic Monologue 156
Haiku 156
Cinquin 156
Limerick 156

REFERENCE BOOKS AND TECHNOLOGICAL RESOURCES 157

Encyclopedias 159
Almanacs 160
Readers Guide to Periodical Literature 160
Books of Quotations 161
Dictionaries 161
Using the Dictionary 164
Special Dictionaries 167
Technological Resources
Computer Software 168
CD-ROM 168
On-Line Resources 169
Using the Internet 169

DOCUMENTATION 171

Using a Book 173
Documenting an Essay 174
References in the Text of the Essay 175
List of Works Cited or Bibliography 176
Documenting Internet Information (Cyber Citations) 179
World Wide Web 179
Online Chat 179
Listserv 179
Material Accessed from Online Database 180

PAGE

E-Mail 180
Online Encyclopedia 180
CD-ROM (Periodical) 180
CD-ROM (Non Periodical 180
Visual Format 181
Punctuation 181
Quotations 182
Sample Essay Cover Page 184

GLOSSARY 185

Abstract Nouns 187
Alliteration 187
Allusion 187
Alternate Rhyme 188
Ambiguity 188
Analogy 188
Antagonist 188
Anapest 188
Anecdote 188
Antithesis 188
Antonyms 188
Apostrophe 189
Archaic Words 189
Argumentation 189
Aside 189
Audience 189
Autobiography 189
Balanced Sentence 189
Ballad 189
Biography 189
Blank Verse 189
Brainstorming 189
Cacophony 190
Cadence 190
Caricature 190
Character Sketch 190
Characterization 190
Classicism 190
Clause 190
Cliché 190
Climax 190
Climactic order in a Sentence 191
Colloquialism 191
Comma splice 191
Comparison 191
Complete Sentence 191

PAGE

Concrete Nouns 191
Conflict 191
Connotation 192
Contrast 192
Dactyl 192
Deduction 192
Denotation 192
Dénouement 193
Description 193
Dialect 193
Dialogue 193
Diction 193
Didactic Literature 193
Dramatic Irony 193
Dramatic Monologue 193
Editorial 193
Elegy 194
Ellipsis 194
Epic 194
Euphony 194
Essay 194
Euphemism 194
Expository Writing 195
Expressionism 195
Fable 195
Feminine Rhyme 195
Fiction 195
Figurative Language 195
Flashback 196
Foreshadowing 196
Formal Essay 196
Frame Story 196
Free Verse 196
Fused Sentence 196
Genre 197
Gobbledygook 197
Grammar 197
Haiku 197
Heroic Couplet 197
Homonyms 198
Hyperbole 198
Iamb 198
Idiom 198
Illiteracies 199
Image 199
Imagery 199
Improprieties 199
Induction 199

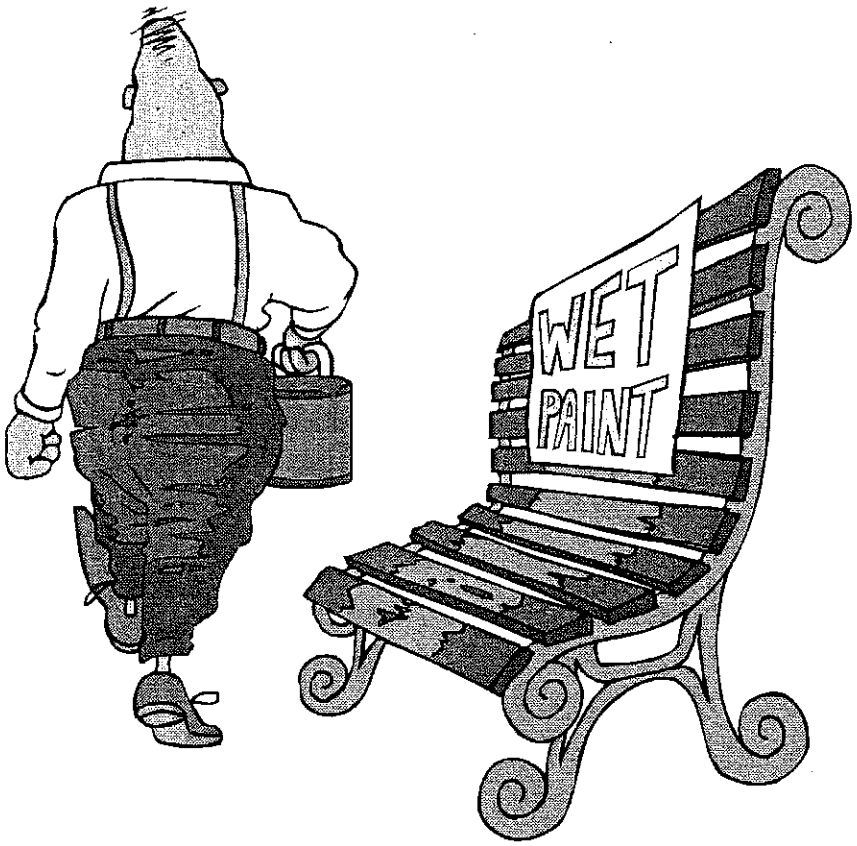
PAGE

Informal Essay 199
Internal Rhyme 199
Inverted Sentence 199
Irony 200
Jargon 200
Journal 200
Juxaposition 200
Kenning 201
Legends 201
Limerick 201
Literary Devices 201
Loaded Words 201
Local Colour 201
Logic 201
Loose Sentence 201
Lyric Poetry 202
Malapropism 202
Masculine Rhyme 202
Metaphor 202
Metonymy 202
Miracle Play 202
Mode 202
Mood 202
Myth 202
Nationalism 203
Narrative Poetry 203
Narrative Writing 203
Neologism 203
Non-fiction 203
Novel 203
Objective Writing 203
Obsolete Words 203
Ode 203
Onomatopoeia 204
Oxymoron 204
Paradox 204
Parallelism 204
Paraphrase 204
Parody 204
Pathos 204
Pentameter 204
Periodic Sentence 204
Personification 205
Persuasive Writing 205
Petrarchan Sonnet 205
Plagiarism 205
Point of View 205
Précis 205

PAGE

Prefix 206
Process 206
Prologue 206
Prose 206
Protagonist 206
Pun 206
Quatrain 206
Realistic Fiction 206
Repetition 206
Revision 206
Rhetorical Question 206
Rhyming Couplets 207
Romance 207
Satire 207
Scansion 207
Sentence 207
Sentence Fragment 207
Setting 207
Short Story 207
Simile 208
Slang 208
Soliloquy 208
Sonnet 208
Stanza 208
Subjective Writing 208
Suffix 208
Suspense 208
Syllable 209
Symbol 209
Synonyms 209
Syntax 209
Terza Rima 209
Tetrameter 209
Theme 209
Thesis Statement 209
Third Leader 209
Tone 210
Transition Words 210
Trochee 210
Trimeter 210
Triplet or Tercet 210
Unity 210
Usage 210
Vulgarism, Illiteracies 211

Communication Strategies



Communication Strategies

Communication is the means by which we make connections with each other. It is the process of sending and receiving messages to achieve understanding. Everyone needs to communicate, to be understood and to understand others. Human beings communicate through speaking, listening, reading and writing. These actions may seem quite simple, for you have been communicating all your life, but by learning more about how to communicate effectively you can improve your learning, your job prospects and your personal relationships. Awareness of the ways in which language shapes our world and our thoughts will help you to speak, listen, read and write with more skill and confidence.

Levels of Language

There are many varieties of the English language, and often they merge so that it is difficult to tell where one begins and another ends. There is formal English and informal English, colloquial English and slang.

Notice that written and spoken English are separate items. What is acceptable usage in speaking is not necessarily acceptable in writing. Similarly, what is acceptable in relaxed conversation with our friends is not necessarily acceptable in a formal occasion.

> *"If we spoke as we write, we should find no one to listen, and if we wrote as we speak, we should find no one to read. The spoken and the written language should not be too near together as they must not be too far apart."*
>
> [T.S. Eliot]

Choosing the appropriate level of language depends on your audience and your purpose.

- Formal Language: English used on formal occasions.
  - uses sophisticated vocabulary and longer sentences
  - avoids contractions
  - serious, dignified
  - impersonal

  Examples: school textbooks, public speeches, research reports

- Informal Language: The normal written English of the educated person.

  - less conservative
  - less dignified
  - less exact

  Examples: newspaper editorials, magazine articles, most school writing

- Colloquial Language: Sometimes referred to as casual talk.

  - informal words and phrases
  - used in casual conversation
  - rarely used in writing
  - represents the free flow of easy thought

  Examples: brief sentences, sentence fragments and idioms. An expression such as *a lot* is a colloquial expression. It is acceptable only in conversation or very informal writing.

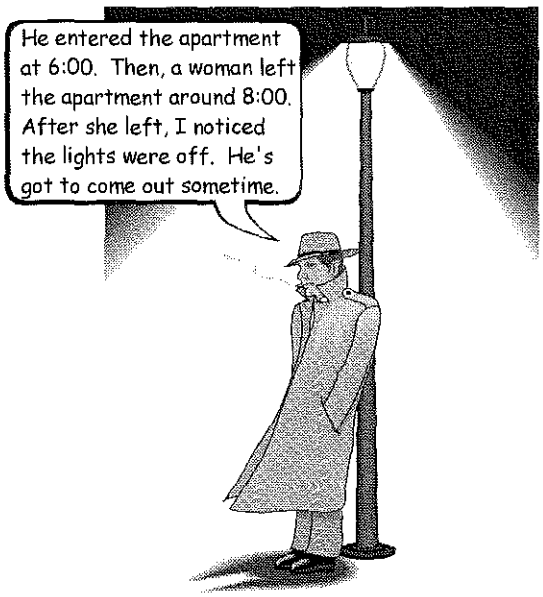
- Slang: This is a type of informal language.

  - lies outside standard English
  - addressed to a limited group
  - often peculiar to a locality
  - can be short lived

  Example: "Hey - don't get so uptight!"

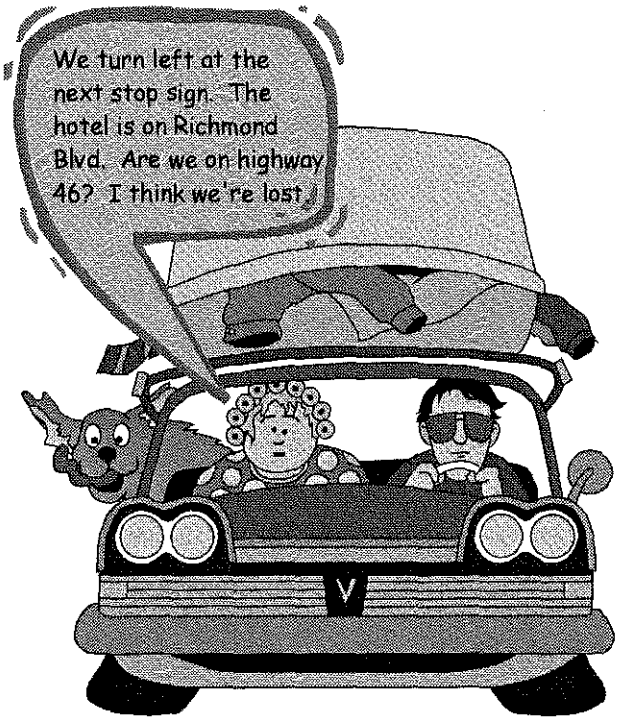
Communicating Ideas: Understanding Structure

Communication using language takes many forms: written, spoken, heard, read, and/or viewed. Whatever form the communication takes, there often is a structure or a framework for organizing the ideas being presented. The purpose of communication varies.



The structure or framework may differ depending on the ideas, events, or concepts being presented. For example, information can be arranged and developed through a step-by-step sequence based on the time or the order of occurrence. This is **chronological order**. A time line is an example of organization by chronological order.

If ideas are presented according to a place or position, such as geographical location, then, this structure is called **spatial order**. Phrases such as *to the left* or *at right angles* indicate spatial order. Using a map, creating a scene, or using a concept map are ways that a literary selection or a communication may be structured in spatial order.



Logical order refers to ideas as they are developed according to a particular sequence. There are several types of logical ways to order ideas. Some ways of logical order are: pros and cons, comparison and contrast, order of importance and so on. Charts, ladders, and lists are some ways to think about communication structured in logical order.

Kinds of Vocabulary

Did you know that there are different kinds of vocabulary?

There are four kinds of vocabulary that most people are exposed to on a regular basis.

- Words you speak

  Within this grouping there are differentiations. When you are speaking with your friends you do not use the same kind of vocabulary as when you are speaking with the school principal.

- Words you write

  These are words that are often not used in everyday speech. When you are writing a letter applying for a job you will have a salutation which will read "Dear Sir or Madam."

- Reading vocabulary

  These words include those that you may not be able to either pronounce or spell, but you can determine their meaning from the context in which they are used.

  Example: meticulous.

- Hearing vocabulary

  These are words that you may not recognize in print. Words such as *pneumonia*, *marijuana*, *onomatopoeia* and *xylophone* are words which you would recognize but may have difficulty spelling.

Speaking Strategies

Do you have the skills you need to speak clearly and confidently? If you don't, silence isolates. The art of speaking is your link to others and the vehicle for growth within yourself. This is a skill that can be learned. Expression provides a way to convey the understanding of ideas, thoughts, and feelings. Careful and knowledgeable choice of words is the "key," and the ability to express yourself accurately is the "kingdom." A simple guideline can assist you in establishing a foundation for speaking.

Opportunities for speaking fall into two general categories: **formal** and **casual**. Refer to the following table for more information.

Formal Speaking	Casual Speaking
speech	conversation
debate	talking circle
argument	group discussion
report	role-playing and improvisation
research presentation	reader's theatre and choral reading
interview	poetry reading
business meeting	storytelling

Once you understand the type of speaking required the process of preparing for this can be organized. Decide on the **purpose** and know the **audience**. Knowing these two things will be helpful in determining the language, gestures, and tone you will use. Perhaps the situation will require the use of visual aids if your speech is to inform; or, maybe humour is needed to entertain and focus your audience.

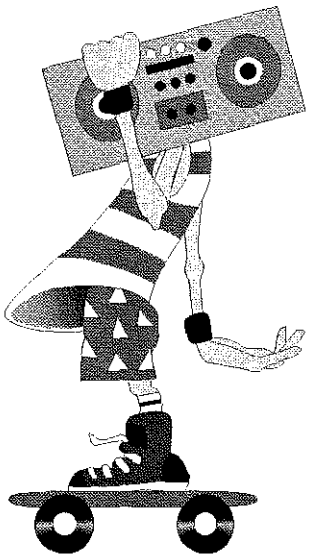
Ask yourself the following questions as a guide to organization.

- What is the purpose of the speaking task?
- Who is the audience?
- How can I best appeal to this audience?
- Is my topic given, or am I free to choose the topic?
- Do I have enough knowledge or experience with the topic to present the material?
- Do I need to research further details?
- Have I examined my own feelings about speaking in front of a group?
- Have I prepared the material, reviewed the content, and examined the style of presentation?
- Are revisions necessary?
- Have I practiced my delivery, examined my tone, voice control, and diction?
- Are the thesis and the introduction clear and motivating for the audience?
- Have I provided examples and reasons to support my thesis?
- Is my material summarized effectively and is the conclusion clear?
- Will I need to respond to the audience afterwards?

The big question is: **Am I convincing?**

Remember you cannot NOT communicate, and the important thing is to communicate what you WANT to communicate. Being a skilled speaker takes preparation and practice. Speaking can be rewarding and enjoyable.

Listening Strategies



Individuals listen in a wide variety of ways for many different purposes. It is only natural that someone listening to a CD for entertainment will not listen as painstakingly as the sound editor for that CD. How an individual listens depends on his or her purpose for listening. The following points outline an effective process of listening for information or evaluation.

- Have a **positive attitude**.
  - Keep your mind on the speaker's message.
  - Keep an open mind.
- **Prepare** to listen.
  - Know why you are listening.
  - Ask yourself what you know about the topic.
  - Form several questions about the topic.
- **Listen** carefully.
  - Pick out central ideas.
  - Concentrate on the speaker and his/her tone of voice, facial expressions, and other gestures.
  - Note the speaker's use of transitional words and phrases, which signal the introduction of an additional point, or a change in direction.
  - Notice "message reinforcers" used by the speaker (e.g. sketches, diagrams, or slides).
- **Think** about what is being said. Ask yourself:
  - Why is each main point important? What does this material mean to me?
  - Recognize faulty reasoning.
  - Take notes.
  - Think of questions to ask. This will help you to remember what you hear.
- **Summarize** or paraphrase the content in your words.

  Remember that communication is "two-way" - one must listen carefully in order to respond correctly.

Reading Strategies

Getting Ready to Read

To get started, look at how the book is set up. Here's how to find out:

- Look at the title, and/or the table of contents.
- Thumb through the book. Do not stop to read unless something catches your eye. Just glance through the book and get the feel of the book. This should only take you a few minutes.
- What you have just done is called **scanning**. Every good reader will scan a book or article before actually reading it.

Try this strategy every time, no matter what you are reading.

Many books, especially **textbooks**, have three helpful sections that you can locate by scanning:

- a table of contents, near the beginning
- a glossary, near the end
- an index, at the end

Before reading you should decide on **why** you are reading and **what** you are reading. Your reading strategies will depend on your response to these two questions.

Strategies for Reading Fiction

- **Preview** — Before you begin reading any literary work, scan to see what the title, artwork or any other noticeable features tell you about the selection.

- **Visualize** — Try to create a picture in your mind of the character and setting described. Look for specific words that help you imagine how the opening scene looks.

- **Comprehend** — Be an active reader by making observations and asking questions about the story. Note whether the person telling the story is a character within the story or someone watching the actions from the outside. Ask yourself what the central problem or conflict seems to be. Ask why the characters behave as they do.

- **Predict** — Guess or make predictions about what might happen next. Guess what the characters will do or say in a particular situation. Think about the characters and try to determine why the author included them in the story.

- **Clarify** — As you read, you will notice that the reasons for certain characters' actions become clear. As they do, your impressions about these characters may change. Continue to refine your understanding of the story. Reread particular sections of the story to fully understand what has happened and why. Think about how the author is trying to make you feel about the events and characters in the story.

- **Reflect** — When you finish reading, think about what you have read. What are your impressions? Ask yourself how you feel about the story's events. What is your reaction to the main characters? What message about life does the story convey to you?

The more information you have about reading the better you can be at it. Reading is more than one thing; it demands more than one approach. There are times when a couple of approaches are necessary and times when only one will work. Remember, reading demands different speeds and techniques in different situations.

Strategies for Reading Nonfiction

Reading nonfiction requires some of the same strategies a reader may use in reading other types of literature. Nonfiction, however, requires some additional reading strategies because of the number of facts, opinions and unfamiliar terms it may contain. Do not hesitate to read slowly and to reread.

Tips

- **Scan** for clues as to what the selection is about. Look at the title, table of contents, pictures, charts or graphs and the general organization. If you are looking for specific information decide if the material suits your needs.

- Consider what **knowledge** you already have. Once you know the subject of the selection try to access any knowledge or experience you may already have about that topic. This will help you to understand better what you read.

- Determine your **purposes** for reading.

- Identify the **method of organization**.

Strategies for Reading Poetry

- **Read** the poem aloud. **Listen** carefully in order to enjoy the sounds and rhythm of the words. Pay attention to the punctuation, and read to a period, comma, or question mark rather than stopping at the end of each line. Read the poem over several times; each reading will allow you to assimilate different aspects of the poem.

- Close your eyes, and try to visual any images in the poem. **Call up your own past sensations** when you encounter imagery appealing to the senses.

- **Imagine** the source of the voice you hear in the poem. Is the speaker a person, an animal or an object? Is the speaker male or female, old or young, rich or poor? Does the speaker sound happy or sad, silly or serious?

- **Think** about the words the poet has chosen. Do some words have various meanings that might affect how you interpret the poem? Remember, in poetry, every word is important, every word counts.

- What is the **theme** of the poem? What important idea about life or human nature does the poem convey, or is the poem a lighthearted look at something?

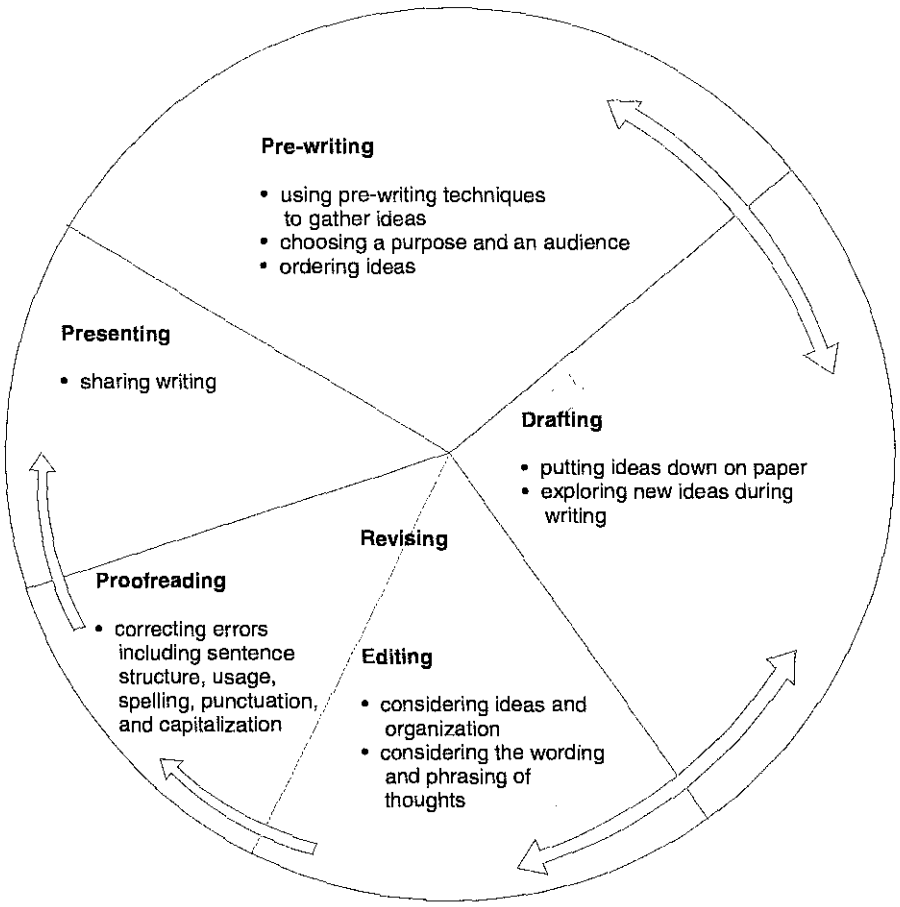
- **Paraphrase**, or put into your own words the meaning or purpose of the poem. Describe, also, how the poem makes you feel.

- **Use your memory**. First use memory to hold the early lines of a poem in mind as you pass on to the succeeding ones; doing so is necessary if you want to catch patterns as they develop. Second, use your memory to recall any feelings you have had similar to those presented in the poem. Doing this will place you in a dialogue with the poem, a technique guaranteed to improve comprehension of whatever you read.

- **Anticipate, in two ways**. First, as you read the poem, try to play the role of the poet and guess where the poem will go next. You will then be reading creatively, even if the poem completely reverses your expectations. Second, approach the poem with the expectation that, as a result of reading it, you may learn to view some aspect of life in a whole new way. Not to read with that sort of openness is not to appreciate fully the power of poetry.

Writing Strategies

Good writing is interesting and technically skillful. It is also hard work. Having an awareness of processes that good writers use to communicate their ideas will help you to be an effective writer too. There is no *right* way to write, but there are writing stages that are common to all writers. They are given in the following diagram.



You know that writing is a messy process in which you move back and forth between the stages. Your piece begins with prewriting activities and then you write a first draft based on those ideas. You may go on to revise that first draft, but you may go back to the prewriting activities if you are not happy with your first draft. At any stage, you may decide to go back to a previous process, having decided that doing so will improve the piece. What really does happen at each stage in the writing process?

Prewriting

This is the planning stage of the writing process. In the same way that you map out a trip before you leave home, it is important to map out your ideas before you begin to write. You will want to jot down answers to the following questions as you plan your writing.

What am I going to write about?

Sometimes your teacher will ask you to write about a specific topic. At other times, you will be asked to choose a topic. When given a choice, the best advice that anyone can give you is to write about what you know and what interests you. You may wish to prepare an inventory of your interests, opinions, values, goals, and interesting experiences. In addition, be observant of people, places, nature, and events. Keep an "ideas notebook," and jot down your observations for future reference.

What is my purpose?

No matter what your reason is for writing, the experience should broaden both you and your audience. You may be writing to explain how to do something, or to describe someone or something, or to argue a point, or to narrate an experience. You may be writing to entertain, to persuade, or to inform. Knowing why you are writing will help you to make all the other decisions in the planning stage of your writing.

What is my attitude toward this subject?

Being aware of the way that you feel about your subject before you begin to write about it will help you to find a tone and to choose words that are suitable to express your feelings. If you feel sympathetic toward your subject, you will write a much different composition about it than if you dislike it.

Who is my audience?

You will want to tailor your writing to appeal to your intended readers; for example, you would use quite different words if your audience were your friends as opposed to the local media.

What format will I use?

You will want to choose a format that is most suitable for your topic, that will satisfy your audience and fulfill your purpose. Your format may be a paragraph, a poem, a short story, an essay, a letter, a memo, a report, a proposal, or a play and so on.

The next stage in prewriting is to generate ideas about your topic. Many writers use one of the following techniques.

Brainstorming: List every idea that comes to mind about the topic.

Webbing: Write the topic in the centre of the page and draw three or four spokes from it. At the end of each spoke write one-word associations about the topic in the middle. Draw two or three spokes from each of these word associations and, for each one, write specific aspects that come to mind.

Focused Freewriting: Without stopping for ten minutes, write everything you can about your topic. When you read what you have written, you may decide that you would like to develop one of the sentences or phrases.

From your brainstorming, webbing, or focused freewriting, choose the ideas that you wish to develop in your writing. You may need to do some research on your topic at this point, or you may have enough material from your own experiences. After you have generated some ideas, spend a few minutes organizing them. Decide which one you will present first, second and so on.

Now you are ready to draft!

Drafting

The first draft of a composition has one purpose: **to get your ideas down on paper in an orderly way**. Here are some guidelines:

- Write quickly.
- Use your planning from the prewriting activities you did to guide you.
- Don't stop to make corrections.

Revising

Editing

Writers revise their work for two reasons: to improve the content and to adjust the style. This process requires a critical mind, openness to the suggestions of other people and a willingness to make changes. The writer can and should critique the writing, but can and should seek the help of other people too. A piece of writing may be revised once or five times. Good writers revise until they are satisfied with their product.

As you and others critique your writing, ask the following questions about the content:

- Are the purpose and attitude of the writer clear?
- Is there an interesting beginning?
- Is the topic developed thoroughly?
- Does the writing end meaningfully?
- Does this writing speak to me, have something to say and add to my experience?

Then, ask the following questions about the style of the writing:

- Is the format appropriate?
- Is the material organized in a meaningful way?
- Are concrete details and vivid words used to appeal to the reader's imagination?
- Are sentences complete and varied in length and word order?
- Are paragraphs well-structured?

Writers need acute sensitivity to the nuances of form and meaning. The **eye** is their main tool for that. Sometimes a writer seems able to spot errors at a glance from several feet away; the eye is offended by an irregularity.

The **ear** is also an important tool for the writer. A strong sense of meter, rhythm and emphasis helps writers to create a desired effect.

Whenever you can, read your finished paragraph, story, essay and so on and imagine how it would sound on the ear. Better yet, read it out loud – and if it does not sound right, it surely needs fixing.

Proofreading

After you have revised your writing for content and style, you will want to correct any mechanical errors in spelling, punctuation and grammar. Use a dictionary and your *English Language Arts Ready Reference* as sources of correct mechanics.

Presenting

When you have completed the prewriting, drafting, revising and proofreading of your writing it should make sense, sound good, and look neat. If it does, you are ready to share the writing with other people. If you have doubts, you may wish to return to one of the previous steps to improve the piece.

Using a Computer

If you have access to a computer, do use it to write your compositions. Every stage of the writing process can be accomplished on a computer, beginning with prewriting activities and drafting. A computer is particularly helpful in the revision stage, for it enables you to move, to delete, and to add material easily. In the proofreading stage, spellcheck is a useful tool. There is one caution, though, in using a computer. Do not assume the computer will produce a flawless product. You, the writer, must still read and re-read your composition, checking it for clarity, content and technical correctness.

Writing Problems

There are several common writing problems that plague first drafts of paragraphs, stories and essays.

- **Coherence**

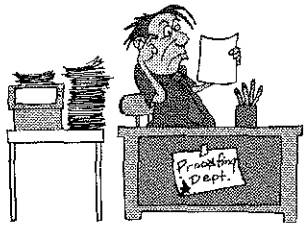
  Effective writing unfolds in a logical manner, so that the reader understands clearly the idea, the description, or the story that is presented.

Problem	Solution
The piece is not unified. The focus shifts from one paragraph to the next.	Write a summary of your thesis (main, or controlling idea) in one or two sentences. Check to see that every sentence in a paragraph or every paragraph in an essay supports or elaborates on your thesis. Delete or revise passages that do not relate to the thesis. Preplanning and constructing outlines before writing is also part of the process.
The first draft does not flow well. The arrangement of the parts is not clear or logical.	Construct an outline before you begin to write or revise your existing one. Arrange parts in a clear order, such as main idea followed by supporting details or order of importance. Computers are very helpful in this process as a writer is able to move portions of text around within a piece of writing.

- **Elaboration**

  Writers add details to support an idea, theme or opinion. Too little elaboration leaves the reader confused and eventually bored. A point that seems obvious to you may not be so obvious to readers whose experience differs from yours. When you revise your work to add relevant details and examples, you bring your topic to life and engage readers.

Problem	Solution
You assume your readers know what you know.	Imagine that your reader knows nothing or very little about your topic. Then add what your reader needs to know to understand your writing.
You think you have said more than you actually have.	Ask someone to read your draft and point out where you need to fill in information. Add material to close the gaps.
You have not considered sensory details.	Imagine what you would smell, hear, touch, see and taste in the situation about which you are writing. Add those specific details to your draft.
You have not included enough relevant detail about a subject, and it does not tell readers enough about your topic.	Do more research. Find out what you need to know in order to inform your readers, and add that information to your work.



Deleting or Cutting 

Many writers have trouble when they try to add necessary information and specific details to their writing. Most writers, however, experience difficulty when they try to cut words. Wordiness and overwriting should be avoided.

Problem	Solution
Redundancy (unnecessary repetition) After descending down to the edge of the river, we boarded a small raft which was floating there on the surface of the water.	Eliminate superfluous words and the unnecessary repetition of ideas. After descending to the edge of the river, we boarded a small raft.
Beginning written answers with such phrases such as "I think", "In my opinion," and "I believe."	Avoid using these phrases when answering a question or writing a composition. Keep in mind that what you write **is** your words and thoughts.
Empty words and phrases At this point in time, Alex seemed disturbed in his mind.	Eliminate the empty phrase or substitute a more direct one. Now, Alex seemed disturbed.
Overuse of the passive voice. The play was praised by critics.	Use the active voice. The critics praised the play.
Sentences beginning with "There" and "It." There were cars crawling along the highway. It is the male mosquito which does not bite.	Try to be more direct. Cars crawled along the highway. The male mosquito does not bite.

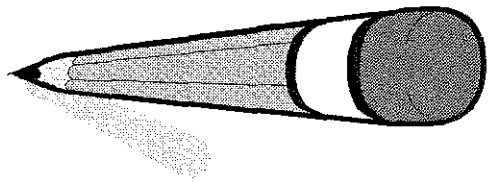
- **Diction**

Word choice, or diction, **is the writer's most powerful tool**. How you choose and use words gives your writing its voice - the quality that makes your writing yours.

Problem	Solution
Some words are used too often. "Also" is overused and abused.	Use a thesaurus, or a dictionary of synonyms, to find substitute words. Never use "also" at the beginning of a sentence. Try to find another word to replace "also" if you use it more than once.
The vocabulary is limited or lifeless. Many writers so overuse the following words that they have become virtually meaningless. nice pretty very always beautiful	Replace empty adjectives such as "nice" with precise adjectives: a *quick, spontaneous* smile rather than a *nice* smile.
The word "and" is the only conjunction in a composition	Ask yourself if "and" conveys the meaning you want. See the "Grammar" section of this *English Language Arts Ready Reference* for assistance with conjunctions.
The language does not appeal to the imagination or to the senses.	Add original similes, metaphors, and other kinds of figurative language. ... *all the broken machinery standing in the yard like the old bones and ribs of great dead sea creatures washed to shore* (an excerpt from *The Stone Angel* by Margaret Laurence) is much more effective than ... *all the machinery standing in the yard, broken and useless.* Use words that appeal directly to the senses. See the "Glossary" section of this *English Language Arts Ready Reference* for help with figurative language.

As you revise your writing, read it aloud. If it does not sound right, it surely needs to be changed.

Notes



Formal and Informal Essays

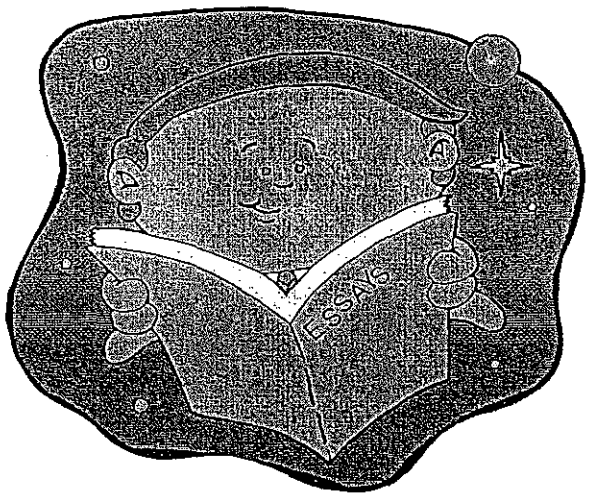
An essay is a piece of prose writing in which ideas on a single topic are presented, explained, argued, or described in an interesting way. Essays can be divided roughly into the categories of formal and informal.

A formal essay:

- is impersonal, written by a knowledgeable author.
- is informative, explanatory.
- is developed in a logical and systematic way.

An informal essay:

- is meant to entertain.
- is conversational in style.
- reveals the personality of the author.



CHECKLIST FOR WRITING AN OUTLINE

1 Organization

- ❑ The introduction states the main topic or idea of the outline.
- ❑ Each paragraph in your paper has a sub-topic.
- ❑ Each sub-topic describes the main idea for a paragraph.
- ❑ Supporting information and details for a sub-topic are listed under the sub-topic.
- ❑ Each piece of supporting information is listed separately.
- ❑ When supporting information is listed under a sub-topic, there are at least two pieces of information in the list. If there is only one piece of information to support a sub-topic, the information is included in the sub-topic.
- ❑ The conclusion summarizes the main idea of the outline.

2 Format

- ❑ For a sentence outline:
  Each outline entry is a complete sentence with a period at the end of the sentence.
- ❑ For a topic outline:
  Each outline entry is a phrase with no punctuation at the end of the phrase.

3 Spelling

- ❑ All words are spelled correctly.
- ❑ All typing errors are corrected.

TITLE

Introduction:

I. **The first sub-topic**

- A. First supporting information or detail for the sub-topic
- B. Second supporting information or detail for the sub-topic
- C. Third supporting detail or information for the sub-topic

II. **The second sub-topic**

- A. First supporting information or detail for the sub-topic
- B. Second supporting information or detail for the sub-topic
- C. Third supporting detail or information for the sub-topic

III. **The third sub-topic**

- A. First supporting information or detail for the sub-topic
- B. Second supporting information or detail for the sub-topic
- C. Third supporting detail or information for the sub-topic

IV. **The fourth sub-topic**

- A. First supporting information or detail for the sub-topic
- B. Second supporting information or detail for the sub-topic
- C. Third supporting detail or information for the sub-topic

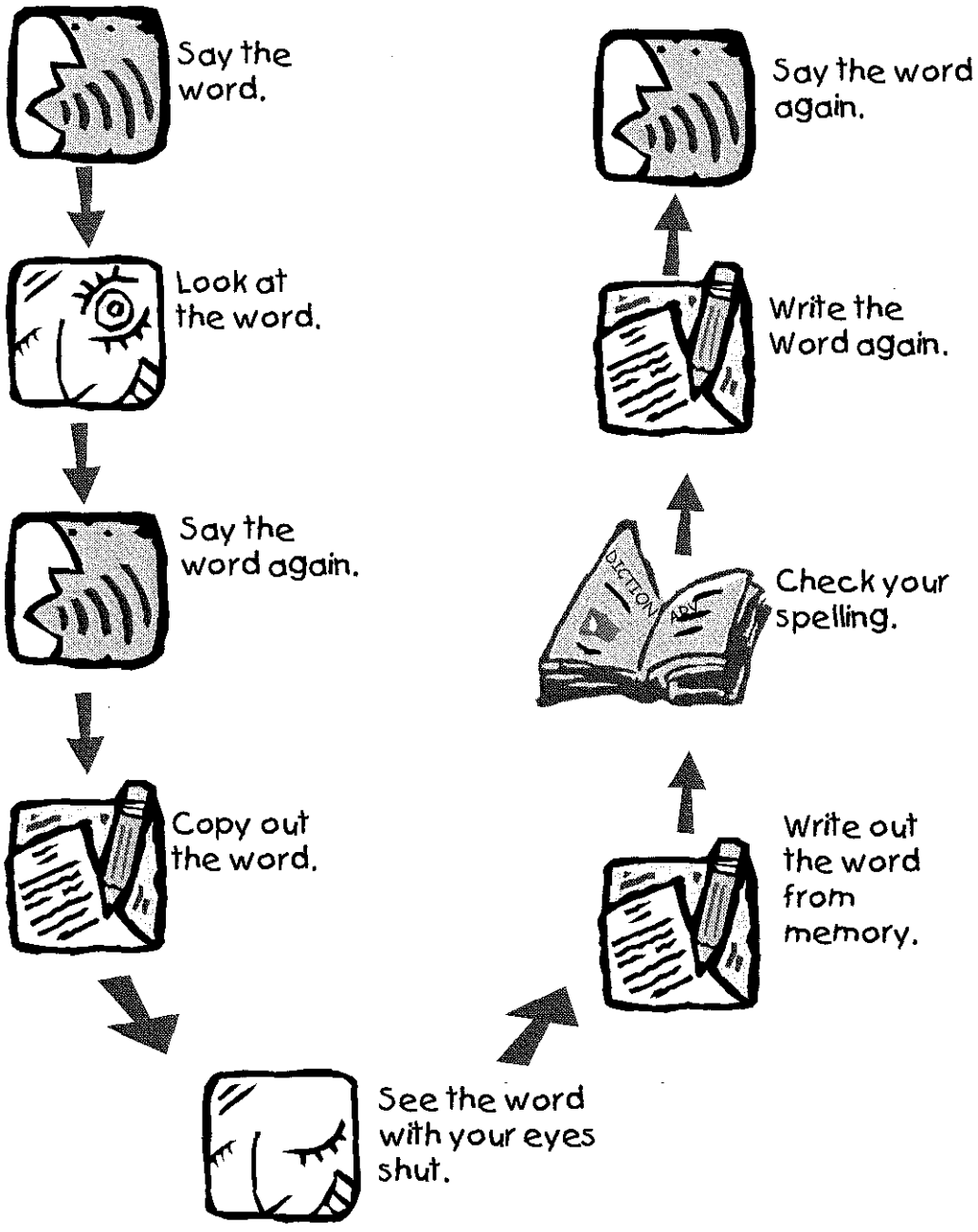
V. **The fifth sub-topic**

- A. First supporting information or detail for the sub-topic
- B. Second supporting information or detail for the sub-topic
- C. Third supporting detail or information for the sub-topic

Conclusion:

Spelling

Try this method of learning to spell tricky words.



LEARN FROM YOUR MISTAKES

On this page, make a list of words you have misspelled in your assignments. Refer to your list often. **Get used to the look of the correct spelling.**

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____
21. _____
22. _____
23. _____
24. _____
25. _____
26. _____
27. _____
28. _____
29. _____
30. _____
31. _____
32. _____
33. _____
34. _____
35. _____
36. _____
37. _____
38. _____
39. _____
40. _____

Spelling Rules

It is useful to know some spelling rules. Since there are exceptions to many spelling rules, it is helpful to know the commonly used exception as well.

This section sets out the most common spelling rules in the English language by stating the **spelling rule and by giving examples** of words that obey the rule, as well as examples of commonly used **exceptions**.

1. Rule for **ie** and **ei**

   Here is a poem that sets out the rule for **ie** and **ei**.

   Write **i** before **e**
   Except after **c**,
   Or when sounded like **a**
   As in **neighbour** and **weigh**.
   Either, neither, leisure, seize
   Are exceptions; watch out for these.

   Examples:

   ie: cash**ie**r, f**ie**rce, n**ie**ce, ach**ie**ve

   ei: c**ei**ling, conc**ei**ve, rec**ei**ve

   ei when sounded like **a** in gate: n**ei**ghbour, v**ei**n, w**ei**gh, fr**ei**ght

   Exceptions:

   for**ei**gn, h**ei**ght, th**ei**r, conscience, w**ei**rd.

2. Rules for final **y**

a) The letter **y** preceded by a consonant changes to i before a suffix.

Examples:	carr**y**	carr**i**ed
	librar**y**	librar**ie**s
	read**y**	read**i**ness
	luck**y**	luck**i**ly
	eas**y**	eas**i**est
	sk**y**	sk**ie**s
	tr**y**	tr**ie**s
	bab**y**	bab**ie**s
Exceptions:	dry	dryness
	shy	shyness

b) The letter **y** preceded by a vowel (a, e, i, o, u) does not change to i before a suffix.

Examples:	da**y**	da**y**s
	journe**y**	journe**y**s
	destro**y**	destro**y**ed
	monke**y**	monke**y**s
	pla**y**	pla**y**ed
Exceptions:	day	daily
	say	said
	lay	laid
	pay	paid

c) The letter **y** in a family name does not change to i when an s is added.

Examples:	O'Leary	O'Learys
	Perry	Perrys

d) The letter **y** does not always change to i before adding ing.

Examples:	hurr**ying**	appl**ying**
	stud**ying**	tr**ying**

3. Rules for final silent **e**

a) Most words drop the final silent **e** before a suffix beginning with a vowel.

Examples:	come	coming	live	livable
	argue	arguing	guide	guidance
	arrive	arriving		
Exceptions:	canoe	canoeing		
	Dye	dyeing		

b) Words ending in **ge** and **ce** keep the **e** when **-able** and **-ous** are added, in order to avoid giving a hard sound to the **c** and the **g**:

Examples:	notice	noticeable
	courage	courageous
	change	changeable

c) Most words keep the final silent **e** before a suffix beginning with a consonant.

Examples:	safe	safety		
	use	useful		
Exceptions:	argue	argument	nine	ninth
	awe	awful	true	truly

d) Words ending in **ie** drop the **e** and change the **i** to **y** before adding **ing.**

Examples:	die	dying
	tie	tying
	lie	lying

4. Rules for Doubling the Final Consonant

a) When adding a suffix to a word that **ends with a single consonant after a single vowel** and **stressing the last syllable** in the pronunciation of the word, the final consonant is doubled.

Examples:		
	begin	begi**nn**er
	control	control**l**ed
	drop	dro**pp**ing

b) Both conditions must be evident for this rule to apply. If the final consonant of a word is preceded by two vowels the rule does **not** apply.

Examples:		
	appear	appearing
	clean	cleaned

c) If the final consonant is preceded by another consonant the rule does **not** apply.

Examples:		
	turn	turned
	conflict	conflicting

d) If the final consonant is preceded by a vowel and the word is not stressed on the last syllable then the rule does **not** apply.

Examples:		
	open	opener
	social	socialize

e) In the words with the letter **q** and **u** the combination should be considered as a consonant. These words then follow the rule of doubling the consonant.

Examples:		
	equip	equi**pp**ing
	quit	qui**tt**er
	quiz	qui**zz**ed

f) In some words the stress shifts to the first syllable when adding **ence** and in this case the rule does not apply. The final consonant is not doubled.

Examples:			
	prefer	preferring	preference
	refer	referred	reference
	confer	conferring	conference

Homonyms: Words that sound the same but that have different meanings and spellings.

There are many homonyms in the English language.

Here are a few examples:

four	their	deer	principal	its	son
for	they're	dear	principle	it's	sun
	there				

Try not to be fooled. Use your dictionary if you are not sure which spelling you need.

Memory Aids

Most people find that there are a few common words that they can never remember how to spell. Try to think up your own aids to memory, or use well-know memory aids like the following: "Write **i** before **e** except after **c**", and so on.

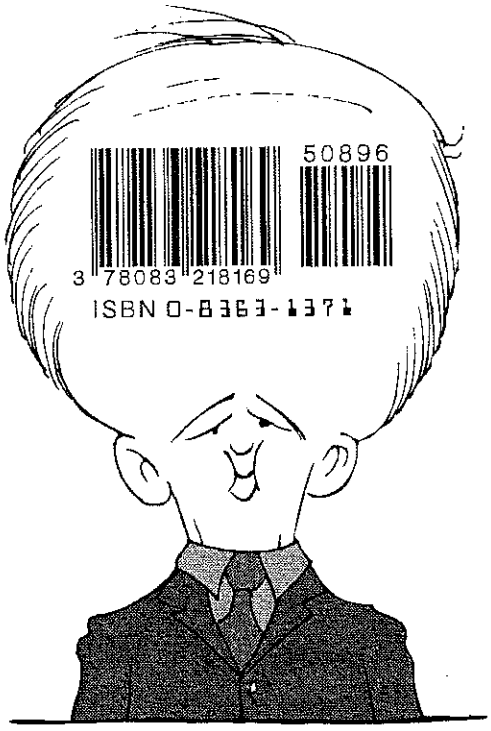
Many people wonder whether to write **arguement** or **argument**. Here is a memory aide that helps some people with this problem: "I lost an **e** in that **argument**."

Be inventive! Think up some tricks to help you remember the words you often misspell. Write your personal memory aids in the space below.

Here are 100 words that are frequently misspelled. See if you can learn how to spell all of them correctly.

1. acquaintance
2. accepted
3. all right
4. already
5. always
6. among
7. argument
8. beginning
9. believe
10. business
11. cafeteria
12. chief
13. committee
14. decide
15. definite
16. describe
17. develop
18. disappoint
19. doesn't
20. during
21. eighth
22. embarrass
23. enemies
24. existence
25. experience
26. familiar
27. fierce
28. forty
29. fourth
30. general
31. grammar
32. guard
33. heroes
34. imaginary
35. immediately
36. independent
37. influence
38. intellectual
39. invitation
40. knowledge
41. loneliness
42. magazine
43. mathematics
44. meant
45. messenger
46. mountain
47. mystery
48. necessary
49. niece
50. noticing
51. nineteen
52. ninth
53. occasionally
54. occupation
55. occurred
56. offered
57. omission
58. opinion
59. opportunity
60. paid
61. parallel
62. performance
63. perhaps
64. pleasant
65. poem
66. poetry
67. possession
68. potato
69. prison
70. privilege
71. pronounce
72. pronunciation
73. receive
74. recommend
75. repetition
76. rhyme
77. rhythm
78. safety
79. separate
80. shepherd
81. shining
82. shoulder
83. simile
84. similar
85. speech
86. stanza
87. studying
88. summarize
89. surely
90. surprise
91. tragedy
92. truly
93. until
94. usually
95. villain
96. woman
97. women
98. writer
99. writing
100. written

Commonly Confused Words



Commonly Confused Words

There are a number of words that are confused by people when they speak and write. Usually these words either look alike or sound alike. Sometimes the mistake brings a ridiculous meaning to the sentence and a good laugh is had by all. More often, though, the seriousness of the message is lost because of the misuse of a word.

This section shows some of the most commonly confused words. It is a good idea to read over this entire section. All too often, people assume they know the correct meaning of a word when, in fact, they have been making an error for years. Know the precise meanings of the following words.

Words	Meaning	Example
A LOT	an informal term for "many" or "much" There is no such word as "alot."	A lot of people were at the game on Saturday.
ALLOT	a verb meaning "to divide and distribute in parts"	The teacher will allot the sections of the assignment to the class.
ABLE	"having the ability to perform a given act"	I am able to walk through the forest.
CAPABLE	"having adequate capacity to do or to make"	This law is capable of being evaded.
ACCEPT	a verb meaning "receive" or "agree with"	I accept that trophy.
EXCEPT	a preposition meaning "but"	Everybody except Jim is working.
	a verb meaning "make an exception of"	We will except certain clauses from the agreement.

Words	Meaning	Example
ACCESS	"a way to approach something"	The only access to the campground is through the front gate.
EXCESS	means "an extreme," or "too much"	The excess fresh garden produce will be donated to the food bank.
ADVICE	a noun meaning "suggestion"	Do you want my advice?
ADVISE	a verb meaning "to offer a suggestion"	I advise you to complete your Grade Twelve.
AFFECT	a verb meaning "to change" or "to influence"	Smoking affects your breathing.
EFFECT	means "to produce a result" when used as a verb	The Premier was unable to effect his legislation.
	means "the result of something" when used as a noun	Nervousness had a disastrous effect on my performance.
ALL READY	means "everyone or everything is ready"	We are all ready for the dance.
ALREADY	an adverb meaning "previously," something completed in the past	The already heavy load became heavier.
ALL TOGETHER	means "everyone in or at the same location"	We were all together for the first time.
ALTOGETHER	means "entirely"	We were altogether mistaken in our conclusion.
ALLUSION	an indirect reference to something	The person who makes many allusions to his strength tries to reinforce the illusion that he's strong.
ILLUSION	a false picture or idea	The magician created an illusion of a tiger on the stage.

Words	Meaning	Example
AMONG	means "to be in the midst of more than two things," or "to divide something for more than two people"	The seven of you will have to decide among yourselves.
BETWEEN	should be used only when two people, objects or ideas are under consideration	I divided the equipment between Alex and Paul.
AMOUNT	means "quantity"	The amount of snow that fell yesterday was incredible.
NUMBER	used when objects or persons can be counted	The number of people who favor capital punishment is growing.
ANXIOUS	should be used only when anxiety is involved; "anxious" is not a synonym for "eager"	I was anxious when my friend had an operation.
EAGER	means "highly desirous"	I am eager to taste the new licorice flavored ice cream called Tiger, Tiger.
ANYWAY	means "at least" or "nevertheless"	Even if the blizzard does not subside, I will leave, anyway.
ANYWAYS	is considered substandard English and should be avoided.	
ARE	a form of the verb "to be"	We are studying now.
OUR	the possessive form of the pronoun "we"	Our car needs an oil change.
BECAUSE	is a subordinate conjunction	Buddy was frightened because the old man was strange.
CAUSE	is a verb and should not be used in place of "because"	Buddy's fear was caused by the old man's strange appearance.

Words	Meaning	Example
BRING	used when something is moved towards the speaker	Bring me that video.
TAKE	used when something is moved away from the speaker	Take that video back to the store.
CAN	means "having the ability"	Scientists can now detect a tornado twenty minutes before it touches down.
MAY	means "to have permission"	May I go to the dance tonight?
CHOOSE	a verb in the present tense meaning "to select"	We always choose our own school wardrobe.
CHOSE	the past tense of the verb "choose"	We chose our school wardrobe last year.
CITE	a verb meaning "to quote a passage, book or author as an authority"	She cited Shakespeare to prove her statement.
SIGHT	a noun meaning "the power of seeing" (there are several other associated meanings that you should check in a dictionary)	Birds have better sight than dogs.
	a verb meaning "to see"	At last Columbus sighted land.
SITE	a noun meaning "the ground on which a structure, or group of structures, is, was or will be located"	Today the site was chosen for the new hospital.
	a verb meaning "to choose a position for"	They sited the new building on a hill.

Words	Meaning	Example
COARSE	an adjective meaning "rough, crude, or not fine"	This jacket is made of coarse wool.
COURSE	used only as a noun or a verb, "course" has several meanings, one of which is a plan of action or direction.	My brother is taking a biology course at McGill, of course.
CONTINUAL	means "with occasional interruption"	There is a continual disruption from the construction next door.
CONTINUOUS	means "without interruption"	A continuous line of cars drove on to the ferry.
DESERT	as a verb, "desert" means to abandon	He deserted his family.
	as a noun, "desert" means a dry region	Camels live in the desert.
DESSERT	a noun meaning those delicious, fattening goodies at the end of a meal	We had cheesecake for dessert.
DEVICE	a noun meaning a "tool, a scheme, or an invention"	That device will shell peas, Sam.
DEVISE	a verb meaning "to think out, to plan"	Allyson devised a new plan for the school program.
DISINTERESTED	means "not influenced by personal interest"	He was a disinterested member of the panel.
UNINTERESTED	means "not interested"	I was uninterested in the movie.

Words	Meaning	Example
EMIGRATE	means "to leave a country"	He emigrated from Norway in 1984.
IMMIGRATE	means "to come to a country"	He immigrated to Canada in 1984.
EMINENT	means "important, distinguished"	She is an eminent heart surgeon.
IMMINENT	means "about to happen"	We heard the news bulletin warning that a tornado was imminent.
EMANATE	means "to originate or come from"	Tornadoes emanate from mesocyclones.
FEWER	used only when an actual count can be made	We have fewer staff members than we had last year.
LESS	used to refer to the amount of a material or thing	Fewer people ski when there is less snow than usual.
GOOD	is an adjective	This cake tastes good.
WELL	is either an adjective (in the sense of one's health) or more usually, an adverb.	Are you well? The team plays well together.
	Since good is an adjective, it should not be used in place of the adverb well.	The car is running well [not good] since it was tuned up.

Words	Meaning	Example
HEAR	a verb meaning "to perceive a sound by the ear"	I hear the birds singing.
HERE	an adverb meaning "in or at this place"	We have lived here for two years.
	a noun meaning "this place"	Here is a good place to stop.
	an interjection expressing indignation, rebuke	Here! Give me that!
IMPLY	should be used by speakers and writers	The speaker said, "I do not mean to imply that the new service will be costly."
INFER	should be used by listeners and readers; "imply" and "infer" should not be used synonymously	The audience inferred that the new service will be costly.
ITS	the possessive form of the pronoun "it"; remember, none of the possessive pronouns use an apostrophe	The town is celebrating its 100th Anniversary
IT'S	the contracted form of "it is"	It's essential for plants to have light.
LAY	in the present tense, "lay" means to put something somewhere	Lay the hammer on the workbench.
	as the past tense of "lie" **lay** means to assume a position (in the past)	I lay in bed last night, dreaming.
LIE	means to assume a position as opposed to being placed in a position	Lie down and go to sleep.
	(There is no such word as "layed")	

Words	Meaning	Example
LOOSE	as an adjective, loose means "not tight"	A bull terrier has loose skin around its neck.
	as a verb, loose means "to untie"	Who let the moose loose?
LOSE	a verb meaning "to mislay"	I do not want to lose my wallet.
MEAT	is food or flesh	We had meat and potatoes for supper.
MEET	means "to come upon or to encounter"	I will meet you at the corner.
NO	indicates the negative	No, you may not have a sandwich.
KNOW	is a verb meaning to understand	I know I left my pen here this morning.
PASSED	past tense of the verb "to pass" meaning "went by"	We passed the farm.
PAST	means "that something happened earlier"	That is all in the past now.
PERSONAL	means "private"	These are my personal belongings.
PERSONNEL	means "the staff that works for a firm or institution"	The personnel in this store are friendly.
PRINCIPAL	as a noun, principal means "the head of a school, a chief person, or a sum of money invested"	The principal of the Correspondence School visited us. His principal was $25,000.
	as an adjective, principal means "the most important"	The principal cause of marriage breakup is financial problems.
PRINCIPLE	a noun meaning "a basic truth or belief"	I objected to the law on principle.

Words	Meaning	Example
PROPHECY	"prophecy" spelled with a "c" is a noun	My prophecy is that there will be frost in August this year.
PROPHESY	"prophesy" spelled with a "s" is a verb	I prophesy that there will be frost in August this year.
QUIET	an adjective, noun, or verb meaning "not making a sound"	Please be quiet when I am doing my assignments.
QUITE	an adverb meaning "completely"	I have not quite finished Lesson Two.
QUIT	a verb meaning "stop"	Quit putting ketchup on your eggs.
REGARDLESS	an adjective meaning "with no heed; careless"	The noise continued regardless of our complaints.
	Informal use: adverb meaning "in spite of what happens"	We plan to leave on Monday, and we will leave then, regardless.
IRREGARDLESS	The form **irregardless** is not logical since it literally means "not regardless." It is considered to be non-standard and should be avoided in both speech and writing.	

Words	Meaning	Example
RIGHT	may be used as an adjective, adverb, noun and verb and is synonymous with "good, just, lawful." Check with a dictionary if you are unsure of how to use this word in a sentence.	You have the right answer. She walked right to the front of the room. We have the right to privacy. After tripping over the garbage can, John quickly righted himself.
RITE	a noun meaning "solemn ceremony or a particular form or system of ceremonies"	All religions have special rites to mark religious occasions.
WRIGHT	a person who makes or builds something	My father is a wheelwright; he makes wheels for wagons.
WRITE	a verb meaning "to make letters or words with pen, pencil and so on"	He learned to write.
RESPECTFULLY	an adverb indicating respect, politeness, esteem	We respectfully request your presence at our luncheon.
RESPECTIVELY	an adverb meaning "as regards each one in his turn or in the order mentioned"	Brown, Smith and Jones are 27, 43, and 35 years old respectively.
SHOULD HAVE	"should have" is the correct form of this verb.	We should have returned home earlier.
SHOULD OF	"of" is a preposition and should never be used in the place of have.	
STATIONARY	an adjective meaning "not moving"	The cement pillar is stationary.
STATIONERY	a noun meaning "writing paper"	Do not use fancy stationery for writing business letters.

Words	Meaning	Example
THAN	a conjunction or preposition showing comparison	Jonah is quicker at the starting block than I am.
THEN	an adverb meaning "at that time" or "next"	First I had my teeth cleaned; then, I got my braces put on.
THEIR	a possessive adjective meaning "belonging to them"	They left their lunch on the bus.
THERE	an adverb meaning "in that place"	There were dandelions here and there all over the lawn.
THEY'RE	a contraction meaning "they are"	They're the only people who do not have tickets.
THROUGH	a preposition	Did you go through any museums during your travels?
THREW	a verb in the past tense meaning "hurled" or "tossed"	The referee threw the flag on the field.
TO	a preposition	I will go to the store for groceries.
TOO	an adverb meaning "also" or "more than enough"	I, too, had too much sun.
TWO	an adjective, or a noun meaning "one more than one"	English and French are Canada's two official languages.
WAIST	Part of the body just above the hips	Bill put his arm around his girlfriend's waist.
WASTE	A verb meaning "to wear away, decay or to loose through inaction"	Riki is not going to waste one minute of her vacation.

Words	Meaning	Example
WEATHER	a noun meaning "state of atmosphere"	The weather was beautiful throughout the entire trip.
	a verb meaning "to pass safely through bad weather or a difficult time" (there are several more meanings for this word so check with a dictionary before using in a sentence)	The ship weathered the storm.
WETHER	a noun meaning "a male sheep castrated before maturity"	The wether grazed in the meadow.
WHETHER	a conjunction expressing a choice or an alternative	It matters little whether we go or stay.
WERE	the past tense of "are"	We were frightened.
WE'RE	a contraction of "we are"	We're in a hurry.
WHERE	an adverb meaning "in what place"	Be sure you know where to use **were** and where to use **we're**.
WHICH	an interrogative pronoun used in asking questions about one or more persons or things from a group	Which seems the best plan?
	an interrogative adjective used in asking questions about one or more persons or things from a group (this word has other meanings which should be checked in your dictionary)	Which boy won the prize?
WITCH	a person involved in the Wicca cult which is associated with the supernatural and the occult	Witches hold ceremonies at Hal'loween.

Words	Meaning	Example
WHO	the subjective form of the pronouns what or which person or persons	
	used as a subject of the verb	Who is coming to your wedding?
	used as a subject complement	Let me guess. Who could it be?
WHOM	the objective form of the pronouns what or which person or persons	
	used as a direct object	Whom should I interview?
	used as an object of a preposition	With whom might I talk?
WHO'S	The contraction of "who is"	Who's going to the concert tonight?
WHOSE	the possessive form of the pronoun "who"	Whose shoes are these?
YOUR	the possessive adjective for "you"	Your truck has a flat tire.
YOU'RE	the contraction of "you are"	You're going to have to replace the tire.

Punctuation

Punctuation

When you are writing, you use punctuation marks to make your meaning clearer to your reader. Every punctuation mark should make writing easier, not harder, to understand.

There are no precise rules for punctuation. Because the guidelines for the use of punctuation marks are constantly changing, the rules discussed in this section should be viewed as standards from which deviations are sometimes made.

Open punctuation refers to the practice of not emphasizing punctuation, using as little as possible. Closed punctuation is the practise of strictly adhering to formal rules. Today, many users of English are leaning towards an open punctuation style.

If you encounter a situation not covered in this reference, and you are in doubt about the punctuation that would be correct for that situation, consult other grammar books or discuss the situation with your teacher.

The most significant marks of punctuation are these:

' apostrophe

[ ] brackets

: colon

, comma

- dash

! exclamation point

- hyphen

( ) parentheses

. period

? question mark

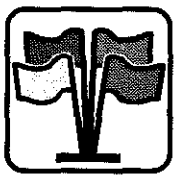
" " quotation marks (double)

‘ ’ quotation marks (single)

; semicolon

Apostrophe

The apostrophe functions as either a mark of omission or a sign of possession.



These are the rules concerning possession. Possession simply means that you are showing one thing belongs to another.

1. To show possession of singular and plural nouns not ending in **s**, add the apostrophe and **s**.

   Carol's book men's cologne

2. To show possession of **singular** nouns ending in **s**, you may add just the apostrophe, or you may add the apostrophe and s.

   Charles' car OR Charles's car

3. To show possession of **plural** nouns ending in **s**, add only the apostrophe.

   dogs' pen the busses' traffic lane

4. If two or more nouns possess the same thing, only the last noun takes an apostrophe and the s.

   Albert and Morley's scooter

   Smith, Crossley, and Merchane's dental practice

   My mother-in-law's address

5. If two or more nouns possess two of the same things, both receive apostrophes.

   Albert's and Morley's scooters

6. Do not use an apostrophe to show possession for personal pronouns. These pronouns are: **its**, **your**, **theirs**, **ours**, **hers**, and **his**.

   Remember, no part of speech except nouns and indefinite pronouns uses the apostrophe to show possession.

7. Certain plurals are sometimes written with 's. These include:

- abbreviations whose appearance would otherwise be ambiguous or confusing and the plurals of lower-case letters, symbols and numerals.

  cd's, c.o.d.'s, sin's
  x's, a's and w's +'s and –'s, 6's

- cited words:

  no if's, and's or but's

This is the rule concerning contractions.

An apostrophe is inserted in a contraction to mark where one or more letters or figures have been removed. Contractions are used in informal, conversational writing styles.

do not	don't
who is	who's
the winter of 1991	the winter of '91
it is	it's
I will	I'll

A common error in the use of the apostrophe is with the word **its**

It's is a contraction meaning **it is** or **it has.**

Its is a personal pronoun showing possession.

Its' is not a word!

When a hamster flattens **its** ears, that is a sign **it's** frightened.

Brackets

Brackets have three principal uses in English.

1. Brackets enclose material which an editor or writer is inserting in a quotation. For example, the brackets in the following sentence represent the addition by a second writer of the word "and" into the famous line by Coleridge:

   "The fair breeze blew, [and] the white foam flew"

2. Brackets are used to insert the name of a person who is the author of a given piece of work.

Who Has Seen The Wind
[W. O. Mitchell]

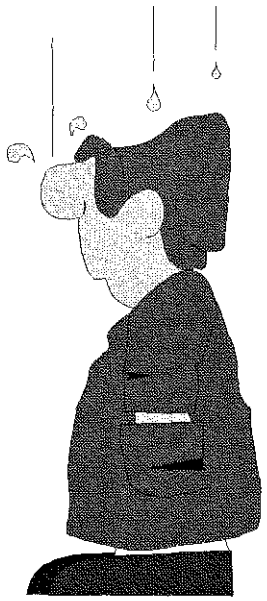
3. Brackets are used to enclose the word "sic." The term "sic" means "thus it is." We use "sic" when a word which appears to be a misspelling, misuse, or other deviation from correct form is written as it is in the original.

The letter states, "I am agin [sic] every idea you have."

Remember, brackets must not be used in place of parentheses.

Incorrect: Our tour guide warned, "Wear your raincoats and carry a dry pair of shoes in your bag." [She didn't know the rainstorm was over.]

Correct: Our tour guide warned, "Wear your raincoats and carry a dry pair of shoes in your bag." (She didn't know the rainstorm was over.)



Colon

The colon is used to introduce items and ideas.

1. Use the colon to introduce a long, detailed list.

Pack these items: flashlight, compass, magnifying glass, first aid kit, and waterproof matches.

If your list is relatively short and simple try to incorporate it into your sentence without using a colon.

Bring a pencil and paper to the lecture.

Introduce your list with a **complete** sentence and a colon.

Incorrect Use of Colon: The neighbours accused our dog of: barking after midnight, chasing their cat, and scaring their children.

Correct Use of Colon: The neighbours accused our dog of the following misdemeanours: barking after midnight, chasing their cat, and scaring their children.

2. Use a complete sentence and a colon to introduce a long quotation.

> Stephen Leacock's most famous line is often quoted: "Lord Ronald said nothing; he flung himself from the room, flung himself upon his horse and rode madly off in all directions."

If the quotation is relatively short, try to incorporate it in your sentence.

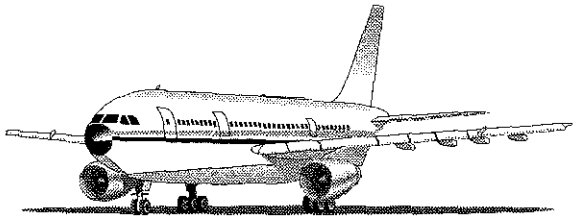
> "No distance is too great" is the school's motto.

3. Business letters use a colon after the greeting of the letter.

> Dear Mr. Mitchell:
>
> Gentlemen:

4. A colon separates hours and minutes when numerals are used to express time.

> 3:10 p.m. 5:16 a.m.
> The plane leaves at 18:34.



5. A colon can be used between act and scene numbers of a play.

> *Hamlet*, III : ii

6. Use a colon between chapter and verse numbers of the Bible.

> Psalms 101 : 2

7. Use a colon between volume and page numbers of a reference.

> Encyclopedia IV : 237

Comma

Of all the internal punctuation marks, the comma is the most common. There are a great many uses of the comma, but remember that today's trend is to use as little punctuation as possible. Therefore, today we omit many commas that were formerly used. For each comma you use, be able to justify its need for sentence clarity. When in doubt about comma usage, check the rules; however, if you are still in doubt after checking the rules, leave the comma out.

Here are nine basic situations for which you should use the comma.

1. Use a comma to separate items in a list.

   Chief Sitting Bull, Louis Riel, John Diefenbaker, and T. C. Douglas are significant names in Saskatchewan's history.

   Do not use a comma after the last item in a list.

2. Use a comma between adjectives in a series where the adjectives modify the same noun. When you use two or more adjectives to describe the same noun, you naturally pause between the adjectives when you speak, so, when you write, you represent the pause with a comma.

   a reliable, qualified employee

   If "and" can be inserted between the adjectives and the meaning is not destroyed, use commas.

   a qualified and reliable employee

   a qualified, reliable employee

   If you cannot insert "and" between the modifiers, do not use a comma: for example, inserting "and" between the modifiers in the phrase

   a well qualified employee

   destroys the meaning

   a well and qualified employee

   so a comma should not be inserted between the modifiers here.

3. Use the comma before a conjunction that joins two independent clauses.

I hate turnips, but I love parsnips.

4. Use the comma to set off adjective clauses that provide additional descriptive information that is not essential to a sentence's main idea.

Celine Dionne, who is Canadian, recorded the theme song for Titanic.

Do not use the comma to set off adjective clauses that provide descriptive information that is essential to a sentence's meaning.

Jan Thomas is the only student who won scholarships to three universities.

5. If you add information to a sentence that is not essential to the main idea of the sentence, place commas before and after the non-essential information. Information is considered non-essential if the sentence makes complete sense without it.

Mr. Warwick, who is my English teacher, will be the moderator for today's panel discussion.

Suppose the sentence was worded like this:

The person who is my English teacher will be the moderator for today's panel discussion.

All information is essential here so no commas are allowed.

6. Use a comma after introductory words.

Well, what do you think about that?

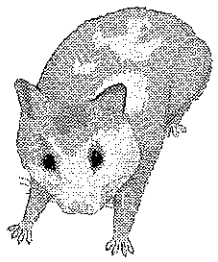
Speeding up, the motorcycle swung out to pass the bus.

Yes, I can appreciate that.

7. Use a comma to mark an interruption in thought. A good check is to make certain the sentence reads smoothly with the information in commas included or omitted.

If, on the other hand, we pay off the mortgage we will save that interest.

Our hamster, if you can believe this, had seven babies.



8. Words of address should be set off by commas.

Dear Marlene,

Matthew, did you enjoy the drama?

9. Use a comma to avoid confusion in meaning.

To win, Carrie Andrew will have to try harder.

To win Carrie, Andrew will have to try harder.

10. Use a comma to set off dates and places.

I choose Outlook, Saskatchewan, as my destination for today.

Alex was born on Thursday, August 27, 1987, in a Prince Albert hospital.

Dash

Use a dash to mark a sudden interruption in thought. The only place a dash should be used is to replace a comma, a semicolon, a colon or a period. The dash adds a little extra dramatic effect to a pause. Over use of the dash can take away emphasis. Think before you use it. Use the dash sparingly.

1. When you suddenly change the direction of thought in a sentence, you might add a dash.

The entire team - can you imagine - came down with the flu the same week-end.

This report - may it be our very last - is now complete.

2. To stress a word or words at the beginning or end of a sentence, you might use a dash.

Determined, courageous, heroic - these terms and more describe Rick Hansen's "Man in Motion" tour.

He received what he asked for - nothing.

3. You might use a dash to indicate an interruption in dialogue.

> "Did you see - "as these words were spoken the deafening roar of a 747 overhead drowned any other sound.

In typing, a dash is often shown as two hyphens so it will not be mistaken for a hyphen.

Ellipsis Marks

Three spaced periods are call **ellipses**. Ellipses are used to indicate an intentional omission of one or more words in a sentence. If an ellipsis ends with a period, use four spaced periods.

> O'Canada!
> Our home...land

> Mark Twain once wrote that the best letters he ever received were from children seven or eight years of age: "They write simply and naturally and without straining for effect...."

Do not use ellipsis marks to alter the meaning of a quotation.

Exclamation Mark

Exclamation marks are used in the following instances:

1. Words and phrases used as interjections:

> Ah!
> By Jove!

2. Sentences containing the exclamatory **what** or **how**.

> How beautiful she is!
> What a difference it makes!
> How seldom it happens!

3. Sincere wishes.

> God bless you!

4. Emotional expressions.

> A fine friend you have been!

Use the exclamation mark to show that the tone is not merely what would be natural to the words themselves.

Use the exclamation mark sparingly, or it will lose its meaning.

Hyphen

The hyphen is a mark used only between parts of a word.

1. Use a hyphen to spell certain words correctly. There can be no rules for hyphenating words because of inconsistencies which have resulted from constantly shifting practices. Throughout the history of English, certain words were once two words; then they became hyphenated words; and, finally, one word. Use your dictionary to determine whether a word is written as two words, a hyphenated word, or as one word. You may even find some words which have more than one acceptable form, because they are in transition from one stage to the next. Examples are **drug store** or **drugstore**, **law abiding** or **law-abiding**, and **post office** or **postoffice**.

2. If a word does not fit at the end of a line, use a hyphen to divide the word. Place the hyphen between syllables or between double letters. Always place the hyphen at the end of the line. Never divide a word of one syllable. When in doubt about correct syllabication, consult your dictionary.

Parentheses

Parentheses are used to enclose information that is additional to the main idea of a sentence. Parentheses should be used sparingly.

1. If parentheses appear within a sentence, do not begin the material inside the ( ) with a capital letter.

   The service will be held on December 24 (the first anniversary of the church hall).

2. A sentence in parentheses that occurs within another sentence should not be capitalized or have its own end.

   The special evening service is planned for December 24 (this is the first anniversary of the completion of the church hall) and invitations are extended to all members of the congregation.

3. A separate sentence in parentheses that follows another sentence should begin with a capital letter and conclude with an end mark.

   The special evening service is planned for December 24. (This is the first anniversary of the completion of the church hall.)

4. Use square brackets [ ], not parentheses ( ), to insert editorial comments that are inside quotation marks. Editorial comments may involve changing a word or two in the quotation so it will read properly, or adding supplementary information, such as names and dates.

   "Before you begin this course [English A30], take time to read the following information."

Period

1. The primary purpose of the period is to end statements or commands.

   Punctuation is a tricky subject.

   Don't over use punctuation.

2. The period is frequently used after abbreviations.

a.m.	Sask.
p.m.	Dr.

   Many well-known organizations, radio stations, and government agencies omit the period in their abbreviations. Know the punctuation the group itself uses.

UNICEF	I.O.D.E
CUSO	C.U.P.E
RCMP	SK
CBC	

Do not use periods after metric symbols.

m
kg
ml

If a metric symbol is at the end of a sentence, there will be a period to end the sentence.

She set a new long jump record of 6.47 m.

Question Mark

1. The question mark is used to end sentences that ask a question.

   Do you believe in compulsory drug testing?

   "Can I help you?" she asked.

2. When a sentence contains an indirect question, do not use a question mark.

   She asked if she could help me.

3. A series of questions in a passage is shown by question marks.

   Who plays the cello? Stephen? Keith? Margo?

4. If a question is rhetorical, which means no answer is expected, the period rather than the question mark may be used to end the sentence.

   May I see you to the door.

   Would you please send me your latest calendar.

Quotation Marks

1. Use quotation marks to enclose a speaker's exact words.

    Kathy asked, "Is Canada a nuclear-free country?"

    If a speaker's comment is longer than one paragraph, begin each paragraph with a quotation mark. Then place a quotation mark **only at the end** of the last paragraph of the entire quotation. Do not use quotation marks if the speech is indirect.

    Kathy asked if Canada is a nuclear-free country.

2. Use quotation marks to enclose material that is a direct duplication of another writer's words. You will use this in research essays where you may want to quote several authors.

    The introduction to English Language Arts A10 tells us that "the lessons centre around two main topics: Challenges and The Unknown."

    A quotation of more than four lines is considered a long quotation. A long quotation uses a different technique to show it is an exact quotation. Indent the entire passage twice the normal paragraph indentation on both sides of the page, and single space the entire work. Do not use quotation marks. Look in a grammar text for specific examples of long quotations.

3. If the writer you are quoting has already quoted material in his or her sentences, change the original quotation marks to single quotation marks and use double quotation marks to enclose the passage as a whole.

    "O Canada! Our home and native land" is the opening of our national anthem.

    Mrs. Hawkes said, "The line, 'O Canada, Our home and native land' is the opening line of our national anthem."

    She said, "Study the last chapter for tomorrow's quiz."

    Margo exclaimed, "I think she said, 'Study the last chapter for tomorrow's quiz.'"

4. Use quotation marks to enclose the titles of magazine and newspaper articles, book chapters, poems, songs, short stories, and essays. At one time in the past, all titles were set off by quotation marks. Now, however, main titles are italicized or underlined, while titles that are a part of a larger work are set off by quotation marks. Therefore, the title of a magazine, record album, book, encyclopedia, newspaper - that is, the title of the larger work - is underlined or italicized while the title of the poem, short story, or article found within the larger work is enclosed in quotation marks.

   "Canada Wins Three Gold Medals!" in *The Globe and Mail* illustrates a news article in a newspaper.

   "Winter Night" in *The Study of Man* illustrates a short story in a book.

   "Vitamin E Aids Burn Victims" in *Prevention* illustrates an article in a magazine.

   "Galapagos Island" in *The Nature of Things* illustrates an episode from a television series.

5. Quotation marks may be used to draw attention to specific words. Sometimes underlining or italics are used instead of the quotation marks for this purpose. Be consistent. Choose one method of drawing attention to specific words, and use it throughout a piece of writing.

   The word "alot" does not exist in English.

   He is the "Einstein" of the class.

6. The position of other punctuation when used with quotation marks is important.

   Place periods and commas inside quotation marks.

   "Step aside," he ordered.

   I enjoyed reading "The Pardoner's Tale."

   Place colons and semi-colons outside quotation marks.

   I just read "The Hackery Sweater"; it is a short story taken in English Language Arts A10.

   There are three main characters in "The Three Strangers": first stranger, second stranger, third stranger.

When you use question marks and exclamation marks and periods with quotation marks, observe these rules:

If only the quotation is a question or exclamation, place the question mark and exclamation mark inside quotation marks.

"Why are you so late?" demanded Dad.

Julie exclaimed gleefully, "I won the lottery!"

When the entire sentence is a question or exclamation, the question mark or exclamation mark goes outside the quotation marks. Note that no period is shown after the direct speech.

Who just said, "Potato pancakes are good"?

I can't believe you said, "Potato pancakes are better than hash browns"!

7. The position of the comma in dialogue is also important.

When the tag line (the words that identify the speaker and his or her tone of voice) appears before the dialogue, place the comma before the opening quotation mark.

Phyllis said, "My flight to Florida leaves at midnight."

When the tag line follows the dialogue, place the comma, question mark or exclamation point inside the final quotation mark.

"I will never eat at that restaurant again," said Mario.

"The food there was awful!" exclaimed Sylvie.

When the tag line is inserted between the parts of a quotation, it is enclosed by commas.

"Mussa will certainly graduate with honors," said Laurel, "unless he does poorly on the final exam."

Material which is the subject or object of a verb or material stressed by quotation marks, such as titles, slang and special word use does not take a comma within the quotation marks unless one part of the entire sentence is dependent.

"Don't count your chickens before they hatch" is Frank's motto.

"Tiny-big" is an oxymoron, not an exaggerated form of "big."

When Mark Twain dryly noted that "No good deed shall go unpunished," he revealed his cynical view of human nature.

Semicolon

The semicolon has been described as both a strong comma and a weak period, because it is used both to join and to separate parts of a sentence. The main use of the semicolon is to separate independent clauses in a sentence.

1. Use the semicolon to connect two closely connected, complete thoughts if no joining word such as **or**, **but**, **and** is used.

   I was late; I would never make it to the airport on time.

2. When you join two complete thoughts with words such as those listed below, precede the joining word with a semicolon and follow it with a comma.

so	consequently	then
yet	henceforth	namely
thus	furthermore	for instance
hence	nevertheless	that is
however	otherwise	
moreover	therefore	

   Chaucer created many fictional characters; nevertheless, in the minds of many, his characters portray important historical facts.

   I was late; therefore, I would never make it to the concert on time.

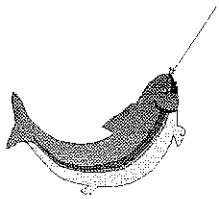
   I know just how you feel; however, I still cannot agree.

Be careful not to use a semicolon in front of the words listed above when they act as interrupters in a sentence.

You will understand, however, why I am compelled to enforce the ruling.

3. Use a semicolon when you use words like **for example**, **that is**, and **namely**.

Saskatchewan has many excellent fishing resorts; for example, Lac La Ronge, Tobin, Deschambeault, Unknown, and Pickerel Point.



4. Use a semicolon to separate a long series which already contains commas.

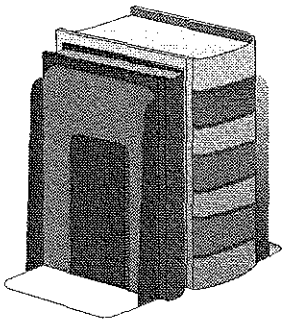
The guests seated at the head table were Sam Riley, a football coach; Carol Carlson, a sports physician; Al Wilkinson, a baseball captain; Janet Abram, a representative from the government; and Fred Hines, a sports columnist.

Underlining and Italics

Underlining is used in longhand assignments, wherever italic type would be used in word processed material.

1. Underline the titles of books, magazines, newspapers, plays and movies. Underline the names of specific ships or planes.

Long Hand		Word Processed	
Wuthering Heights	(book by Emily Bronte)	*Wuthering Heights*	(book by Emily Bronte)
Maclean's	(magazine)	*Maclean's*	(magazine)
The Leader-Post	(newspaper)	*The Leader-Post*	(newspaper)
Macbeth	(play by W. Shakespeare)	*Macbeth*	(play by W. Shakespeare)
Ghandi	(movie)	*Ghandi*	(movie)
Titanic	(ship)	*Titanic*	(ship)



2. Underlining may be used very sparingly instead of an exclamation mark to emphasize a specific word in a sentence.

   That is definitely not the way to handle the problem.

3. Underlining is used for foreign words and phrases when they are to be emphasized. If in doubt, consult your dictionary.

   beaux-arts

   deus ex machina

Grammar

Grammar

Grammar is the art of speaking and writing the English language correctly, according to the rules and general practice of the language. Communication breaks down when one fails to understand how a language works. Studying grammar and knowing the terms to use in describing the English language will help you to improve both your writing and your speaking. Study your language; know the rules; put to use what you have learned. Your communication skills will steadily improve.

Parts of Speech

The eight ways in which words can be used in a sentence are called the eight parts of speech. A word must be used in a sentence before one can determine which part of speech it is. Here are the eight parts of speech.

Noun	is the name of anything
Pronoun	takes the place of a noun
Verb	expresses action or a state of being
Adjective	modifies a noun or a pronoun
Adverb	modifies a verb, an adjective, or another adverb
Preposition	shows a relationship between its object and another word in the sentence
Conjunction	connects words, phrases, and clauses
Interjection	expresses strong feeling

Noun

A noun is a person, place, thing, or idea.

Proper Noun

A **proper noun** is the specific name of a person, place, or thing. Proper nouns are always capitalized.

Saskatchewan, Wayne Gretzky, Minute Maid Orange Juice

Common Noun

A **common noun** names a person, place, thing or idea in a non-specific, general way. Common nouns are not capitalized. Common nouns can be of the following types:

collective	-	names a group or a collection **gang, family, army**
concrete	-	names something that can be perceived by one or more of the senses **tree, desk, nose, sewage, garlic**
abstract	-	names a quality or an idea **love, hate, life, death**
compound	-	a noun made up of two or more words, which may be written as one word, two words, or a hyphenated word **cardboard, attorney general, sister-in-law**

Nouns have many functions.

Nouns can be subject of a verb	The **cat** scratched the dog's nose.
Nouns can be object of a verb	The dog chased the **cat**.
Nouns can be in apposition to another noun	Puff, the **cat**, was a yellow tabby.
Nouns can be used to address	**Cat**, come here.

Pronoun

A pronoun is a word which takes the place of a noun. Pronouns are handy. In substituting for nouns, they save time and spare us clumsy repetition. A pronoun must refer clearly to the word for which it is a substitute. The word to which a pronoun refers is called its **antecedent**. In the following sentence, **Sandra** is the antecedent of **her**.

Sandra was proud of **her** award.

Pronouns have the same functions as nouns in a sentence. They can be singular or plural, masculine, feminine, neuter (referring to either sex), or common (referring to both sexes).

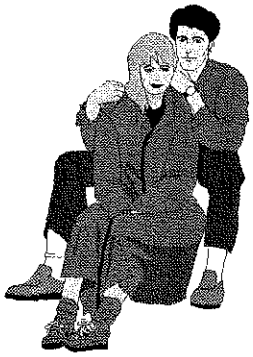
Personal Pronouns refer to people and to things. When personal pronouns are used to show ownership, they are called **possessive pronouns**.

The following chart shows the personal pronouns and their use in a sentence. Notice that, unlike nouns, personal pronouns do not use the apostrophe in their spelling.

Personal pronouns used as nouns	Personal Pronouns used as objects	Personal pronouns used to show possession or ownership
I	me	my, mine
you	you	your, yours
he	him	his
she	her	her, hers
it	it	its
we	us	our, ours
you	you	your, yours
they	them	their, theirs

Reflexive pronouns are personal pronouns with -self or -selves added

myself
yourself
ourselves
yourselves
themselves



Interrogative pronouns ask questions.

Who?
Whose?
Whom?
Which?
What?

Relative pronouns relate a dependent clause to its antecedent in the independent clause.

who
whom
which
that

Use the pronouns **who** and **whom** to refer to people only. However, when an animal is referred to by name, **who** and **whom** are sometimes used.

Use the pronoun **which** to refer only to animals or to things.

Use the pronoun **that** to refer to animals, to things, or to people.

Who or Whom

When **who** is found at the beginning of the sentence, it is the subject of the question.

Who has eaten all of the cake? (subject of *has eaten*)

Use the pronoun **whom** for a direct object or for an object of a preposition.

Whom did you see? (direct object of *see*)

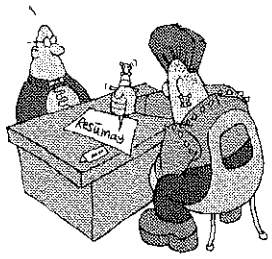
Whom did you send it to? (object of preposition *to*)

To **whom** did you send it?

When the verb to be (is, am, are, was, were, be, and been) is used in the question, the pronoun **who** is always used.

Who is she going to visit?

Who could be the leader of the group?



Sometimes, you must decide between using **who** and **whom** to begin a clause within a sentence. **Look at how the pronoun will be used in its own clause; do not base it on the structure of the entire sentence.**

If a subject of the clause is required, then use the pronoun **who**.

You can tell us **who** has won the tournament. (subject of *has won* in the clause)

If an object in the clause is required, then use the pronoun **whom**.

We called the agent **whom** you sent it to. (object of the preposition *to* in the clause)

If the verb in the clause is a form of *to be*, then use the pronoun **who**.

We know **who** the student is.

In deciding on whether to use **whoever** or **whomever** the same guidelines apply. That is, use **whoever** for a subject and with forms of the verb *to be* (is, am, are, was, were, be, and been). Use **whomever** for a direct object.

Give this to **whoever** is the winner of the tournament.

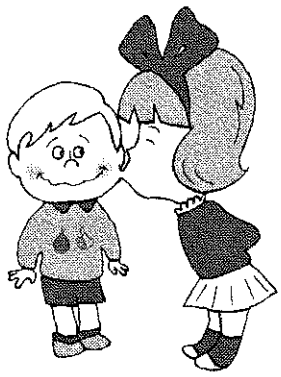
Give this to **whomever** you decide is worthy.

When speaking, the use of **who** and **whom** is losing importance; however, in most formal writing, you should maintain the distinction between **who** as subject and **whom** as object.

Indefinite pronouns stand for something indefinite or very general.

one	everything
some	all
everyone	many
somebody	
each	

Reciprocal pronouns point out relationships.



each other
one another

Demonstrative pronouns point out specific people or things.

this
that
these
those

Use of You

Do not use the pronoun *you* in your writing unless you mean the reader.

Example: *You* should gradually increase *your* distance when *you* train for a marathon. (The writer does mean *you* personally.)

Correction, if the reader is not intended: A *runner* should gradually increase *his* or *her* distance when training for a marathon.

Verb

The verb is usually described as an action word such as **jump** or **yell**, but even in words like **hibernate** and **think**, where there is no obvious action, the verb still tells what the subject does. Verbs like **is, am, are,** tell what the subject is, expressing the verb's state of being. Therefore, a verb is a word that expresses an action, a condition or the fact that something exists.

Some verbs are made of more than one word.

has spoken
has been speaking
was speaking
had spoken

Each of these function as one verb called a **complete verb**.

Kinds of Verbs

Regular verbs are those verbs that form the past tense and past participle by adding **ed, d,** or **t** to the present tense.

walk, walked **reserve, reserved** **keep, kept**

Irregular verbs form their past tense and past participle by changing a vowel in the present tense or by other changes in spelling.

see, saw, seen

Transitive verbs require an object to complete their meaning.

She **kicked** the chair.

Intransitive verbs express complete action without an object.

I **think**.

Linking verbs connect the subject to a word in the predicate called the **subject complement.** Common linking verbs are the following:

am	become
is	smell
are	taste
was	feel
were	

Properties of Verbs

Verbs have the properties of **voice, tense, mood, person,** and **number.**

Voice is that form of the verb that indicates whether the subject of the sentence acts or is acted upon. A verb may be in the active voice or the passive voice.

A verb is in the **active voice** when the subject is the doer of the action.

> **I ate** the ice cream.

A verb is in the **passive voice** when the subject is the receiver of the action.

> The **ice cream was eaten** by me.

Tense of a verb indicates the time of the action. There are six tenses.

present tense	denotes action going on at the present time
past tense	denotes action completed at a definite point in the past
future tense	denotes action that will take place in the future
present perfect tense	denotes an action that was started in the past and is still going on, or has just been completed
past perfect tense	denotes action completed before some indicated time in the past
future perfect tense	denotes action that will be completed before a certain time in the future

The three perfect tenses always indicate completed action. Look at these examples:

I go	present
I went	past
I will go	future
I have gone	present perfect
I had gone	past perfect
I will have gone	future perfect

The **principal parts** of a verb are the forms from which the tenses and moods are made. Here are the principal parts of many verbs.

Present Tense	Past Tense	Past Participle (used with auxiliary verbs)
bear	bore	borne [carried] born [given birth to]
begin	began	begun
bid [offer]	bid	bid
bid [order]	bade	bidden
bite	bit	bitten
blow	blew	blown
bring	brought	brought
burst	burst	burst
catch	caught	caught
choose	chose	chosen
come	came	come
creep	crept	crept
dive	dived/dove	dived
do	did	done
drink	drank	drunk
eat	ate	eaten
fall	fell	fallen
flee	fled	fled
fly	flew	flown
forget	forgot	forgotten
freeze	froze	frozen
get	got	got
go	went	gone
grow	grew	grown
hang [suspend]	hung	hung
hang [execute]	hanged	hanged
know	knew	known
lay [deposit]	laid	laid
lead	led	led
lie [recline]	lay	lain
lie [falsify]	lied	lied
lose	lost	lost
play	played	played
ride	rode	ridden
ring	rang	rung
rise	rose	risen
see	saw	seen
shrink	shrank	shrunk
sing	sang	sung
sit	sat	sat
speak	spoke	spoken
spring	sprang	sprung
steal	stole	stolen
swim	swam	swum
swing	swung	swung
take	took	taken
tear	tore	torn
throw	threw	thrown
wear	wore	worn
write	wrote	written

Mood of a verb expresses how the action or state of being is conceived. There are three moods.

Indicative mood states a fact or asks a question. Most sentences are in the indicative mood.

I like watching football games.

Imperative mood expresses a request or a command. In the imperative mood the subject YOU is understood to be part of the sentence.

Please leave.
Come here.

Subjunctive mood expresses doubt, a condition contrary to fact, a wish, a regret, or a supposition. The subjunctive mood is usually introduced by **if**.

If you wait, I will go with you.

Auxiliary verbs help a verb to form a voice, mood, tense, or case. Auxiliary verbs are considered a part of a complete verb. You use auxiliary verbs when you conjugate a verb.

complete verb

I am running.

auxiliary verbs

I will be running.

complete verb

Conjugation of a verb refers to the writing of a verb in all its properties: **voice, mood, tense, person,** and **number.** The following is an example of a conjugated verb in English.

Conjugation of the verb "to see"
(Principal Parts: see, saw, seen)
Indicative Mood
Active Voice

	Singular	Plural
	Present Tense	
1st Person	I see	we see
2nd Person	you see	you see
3rd Person	he/she/it sees	they see
	Past Tense	
1st Person	I saw	we saw
2nd Person	you saw	you saw
3rd Person	he/she/it saw	they saw
	Future Tense	
1st Person	I shall see	we shall see
2nd Person	you will see	you will see
3rd Person	he/she/it will see	they will see
	Present Perfect Tense	
1st Person	I have seen	we have seen
2nd Person	you have seen	you have seen
3rd Person	he/she/it has seen	they have seen
	Past Perfect Tense	
1st Person	I had seen	we had seen
2nd Person	you had seen	you had seen
3rd Person	he/she/it had seen	they had seen
	Future Perfect Tense	
1st Person	I shall have seen	we shall have seen
2nd Person	you will have seen	you will have seen
3rd Person	he/she/it will have seen	they will have seen

Conjugation of the verb "to see"
Indicative Mood
Passive Voice

	Singular	Plural
	Present Tense	
1st Person	I am seen	we are seen
2nd Person	you are seen	you are seen
3rd Person	he/she/it is seen	they are seen
	Past Tense	
1st Person	I was seen	we were seen
2nd Person	you were seen	you were seen
3rd Person	he/she/it was seen	they were seen
	Future Tense	
1st Person	I shall be seen	we shall be seen
2nd Person	you will be seen	you will be seen
3rd Person	he/she/it will see	they will be seen
	Present Perfect Tense	
1st Person	I have been seen	we have been seen
2nd Person	you have been seen	you have been seen
3rd Person	he/she/it has been seen	they have been seen
	Past Perfect Tense	
1st Person	I had been seen	we had been seen
2nd Person	you had been seen	you had been seen
3rd Person	he/she/it had been seen	they had been seen
	Future Perfect Tense	
1st Person	I shall have been seen	we shall have been seen
2nd Person	you will have been seen	you will have been seen
3rd Person	he/she/it will have been seen	they will have been seen

Adjective

An adjective is a word that modifies a noun or a pronoun. **To modify** means to describe or make more definite. Adjectives make nouns and pronouns more vivid and precise by telling *how many*, *which one* or *which kind*.

Some adjectives have three degrees of comparison.

Positive	Comparative	Superlative
good	better	best
old	older	oldest
bad	worse	worst
beautiful	more beautiful	most beautiful

Usually an adjective precedes the noun it modifies.

adjective noun

I caught a **huge fish.**

Occasionally, for emphasis, the adjective will be placed after the noun.

noun adjective

I caught a **fish, huge** and **ugly**.

A predicate adjective is separated by a verb from the word it modifies.

pronoun adjective

You are **young**.

noun adjective

Saskatchewan is **dry** in the summer.

Article

The words **a, an,** and **the** are adjectives, but they are sometimes called **articles.**

The is a **definite article**. **The** points out a particular person or thing.

> **The** salesman gave a demonstration.
> **The** hour long wait was boring.

A and **an** are **indefinite articles. A** and **an** do not point out a particular person or thing; they refer to one of a general group.

> **A** salesman gave a demonstration.
> I waited for **an** hour.

A is used before words beginning with a **consonant sound**; **an** is used before words beginning with a **vowel sound.** Notice that it is the **sound** of the word not the spelling, that determines which indefinite article will be used. In the above example, **hour** begins with a consonant, but the consonant is silent when we say the word. Because **hour** begins with a vowel sound, **an** is used before **hour**.

Adverb

An adverb is a word that modifies a verb, an adjective, or another adverb.

verb adverb

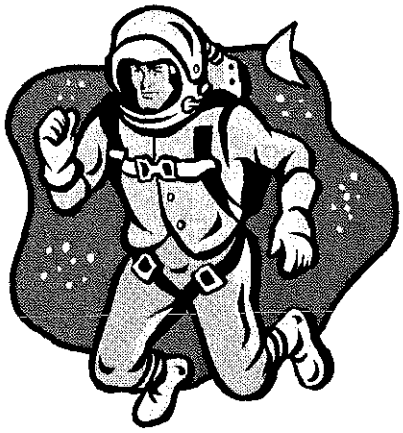
The astronauts **live dangerously.**

adverb adjective

The astronauts are **exceptionally competent.**

verb adverb

The astronauts **live very dangerously.**



Most adverbs have three degrees of comparison.

Positive	Comparative	Superlative
well	better	best
early	earlier	earliest
warmly	more warmly	most warmly
warmly	less warmly	least warmly

Many adverbs end in **-ly**, especially those that describe the verb. In fact, many of our adverbs are made by adding **-ly** to an adjective.

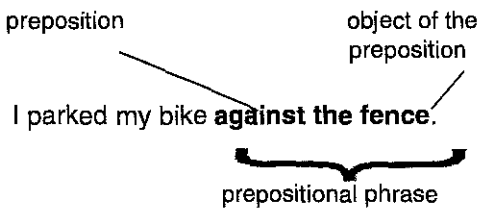
Adjective	Adverb
quick	quickly
cautious	cautiously
dangerous	dangerously
exceptional	exceptionally

Preposition

A preposition shows the relationship between its object and some other word in the sentence. Common prepositions are these:

to	off	between
at	on	after
in	by	down
up	with	across
for	under	against
from	over	among
through	above	
of	as	

A preposition always introduces a phrase. The noun or pronoun at the end of the prepositional phrase is called the object of the preposition.



Sometimes, a group of words may act as a preposition:

on account of
in spite of
along with
together with

Conjunction

A conjunction is a word used to connect words, phrases, and clauses. There are three kinds of conjunctions.

Co-ordinate conjunctions connect words, phrases, and clauses of equal rank.

and	for
but	nor
or	

Subordinate conjunctions connect subordinate (dependent) clauses to main (independent) clauses. The most common subordinate conjunctions are the following words:

after	if	until	unless	whether
before	because	when	whenever	as if
so that	as	since	where	as though
though	although	while	wherever	in order that

Correlative conjunctions are pairs of words that connect words, phrases, and clauses of equal rank. Common correlative conjunctions are these:

both. . . and
neither. . . nor
either. . . or
whether. . . or
not only. . . but also

Interjection

An interjection expresses strong feeling.

Whew!
Heavens!
Hurrah!

The interjection has no grammatical relation to the other words in a sentence.

Words Used as Different Parts of Speech

In order to tell what part of speech a word is, you must see how it is used in a sentence. Many times the same word can be used as different parts of speech.

Here are some examples:

Windmills **stand** near the farm. (**Stand** is used as a verb)

Bob built a **stand** for his shell collection. (**Stand** is used as a noun.)

Pete drank a **bottle** of Tab. (**Bottle** is used as a noun, the direct object of *drank.*)

Tara stepped on a **bottle** cap. (**Bottle** is used as an adjective modifying **cap.**)

That dart came **close** to the bull's-eye. (**Close** is used as an adverb modifying **came.**)

Only a **close** friend would understand. (**Close** is used as an adjective modifying **friend.**)

The plan fell **through.** (**Through** is used as an adverb modifying **fell.)**

Justin pushed his way **through** the crowd. (**Through** is used as a preposition.)

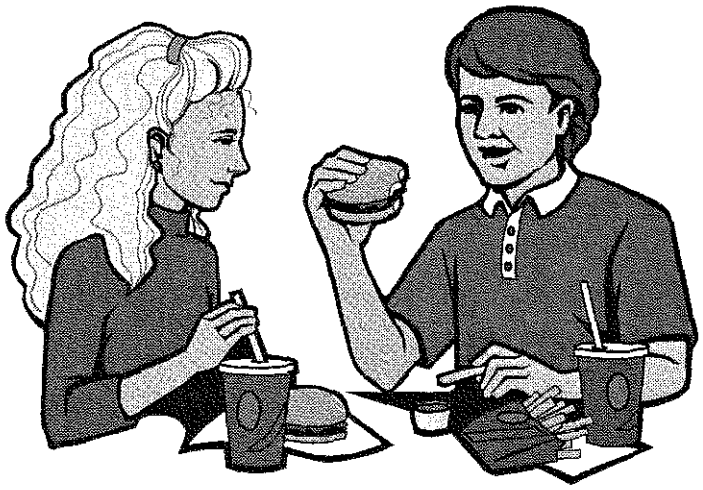
Those are your choices. (**Those** is used as a pronoun, the subject of the sentence.)

I cannot accept **those** excuses. (**Those** is used as an adjective modifying the noun **excuses.**)

Lauren has a stylish **tan** jacket. (**Tan** is used as an adjective modifying the noun **jacket.**)

Workers **tan** leather with special care. (**Tan** is used as a verb.)

Verbals



Verbals are words derived from verbs but used as nouns, adjectives, or adverbs. There are three kinds of verbals.

A gerund is derived from a verb but is used as a noun. A gerund ends in **-ing.**

Swimming is good exercise.

I enjoy **eating.**

A **participle** is derived from a verb but is used as an adjective.

The **freezing** rain covered the streets.

We watched the **dancing** clown.

An **infinitive** is a verb that is preceded by **to** and functions as a noun, an adjective, or an adverb.

Money **to burn** is a dream.

My mother is coming **to stay**.

Phrase

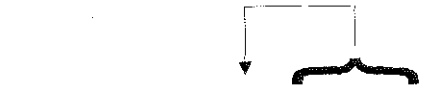
A phrase is a group of words that does not contain both a subject and a verb. Although a phrase consists of several words, it is used as a single part of speech. To make sense, a phrase must be added to a complete sentence. Phrases explain a part of a sentence. That is their job.

There are two types of phrases: **prepositional** and **verbal.**

Prepositional phrases start with a preposition and modify other words. If a prepositional phrase modifies a pronoun or a noun, it is called an **adjective prepositional phrase.**

The lid of the bottle was rusted.

If a prepositional phrase modifies a verb, an adjective, or an adverb, it is called an **adverbial prepositional phrase.**



The geese arrive early in the morning.

The rock crashed through the window.

Verbal phrases begin with verbals. There are three kinds of verbal phrases: **participial**, **gerund** and **infinitive**.

See the section on "Verbals" for more information on these terms.

A **participial phrase** starts with a participle and is used as an adjective.

The flowers **blooming on the sunporch** are perennials.

A **gerund phrase** starts with a gerund and is used as a noun.

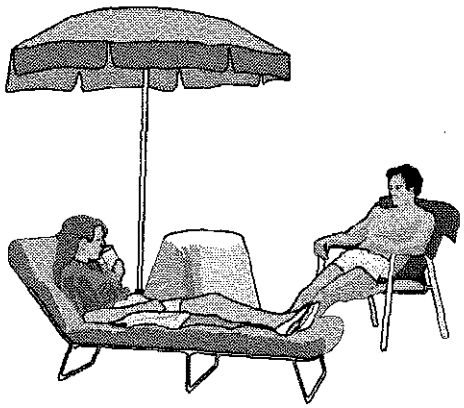
Writing the résumé was difficult.

She was honored for **inventing solar calculators.**

The **infinitive phrase** begins with an infinitive and may be used as a noun, an adjective, or an adverb.

To accept the award is my pleasure.

A summer vacation is a time **to relax**.



Clauses

A **main or independent clause** may stand alone as a sentence. It contains both a subject and a conjugated verb. A main clause is called a sentence when it stands alone.

Museums preserve art.
subject verb object

Mark and Joan viewed two movies at the new theatre.
subject verb object prepositional clause

A **dependent or subordinate clause** cannot stand alone as a sentence. A dependent clause is introduced by a subordinating conjunction, a relative pronoun, a relative adverb, or a relative adjective.

Dependent clauses act as **adjectives, adverbs,** or **nouns**. If you do not know the functions of adjectives, adverbs and nouns in a sentence, review the material on the preceding pages in this section of your *English Language Arts Ready Reference*. The following material briefly explains the three functions of subordinate or dependent clauses.

- **Adjective clause**: This dependent clause modifies a noun or a pronoun in an independent clause in the sentence.

  We ordered pizza, **which everyone likes**.
  (The adjective clause modifies the noun **pizza** in the independent clause.)

- **Adverb clause**: This dependent clause modifies a verb, an adverb or an adjective in an independent clause in the sentence.

  When the game was over, we felt happy.
  (The adverb clause modifies the verb **felt** in the independent clause.)

- **Noun clause**: This dependent clause functions as a subject, an object or a predicate nominative in the sentence.

  This is a copy of **what I said.**
  (The noun clause is object of the preposition **of**.)

The Sentence

Subject

The essential parts of a complete sentence are one subject and one verb. The subject is what the sentence is about, and the verb tells what the subject does or is. The simple subject is a particular noun or a pronoun about which something is being said. The complete subject is the simple subject with all its modifiers.

Simple subject:	The ripe **avocado** will be delicious in a salad.
Complete subject:	**The ripe avocado** will be delicious in a salad.
Simple subject:	**Life** goes on.
Complete subject:	**Life** goes on.

Predicate

The verb of a sentence plus all the words that complete the verb's meaning are together called the **predicate**. The predicate expresses the action of the sentence.

The **simple predicate** is the verb without any modifiers. The **complete predicate** is the simple predicate with all its complements and modifiers.

Simple predicate:	The athletes **were staying** in the residences.
Complete predicate:	The athletes **were staying in the residences.**

Basic Sentence Structure

A sentence is a basic unit of speech. The two basic ways of classifying sentences are according to use and according to structure.

By use, or the type of message they contain, sentences are classified as **declarative, interrogative, imperative,** and **exclamatory**.

A **declarative sentence** states a fact.

I am twenty years old.

An **interrogative sentence** asks a question.

How old are you?

Sometimes a person asks a question but does not expect or want an answer. Such a question is called a **rhetorical question.** Although the form is a question, the intent is a statement. Either a period or a question mark may be used to end such a sentence.

Will you please sit down.

How many times have I told you to lock the car doors at night?

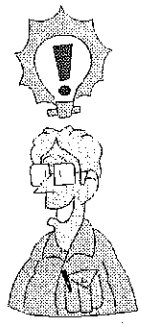
An **imperative sentence** makes a request or gives a command. The tone of voice and intention of the sentence indicate imperative sentences.

Be first.

Let us pray.

Please open the door for me.

NO SMOKING



An **exclamatory sentence** expresses strong feeling.

I won!

By structure, sentences are classified as **simple, compound, complex,** or **compound-complex**. For convenience, the words independent and dependent are used here, but the words principal, main and subordinate have the same meaning. See the section on "Clauses" for more information on these interchangeable terms.

A **simple sentence** is a sentence containing one independent clause. This means the simple sentence has one subject and one verb.

subject verb

The **movie told** the story of Rick Hansen.

Be aware that certain words introduce the different types of dependent clauses:

- **Adjective clauses** begin with one of the following words:

  1. Relative pronoun – **who, whom, which, that**. These pronouns refer to a noun or a pronoun that has come before.

     There are people **who cannot read**.

  2. Relative adjective – **whose**. This adjective modifies a noun or a pronoun in the dependent clause, and it also has an antecedent in the independent clause.

     She is a teacher **whose students enjoy reading**.

  3. Relative adverb – **where, when**. These adverbs modify a verb, an adverb or an adjective in the dependent clause, and they also have an antecedent in the independent clause.

     Spring is here **when the flowers bloom**.

In each example above, the dependent adjective clause modifies a noun or a pronoun in the independent clause.

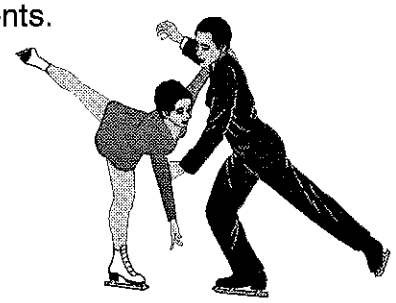
- **Adverb clauses** begin with a subordinating conjunction, which expresses the relation between the clause and the rest of the sentence. The following words are subordinating conjunctions. (Many may also be used as other parts of speech.)

after	because	so that	whenever
although	before	than	where
as	if	though	wherever
as if	in order that	unless	whether
as long as	provided that	until	while
as though	since	when	

- **Noun clauses** begin with one of the following words:

  1. Indefinite relative pronoun – **that, what, whatever, who, which, whoever, whichever**. These pronouns do not have antecedents.

     Whoever skates the best will win the gold medal.



2. Indefinite relative adjective – **whose, which, whatever**. These words modify a noun or a pronoun in the dependent clause but they do not have antecedents.

   I know **which way to go.**

3. Indefinite relative adverb – **where, when, how**. These words modify a verb, an adverb or an adjective in the dependent clause, but they do not have antecedents.

   I know **how to make pancakes.**

In each example above, the dependent noun clause functions as a noun. In the first example, the noun clause functions as the subject of the sentence. In the second and third examples, the noun clause functions as the direct object of the verb, "know."

Non-restrictive clauses

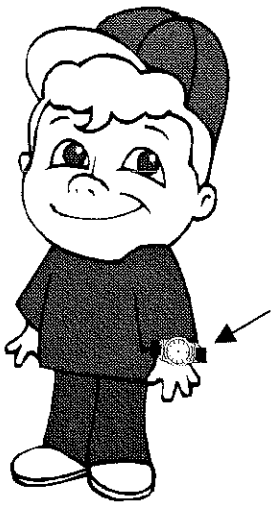
A dependent clause that gives additional information that is not essential to the meaning of the sentence is a non-restrictive clause. A non-restrictive clause is always set off by commas.

A shopping list, **which includes groceries and medical supplies**, will be given to each camper.

Restrictive clauses

A dependent clause that gives information essential to the meaning of a sentence is called a restrictive clause. A restrictive clause is never set off by commas.

The boy **who is wearing the red hat** has the correct time.



A **compound sentence** is a sentence of two or more independent clauses linked by co-ordinating conjunctions, or separated by a comma, a semi-colon, or a colon.

independent clause **dependent clause**

The book gave a realistic account of the climb up Mount Everest, but the movie version was pure fiction.

A **complex sentence** is a sentence which has at least one independent clause and at least one dependent clause.

dependent clause **independent clause**

After Ben wrote the exam, **he went out for lunch with his friends**.

A **compound-complex sentence** is a sentence which has two or more independent clauses and at least one dependent clause.

dependent clause **independent clause** **independent clause**

After Ben wrote the exam, **he ran an errand for his mother and he went out for lunch with his friends** before he went to work.

dependent clause

Complements

Most sentences have, in the predicate, one or more words that complete the meaning of the subject and verb. These words are called **complements**. There are several types of complements.

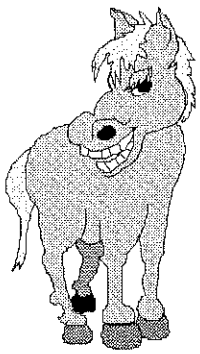
Objects

A **direct object** receives the action of a verb. It answers the question **what** or **whom**.

direct object

The girl gave an **apple.**

An **indirect object** precedes the direct object and answers the question **to whom** or **for whom.** There cannot be an indirect object without a direct object.



indirect object direct object

The girl gave the **horse** an **apple**.

Subject complements are of two types: predicate nominative, and predicate adjectives. Subject complements follow linking verbs.

A noun or pronoun in the predicate that refers to the subject is a **predicate nominative**. The two words can usually be interchanged because they refer to the same thing.

subject predicate

Sam and Christian were the goalies.

Sam and Christian = goalies

We can write **"The goalies were Sam and Christian"** without changing the meaning. The nouns in the predicate, whichever way the sentence is written, are the predicate nominative.

An adjective in the predicate that modifies the subject is a **predicate adjective**.

The sky was a deep **red**.

The lemon tasted **sour**.

Transitional Words

Transitional words show how ideas are linked together. We can think of transitional words as word bridges. Bridges are used to make connections. A bridge over a river connects the land on one side with the land on the other side of the river. In a similar way, transitional words (the bridge) connect one idea with another idea.

Transitional words can be used in the following ways:

- to connect ideas within a sentence
- to connect sentences in a paragraph
- to connect paragraphs in a longer piece of writing, such as an essay or a story

Printed below are some transitional words and the types of connections they make.

TYPE OF CONNECTION	TRANSITIONAL WORDS
time	before, then, now, later, afterwards, immediately, meanwhile, in the meantime
contrast	on the other hand, on the contrary, instead, otherwise, whereas, still, however, yet, unlike, but, nevertheless
comparison	similarly, in a similar way, likewise, in the same way
result	as a result, therefore, thus, consequently
example	one example of this, for example, for instance
purpose	for this purpose, with this object in mind, to this end
frequency	frequently, now and then, sometimes, often
adding an idea	in addition, also, besides, moreover, another way, furthermore, a second method
concluding	to sum up, as has been noted, in brief, in conclusion
location	behind, next to, beside, below, above, on top, under, underneath, on the left, on the right, in the middle, at the back, inside, outside, on the bottom, at the front

There must be a connection between our words, sentences, and paragraphs. Use **transitional words** to effectively bridge your ideas.

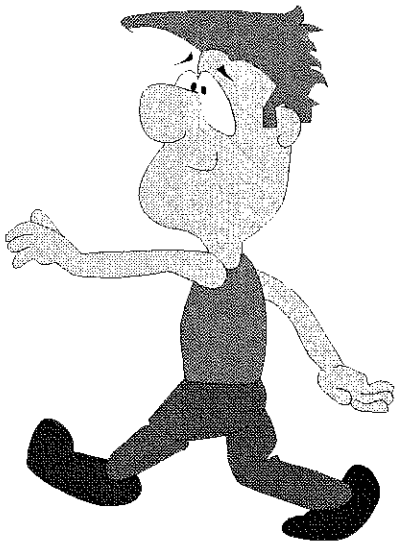
Parallelism

The relationship of ideas within a sentence should be clear. One way to achieve clarity is to use the same grammatical form to express ideas that are **alike in purpose** or **equal in importance.** This writing technique is called parallelism. To write sentences that are parallel, use the following suggestions.

1. Ideas in a series should be expressed in the same grammatical form.

   Unparallel: Joan enjoys reading, writing and to speak.

   Parallel: Joan enjoys **reading, writing and speaking**.



2. Ideas which are parallel in thought should be expressed in the same grammatical form. A noun should be paired with a noun, a verb with a verb, an adjective with an adjective and so on.

   Unparallel: Driving is faster than to walk.

   Parallel: **Driving** is faster than **walking**.

3. Ideas that follow correlative conjunctions (either... or, neither...nor, not only...but also, both...and, whether...or) should be expressed in the same grammatical form.

   Unparallel: Not only does Joan enjoy skating but also to curl.

   Parallel: Joan enjoys not only **skating** but also **curling**.

4. Repeat a preposition, an article, the "to" of an infinitive, or the introductory word of a long phrase or clause in parallel constructions.

   Unparallel: It is more pleasant to drive in the country than the city.

   Parallel: It is more pleasant to drive **in** the country than **in** the city. (preposition)

   Unparallel: For lunch I ate a sandwich and pear.

   Parallel: For lunch I ate **a** sandwich and **a** pear. (article)

Unparallel: Young people want to travel extensively and have new experiences.

Parallel: Young people want **to** travel extensively and **to** have new experiences. (infinitive)

Unparallel: The organizers were sure that the attendance would be large, interest would be keen and the affair would be a success.

Parallel: The organizers were sure **that** the attendance would be large, **that** interest would be keen, and **that** the affair would be a success. (introductory word)

Notice in the preceding examples the clear meaning of the parallel sentences.

Balanced Sentence Structure

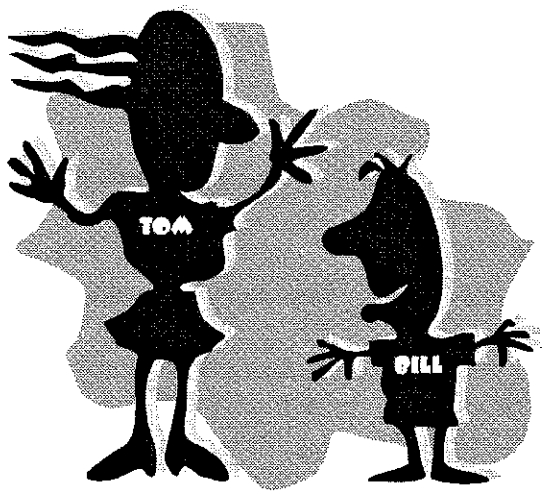
A balanced sentence is one in which two or more ideas are expressed in **clauses** that are parallel in structure. This means that the clauses must be grammatically similar. Balanced sentences are written to emphasize the similarity or contrast of ideas. Notice the parallel structure in the clauses of the balanced sentences below.

Tom is tall; Bill is short.

Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.

Every wise man loves his own cat, but even the foolish love other people's kittens.

When I want companionship, I visit with a friend or two in a quiet retreat; when I want solitude, I merge with a crowd of strangers in a noisy metropolis.



Common Sentence Errors

Sentence Fragment

Any group of words that does not express a complete thought but is used as a sentence is a **sentence fragment.** There may be a capital letter at the beginning and a period at the end, but if a group of words does not contain an independent clause it is not a sentence. To correct a sentence fragment, either connect it to an independent clause, or make it an independent clause by adding a subject and/or a verb.

Sometimes writers use sentence fragments for special effects, but the full sentence is best to express ideas. You should work first to master the complete sentence. Then you may use the sentence fragment, fully aware of its special effect.

Run-on Sentence

If two or more independent clauses are run together without proper punctuation, the result is a run-on sentence. The first sentence "runs on" into the second sentence. Of all sentence errors, the run-on is one of the most common in writing.

Run-on sentence: Male mosquitoes don't bite they live on the juice of plants.

We eliminate the error by separating the two sentences using a period, or joining them with a semi-colon or a co-ordinating conjunction.

Corrected sentence: Male mosquitoes don't bite. They live on the juice of plants.

or

Male mosquitoes don't bite; they live on the juice of plants.

or

Male mosquitoes don't bite because they live on the juice of plants.

Comma Splice

When two or more complete sentences are joined together by a comma, the result is a comma splice error.

Comma splice: Your car swerved when stopping, your brakes need adjusting.

As in the run-on sentence error, we correct the comma splice error by using a period, a semi-colon or a conjunction between the two sentences.

Corrected sentence: Your car swerved when stopping. Your brakes need adjusting.
or
Your car swerved when stopping; your brakes need adjusting.
or
Your car swerved when stopping because your brakes need adjusting.

Stringy Sentence

Stringy sentences occur when three or more sentences are "strung" or joined together by the word *and*. To correct stringy sentences, write each sentence separately or use other sentence-combining techniques.

Stringy: The World Future Society predicts that Earth's largest cities will have more than 100 million residents by the end of the next century *and* that some day there may be cities with more than a billion residents, *and* that society's most dangerous criminals may be shipped to faraway planets or underwater prisons.

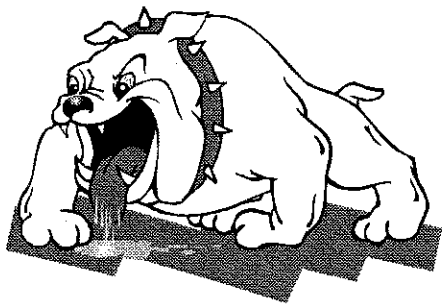
Corrected: The World Future Society predicts that Earth's largest cities will have more than 100 million residents by the end of the next century. Some day there may be cities with more than a billion residents. Society's most dangerous criminals may be shipped to faraway planets or underwater prisons. (One long stringy sentence becomes three shorter sentences.)

Cat-and-Dog Sentence

A sentence should be written so that all its parts relate to one main idea. A cat-and-dog sentence is one that contains ideas that do not belong together.

Cat and Dog: Mr. Smith has a large house in the country and white hair.

Jojo never chased cats, and he was a bulldog.



Solution: Two solutions are possible:

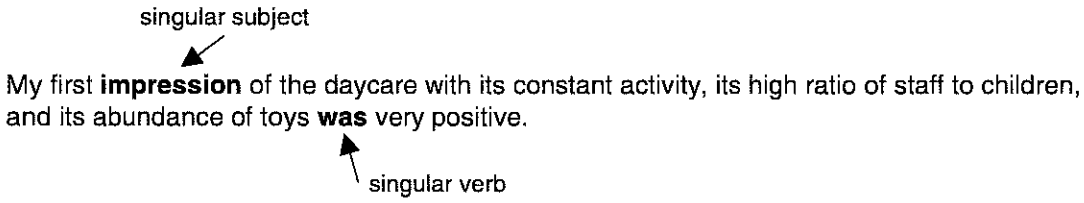
1. Rewrite the ideas in separate sentences. You may decide to move one of the ideas elsewhere in your paragraph, or perhaps leave it out altogether.

2. Subordinate one sentence inside the other.

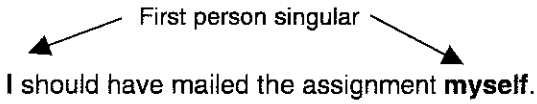
   Jojo, who was a bulldog, never chased cats.

Agreement

For agreement in a sentence, you make the verb agree with its subject, and the pronoun agree with its antecedent, no matter how many words separate them. To agree, the verb and its subject must both be singular or both be plural.



A pronoun and its antecedent (the noun to which it refers) must agree in number and in person.



A singular subject joined by **or** or **nor** takes a singular verb and a singular pronoun.

Chocolate **or** coconut **is** used in the icing.

If the items are joined by **and**, they form a compound subject that requires plural verbs and pronouns.

Chocolate **and** coconut **are** used in the icing.

When two subjects are treated as a unit, the two together are singular.

Bacon and eggs is my favourite breakfast.

When the members of a group are a team, acting as one unit, the collective noun is singular, and uses a singular verb and singular pronoun.

The **team loses** the championship.

The **company wants** to lower its costs.

If the members of the group act separately, the collective noun is treated as a plural.

The **team were** arguing about the penalty.

Indefinite pronouns are usually singular, though some may seem plural.

Somebody left **her** lunch in the locker.

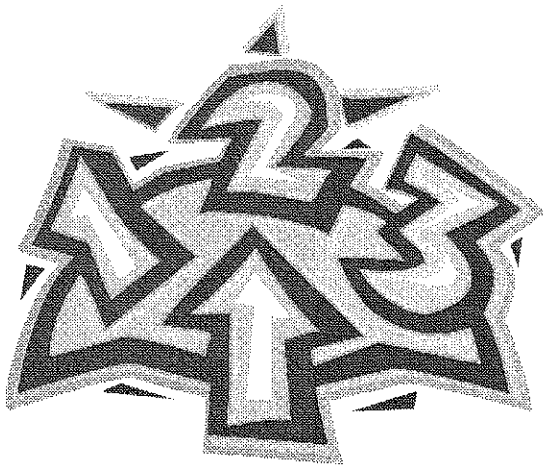
Does **anyone** wish to change **his** mind?

Everybody must live with **his** own conscience.

Numbers

As a general rule, spell out numbers that are expressed in one or two words.

One hundred three twenty-five



Do not begin a sentence with a numeral. Spell out the number or rewrite the sentence.

Spell out very large, rounded, numbers.

two million for 2 000 000

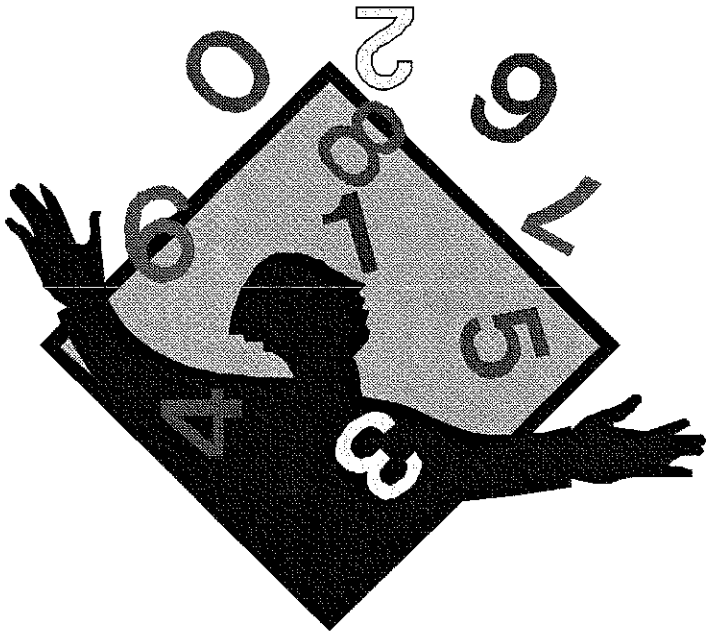
Mix spelling and numerals only for very large numbers.

12.8 billion for 12 800 000 000

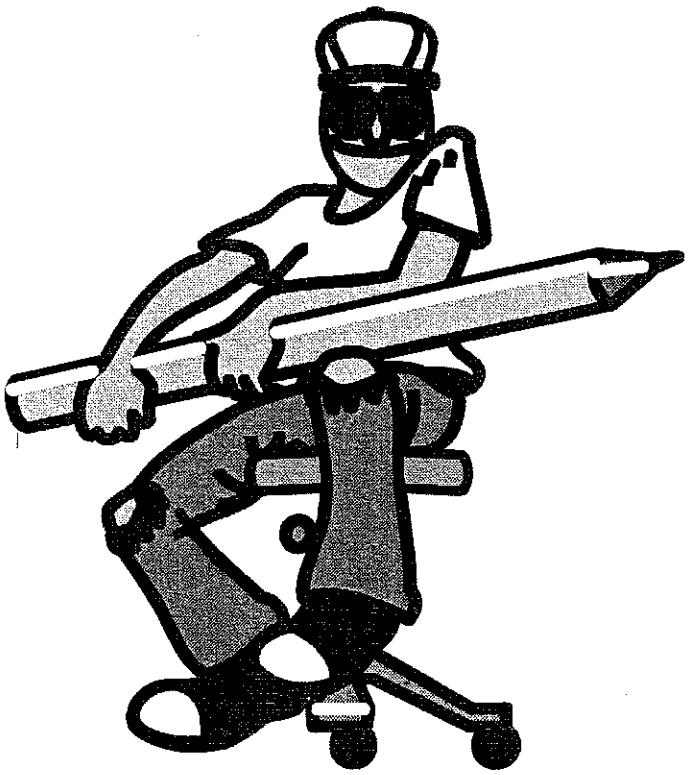
Follow the same format for all numbers in a list of numbers: do not spell some numbers and use numerals for others.

Incorrect: The test includes material from pages forty-seven, eighty-nine, 284 and 302.

Correct: The test includes material from pages 47, 89, 284 and 302.
The test includes material from pages forty-seven, eighty-nine, two hundred and eighty-four, and three hundred and two.



Special Forms of Writing



Special Forms of Writing

Types of Writing

Explanatory Writing explains how, what or why.

Examples of explanatory writing:

- In writing that gives instructions a writer explains in chronological order how something is done.
- In writing that defines something a writer tells what something is, and what it does.
- In writing that gives reasons a writer gives reasons to explain the idea in a topic sentence. The idea in the topic sentence may be simply a statement about something that happened, a statement of fact, or of opinion.
- In writing that persuades a writer tries to persuade someone to share the writer's opinion, or to take action on an issue. To be effective, the writer must do more than give his/her feelings on a subject. The writer must include facts and examples.

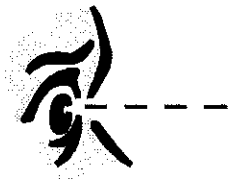
Narrative Writing tells a story. Its purpose is to interest and entertain the reader. It must contain specific details so that the reader can become involved in the action of the story.

Basic categories of narrative writing:

- First-person narratives tell what happened to the writer, or what the writer imagines happened to him/her.
- Third-person narratives relate events that happened, or might have happened to others.

Descriptive Writing uses sensory details to communicate a mental picture to the reader. A description appeals to one or more of the five senses: sight, hearing, smell, taste, or touch.

Examples of descriptive writing:



- Description may appeal to the sense of sight. Details describe size, shape, colour, appearance, position, and movement. Specific nouns, verbs, adjectives and adverbs help to make these details clear in the reader's mind.

- Description may appeal to the sense of hearing. Specific adjectives, adverbs and descriptive phrases enable the reader to hear something in the same way the writer did.

- Description may appeal to several senses. Although most details of descriptive writing appeal to the sense of sight, or to the sense of hearing, combining sensory details can help to create a clearer image in the reader's mind.

Persuasive Writing presents information to support or to prove a point. It expresses an opinion and tries to convince the reader that the opinion is correct or valid. Powerful persuasion is based on clear thinking and effective information.

Examples of persuasive writing include political speeches, advertisements, position papers, editorials and courtroom speeches by lawyers.

Argument takes a position or states an opinion and proves the validity of the position or opinion by providing reasons to support it, often in a context of opposing points of view. Effective argument is based on logical thinking, and this requires one to look at all sides of a question, to propose reasonable and sensible solutions, and then to support the solutions with valid reasons, interesting examples and solid evidence.

Powerful argument is organized, supported and presented so well that others find it difficult to disagree with the writer.

Paragraphs

The paragraph is a unit of thought. It can be compared to a building block that is made up of separate smaller units (called sentences). Paragraphs help the reader to follow your thinking as you describe, support, or explain your specific topic or idea.

The Basic Parts of a Paragraph

Beginning

The **topic sentence** tells the reader what the paragraph is going to be about. It also helps a writer keep his or her writing under control. (This is why a topic sentence is sometimes called the "controlling idea" of a paragraph.) Below you will find a sample topic sentence and a simple formula for writing good topic sentences:

Topic sentence: Mr. Brown must have been a drill sergeant before he became our gym teacher.

Formula: A specific subject (*Mr. Brown, our gym teacher*) **plus** a specific feeling or attitude (*must have been a drill sergeant before*) **equals** a good topic sentence.

Middle

The **body** is the main part of the paragraph. This is where you tell the reader about your topic by including specific details. **All of the sentences in the body must relate to the specific topic of the paragraph and help it come alive for the reader**. That is, all of the sentences in the body should contain details that make the topic more interesting or help explain it more clearly. These sentences should be organized in the best possible order.

End

The closing or concluding sentence comes after all the details have been included in the body of the paragraph. The closing sentence reminds the reader what the topic of the paragraph is really all about, what it means. For example, let us say the topic sentence of a paragraph is "Mr. Brown must have been a drill sergeant before be became our teacher." A closing sentence for this paragraph could be something like the following:

Closing or concluding sentence: I am surprised that Mr. Brown does not make us march into the shower room after each class.

This closing or concluding sentence reminds the reader that the specific subject of the paragraph is Mr. Brown, the gym teacher, and that he is like a drill sergeant (the specific feeling, attitude or point of the paragraph.)

Formal or Traditional Essay

This type of essay is highly structured, uses a formal level of language, and must comply with the following format.

Your **opening paragraph** should state the topic of the essay (thesis statement), gain the attention of the reader, and provide a smooth progression into the body of the essay.

Here are some suggestions for developing your opening paragraph.

- Ask a series of questions about the topic.
- Relate an interesting story or anecdote about the subject.
- State an interesting or unusual fact or figure.
- Use a quotation from a well-known figure or literary work.
- Use a definition of an important, topic-related term.

The **body** of your essay should be composed of paragraphs which develop the thesis statement. Remember, it is essential that your paragraphs be arranged in a logical order. As a writer you may choose to organize your ideas in any logical pattern, such as order of importance, cause-effect order, particulars leading to generalizations, and so forth.

Here are some suggestions for developing ideas within the paragraphs.

- Decide on the approach you will use for the paragraphs. If you are explaining, then you will most likely use a step-by-step process.
- Decide on the details you want to add to make the paragraph vivid, colourful, and accurate.

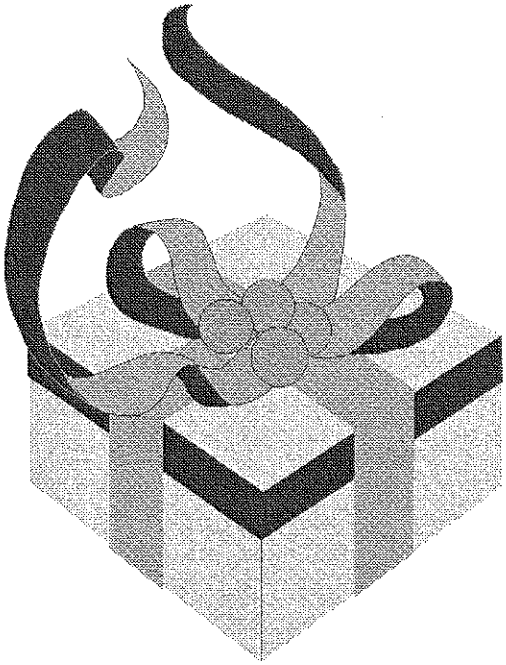
Begin a new paragraph whenever there is a shift or change in the essay. This change or shift can occur for any of six basic reasons:

- a change in emphasis or ideas
- a change in time
- a change in action

- a change in speakers
- a change in place or setting
- to break up an exceptionally long paragraph

Use words called transitions to show the changes indicated above. Each new paragraph should begin with a sentence which either serves as a transition or states a new or additional step in the development of the essay topic.

Your **concluding** paragraph should tie all of the important points of the essay together and draw a final conclusion for the reader. It should leave the reader with a clear understanding of the meaning and the significance of the essay. It must relate to the thesis statement.



The Paraphrase

To paraphrase is to restate more simply and clearly the thoughts of a passage that may be too difficult or involved to be understood easily. The paraphrase is used for explaining the meaning of difficult passages of prose and poetry.

Paraphrasing is something we frequently do without realizing it. As we read and listen to information we constantly put it into our own words in order to remember it.

A good paraphrase has three essentials:

- It must be clear, definite and easy to understand.
- It must contain the entire thought of the original.
- It must not contain any ideas that are not in the original.

There is no need to paraphrase the following statement, because it is readily understandable.

The dog bit the man.

The following examples show when paraphrasing is necessary, and they provide you with models.

1. Concise, epigrammatic statements compress so much meaning into a few words that a more detailed explanation is necessary to make the thought more fully understood and appreciated.

   Example: **If we open a quarrel between the past and present, we shall find that we have lost the future.**

   Paraphrase: If we waste our time discussing how past mistakes have led us into our present difficulties, we shall have no hope of success in what lies ahead.

2. Passages containing complicated vocabulary, metaphors, other extended figures of speech and imagery may be difficult to understand unless explained in simpler language.

   Example: **Vice is a monster of so frightful mien**
   As to be hated needs but to be seen;
   Yet seen too oft, familiar with her face,
   We first endure, then pity, then embrace.

   Paraphrase: Sin is so revolting that we need only recognize it to detest it. Yet, if it becomes frequent, we first bring ourselves to tolerate it, then we pity those who sin and, finally, now grown used to it, we adopt it ourselves.

Use the following guidelines when you write a paraphrase:

1. Read the original passage several times, until its meaning is clear. In a dictionary, check the meaning of unfamiliar words.

2. Using **your own words**, rewrite each idea in familiar terms. Use straightforward language to make the meaning of the original passage clear and easy to understand.

4. Change direct quotations into indirect quotations.

5. Preserve the tone of the original piece.

6. Your paraphrase should be about the same length as the original piece.

The Précis

A précis is a short summary of the essential ideas of a longer composition. It takes the basic thought of a selection and condenses it in a clear, concise, and orderly way. A precis is usually about one-fourth to one-third the length of the original selection.

In writing a précis it is important to use your own words, to follow the plan of the original selection, and to preserve the author's exact meaning. You should leave out unimportant details, examples and illustrations. There should be no repetition.

The following example provides you with a model for writing a précis.

Example: **One inescapable influence on all people in Canada is climate. The relentless discipline of winter fashions a strong character. The rhythm of changing seasons, nowhere so clearly accentuated, encourages a fresh intelligence and an abundant energy.**

Précis: Climatic changes have a positive influence on the intellectual and physical well-being of Canadians.

Steps to follow when writing the précis.

1. Read the original selection carefully to grasp the main idea.

2. Look up in the dictionary any words that are not perfectly clear to you.

3. Underline or highlight the main ideas.

4. Decide what can be eliminated in the original.

5. Using as many of your own words as possible, write a rough draft linking these main ideas and eliminating unimportant details.

6. Omit figures of speech, repetition, examples, interjections or words inserted for emphasis.

7. Change direct speech (that which is in quotation marks) into indirect speech.

8. Try to keep the general tone of the original (serious, funny, ...)

Writing a Review of a Poem

When you write a review of a poem, use paragraph form. The following is a check-list of aspects often included in poetry reviews. You may find it helpful to use as a guide.

Poetry Review Check-list

- ❑ the author's name
- ❑ the title
- ❑ the type of poem (e.g. lyric, narrative, dramatic, ballad, sonnet, ode, elegy) and a brief explanation of the characteristics typical of this type of poem which are evident in the poem you are reviewing.
- ❑ the theme (central concern, underlying idea, message or truth about life)
- ❑ the tone (the attitude of the author or speaker in the poem towards the subject, the overall atmosphere of the poem; e.g. romantic, tragic, ironic, comic, serious, light-hearted, detached, concerned, angry)
- ❑ the development (e.g. the main ideas and how they are linked, the development or changing of emotions as the poem progresses, the main events covered briefly)
- ❑ the rhyme scheme, if there is one, and its effectiveness
- ❑ the rhythm (the flow of the words in a measured pattern or in free verse) and its effectiveness
- ❑ the form (e.g. in stanzas, in sections of irregular lengths, in the shape of an object such as a tree)
- ❑ the figures of speech (e.g. simile, metaphor, personification) and examples of them, and comments on their effectiveness
- ❑ other literary devices (e.g. alliteration, repetition, onomatopoeia) and examples of them, and comments on their effectiveness
- ❑ any other special features (e.g. realism, dialect, unusual punctuation)
- ❑ your personal response (e.g. Do you like the poem? Why, or why not? Does the poem remind you of something in your life that caused you to feel the same way as the poet or speaker in the poem? Were you annoyed by the attitude expressed in the poem? What would you ask the poet, if you had a chance to talk to him or her about this poem? Would you recommend this poem to others?)

Writing a Review of Prose

When you write a prose review, use paragraph form. The following is a check-list of aspects often included in a prose review. You may find it helpful to use as a guide.

Prose Review Check-list

- ❑ the author's name
- ❑ the title
- ❑ the literary category:
  a) fiction (literature about imaginary characters and events)
  b) nonfiction (literature about facts, real people and events)
- ❑ the type of literature (e.g., novel, short story, essay, biography, autobiography)
- ❑ the reason the author wrote the literary work (if known)
- ❑ the theme (underlying idea, central concern, message or truth about life)
- ❑ the tone (the author's attitude toward the subject; e.g., serious, angry, amused, ironic, detached, concerned)
- ❑ the development:
  a) in fiction, the main events covered briefly – do not go into details
  b) in nonfiction, the way the subject matter develops; the main topics, or aspect of the topic, that are covered
- ❑ the level of language (formal, informal), and its effectiveness
- ❑ figurative language and other literary devices, and examples of them, if they are important in the selection (e.g. simile, metaphor, personification, symbolism, realism, local colour) and comments on their effectiveness
- ❑ your personal response (e.g. Do you consider the message worthwhile? Does an event or situation in the selection relate to something in your own life? What do you consider to be the strengths and weaknesses of the selection? What would you change if you were the author? Would you recommend this selection to others?)

Elements of the Short Story

1. Unity

- **Unity of person**
  There is only one main character (protagonist), clearly described. There may be a second character (antagonist) who is opposed to the hero/heroine. There should be few minor characters.

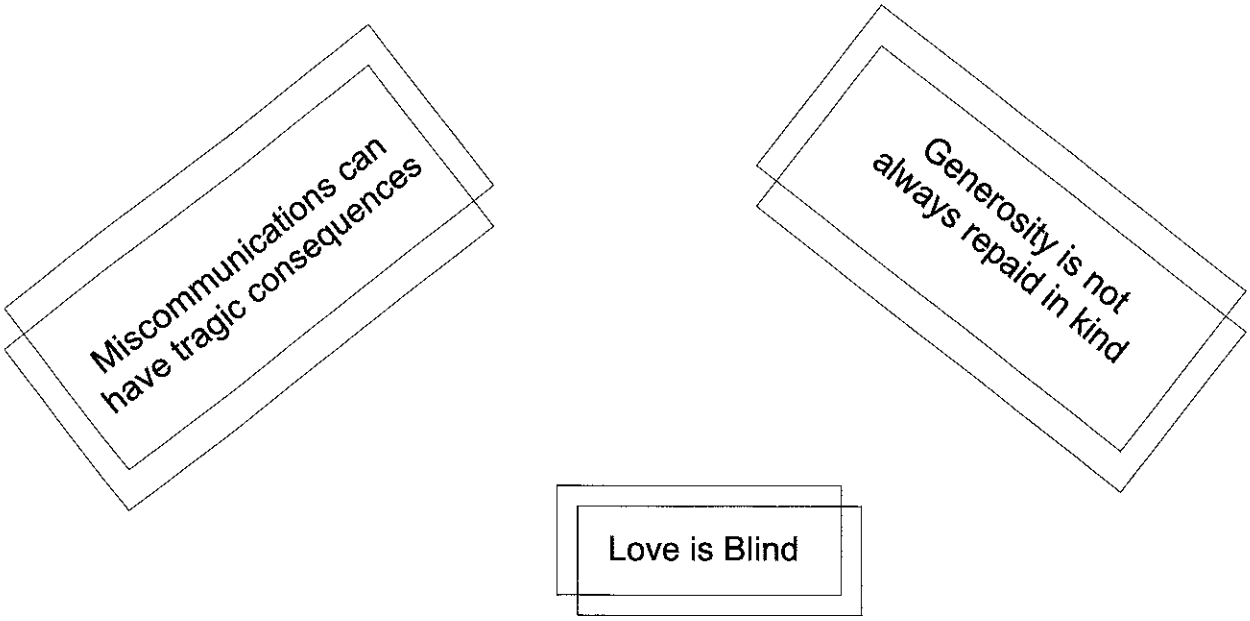
- **Unity of action**
  There is usually one single plot with one main happening.

- **Unity of place**
  There is usually one single location. If the scene changes too often in a short time, there is a strain on the reader.

- **Unity of time**
  The story takes place in a reasonably short period of time.

2. Theme

The theme is the general truth or commentary on life and people that underlies the story. The theme is usually not stated openly.



3. Plot

The plot is a series of closely related events which happen to the main character and which are related through cause and effect. Basically, it is what happens in a story. Following are the main parts in a plot.

- **Introduction**
  Introduces the setting, characters, motivation and, sometimes, mood.

- **Inciting Force**
  An incident of great importance to the central character, one compelling him or her to act.

- **Rising Action**
  Contains conflict, complications and suspense.

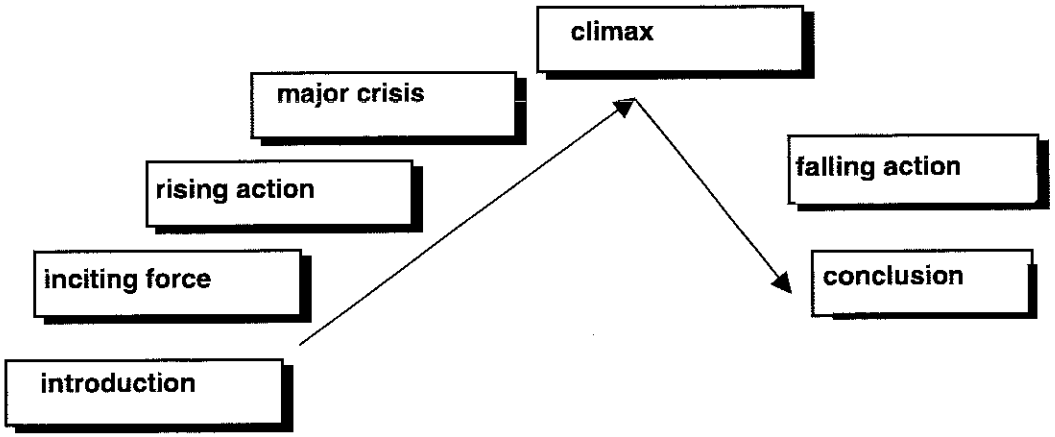
- **Major Crisis**
  Central character makes a crucial decision or is faced with a set of circumstances that demand of him or her decisive action which determines her or his future.

- **Climax**
  Highest point of action or emotional impact.

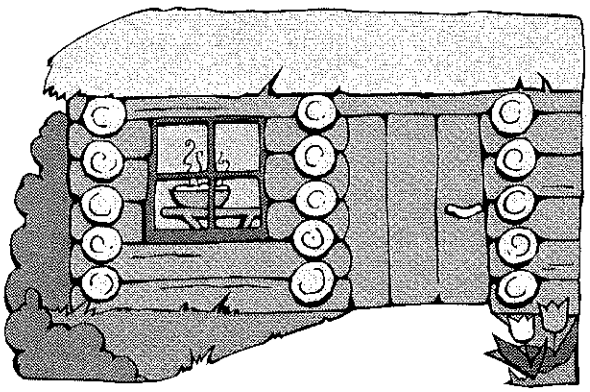
- **Falling Action**
  Suspense subsides, the pace of events slows.

- **Conclusion**
  Final outcome is briefly stated.

The following is a sample plot diagram.



4. Setting



The setting of a story is when and where a story takes place. Setting may also include weather.

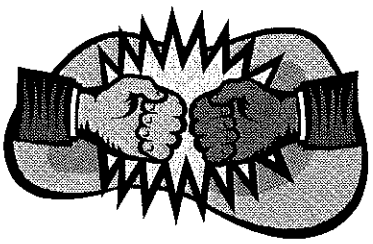
5. Character

Writers develop their characters in several ways. These include:

- the character's physical description
- the character's thoughts
- the character's reaction to events
- the character's conversation
- the character's actions
- the reaction of others to the character

6. Mood

This is the frame of mind or state of feeling a story creates in the reader. For example, horror stories often create a tense, frightening mood.



7. Conflict

The conflict is a struggle of some kind which arises between the main character and some other person, thing or himself in the story. Conflict can be external or internal.

- **External conflict** is a struggle between the main character and another person, nature, or the environment.

- **Internal conflict** is a struggle within the mind of the main character, such as a struggle between greed and honesty.

8. Complication

Complication is the occurrence of unexpected events that interfere with the plans of a character.

9. Suspense

The main character struggles to resolve the conflict. This struggle creates suspense in the reader's mind. Will the character win or lose the struggle?

10. Point of View

In storytelling there are two basic points of view: first person and third person

- **First Person**

  A story is narrated by a participant using pronouns such as *I, me, my, we,* and *our.*

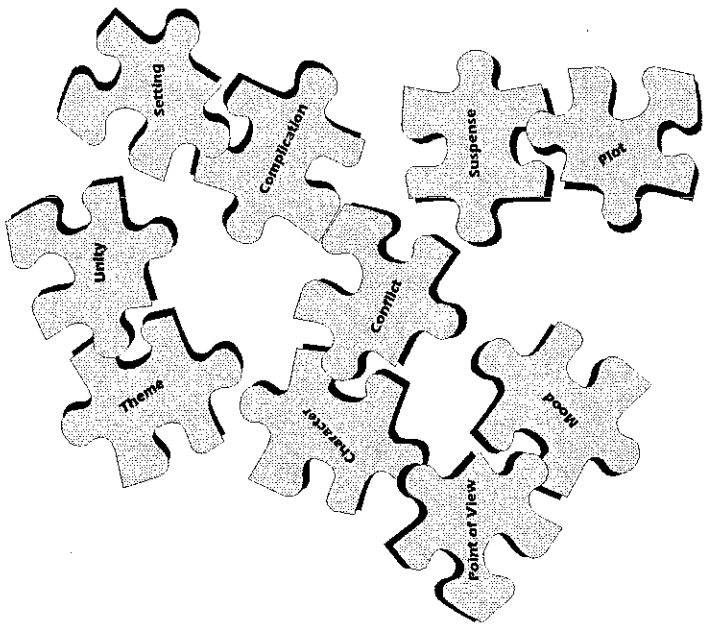
- **Third Person**

  A story of other people's experiences is narrated by an observer. The use of pronouns such as *they, it, he, she, her* and *him* signals this point of view.

  Third person point of view may be further divided for analysis in writing about literature.

  - **Outside Observer**: The story is told through the eyes of an outside observer who can know only what he sees or experiences in the situation.

  - **Omniscient:** The story is told through the eyes of an all-knowing observer who moves from place to place and sees into the hearts and minds of all the characters.



Character Sketch

A **character sketch** is a descriptive paragraph or essay which paints a portrait of a person, using words. A character sketch describes the personality (e.g. pride, stubbornness, dishonesty, kindness) of a character in a novel, short story, or play, or of someone you know or imagine you know. Before you write a character sketch, determine the overall impression that you wish to create of that person or, in the case of a character whom you have met in your reading, the overall impression that this person has created in your mind.

There are many helpful clues to note when collecting information for a character sketch:

- What do the character's **physical characteristics, clothing, and environment** show about him or her?
- What do the character's **actions** show about him or her?
- What do the character's **thoughts** show about him or her?
- What does the character's **speech** show about him or her? Does she have a peculiar accent? Does she use appropriate grammar? Does he make use of any particular regional slang? Does he speak tactfully or crudely?
- What are the **reactions of other characters** to the character? Do they talk to the character in a particular way?
- What are the **reactions of the character** to others and their actions?
- Is the character **dynamic** (changes over time) or **static** (does not change over time)?

After collecting information about the character, the writer presents the information in a written character sketch. A character sketch may be as short as one paragraph in length or as long as several pages in essay format. The character sketch begins with a general impression of the character, stated in a topic sentence or thesis statement. Then, this impression is supported in the body of the paragraph or essay with appropriate details and evidence, including physical traits, background, actions, what she or he says and thinks, and what others say and think about her or him. Finally, some evaluation of the character should be used to conclude the character sketch.

Character Study

A **character study** analyses the traits, thoughts, and actions of a literary character. The focus of the character study is on the character's motivation and action. The character study attempts to determine "why" a character is the way he or she is. We learn "why" by **analysing** what the character says, what the character does, what others say about him or her, and what other characters do to him or her.

The following adjectives may help you in writing character sketches/studies.

Physical	womanly, manly, homely, beautiful, handsome, delicate, elegant, charming, fascinating, neat, dapper, stylish, agile, spirited, masculine, feminine, hideous, coarse, gawky, repulsive, odious
Mental	idealistic, scholarly, wise, talented, apt, rational, shrewd, prudent, observant, subtle, cunning, ignorant, illiterate, foolish, narrow-minded, simple, shallow, dull, idiotic, demented, paranoid
Spiritual	pious, devout, holy, saintly, godlike, skeptical, agnostic, atheistic, irreligious, profane, sacrilegious, blasphemous, materialistic, diabolic, fiendlike
Social	civil, tactful, courteous, polite, amiable, cheerful, jolly, debonair, elegant, anti-social, antagonistic, impudent, insolent, ill-bred, ill-mannered, boorish, sniveling, sullen, crusty
General	distinguished, noble, admirable, refined, generous, humane, compassionate, tolerant, radical, reactionary, ambitious, industrious, resourceful, earnest, determined, confident, plucky, sober, serious, natural, unaffected, naïve, shy, meek, modest, docile, serene, pensive, moody, mediocre, petty, stingy, ruthless, vindictive, intolerant, lazy, parasitic, worthless, unstable, irresponsible, cowardly, impulsive, reckless, insincere, artificial hypocritical, self-centered, mulish, smug, malicious

NOTE: **Do not use any of these words unless you have first made yourself fully aware of their meaning.**

Any statement using the above words must be proven by quoting or summarizing some passage from the text to prove your point.

* Do not confuse the **character sketch and character study** with **characterization**.

Characterization

Characterization (sometimes called character development, character portrayal, character delineation) **refers to the methods an author uses to portray characters**. Many factors contribute to the development of a character. These factors include:

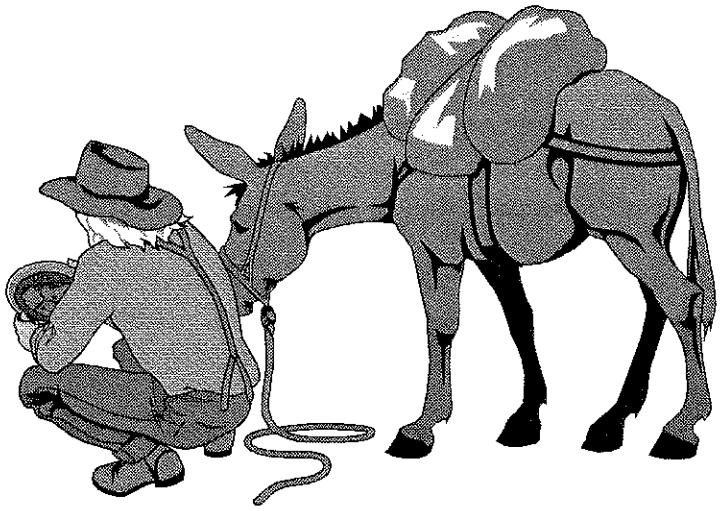
- the character's looks;
- the character's behavior;
- the character's motives;
- the character's emotions; and
- the character's personality

Writers use the following methods to portray a character in a story.

- description by the narrator
- actions of the character
- words of the character
- thoughts of the character
- reactions to the character, including actions, words, and thoughts of other characters

e.g. W. O. Mitchell's description of Uncle Sean enables the reader to visualize this person's appearance and recognize his personality.

Sean drinks, smokes, swears and wears dirty clothes. He is not "respected" by Brian's grandmother because of his earthy behaviour. He does, however, work very hard and has had to face the realities of farm life. Sean reacts to frustrating incidents with instant loss of good temper. He cares deeply about his nephew, Brian, and maintains a stubborn pride which would cause him to refuse a loan from his brother, Gerald.



Mitchell, using the literary tools listed above, has created a character who is accurate for the time period during which the action of *Who Has Seen the Wind* occurs.

Guidelines for Writing Dialogue

There are two possible methods for structuring dialogue:

Dialogue is defined as a conversation written in script format as used in a play.

Example:

Lisa: It's true, Mrs. Cooper.
Maureen: What would you know about it?
Lisa: I'm a lawyer.

Dialogue is defined as spoken conversation between fictional characters or actual persons as presented in a novel, short story, poem, or essay.

Example:

Bigger told stories while the potatoes roasted. Her stories were grand and impossible, and when they soared beyond imagining, Small said, "Let's have some real ones now," and turned to Middle, "Will you marry me?"

"Of course," came the prompt reply. "And I shall have a hundred children. Will you?"

Small considered. "Well that depends. If I don't join a circus and ride a white horse through hoops of fire, I may marry a farmer, if he has plenty of creatures. That is, I wouldn't marry just a vegetable man."

Punctuation Rules for writing dialogue that is **not** written in script form.

- Place quotation marks before and after the words of the speaker.
- When dialogue occurs in the middle of a sentence, use commas to separate the speech from the rest of the sentence. Place the first comma outside the quotation marks and place the second comma inside the quotation marks.
- When the quotation comes at the end of a sentence, place the period inside the quotation marks.
- Exclamation points, question marks, colons and semicolons are placed outside the quotation marks unless they are part of the quotation.
- Begin a new paragraph each time the speaker changes.

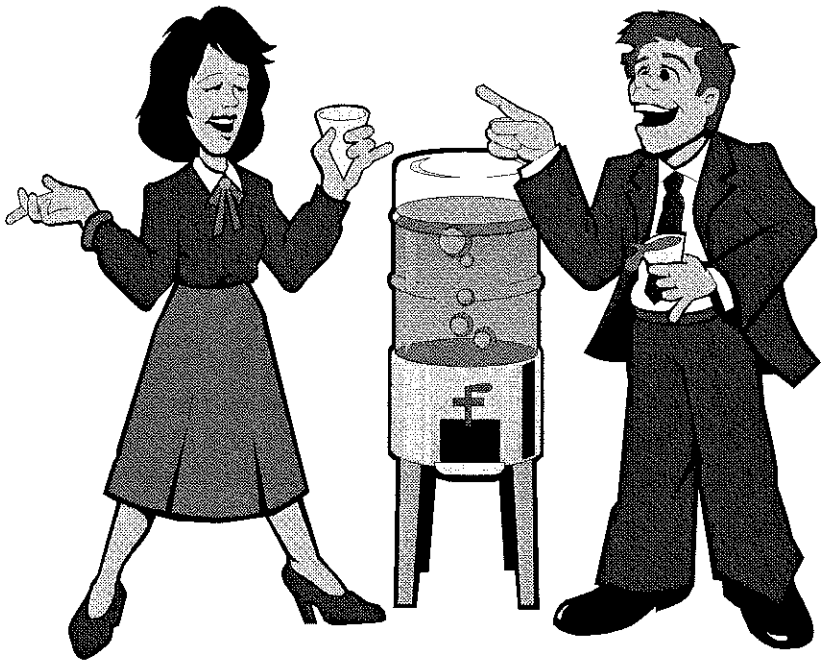
Dialogue enhances fiction and nonfiction writing. It is used only in narratives and in drama. The characters come to life through their words, actions, and reactions. The reader becomes an informed participant through effective dialogue. In writing dialogue remember to:

- Write dialogue that is lively and convincing.

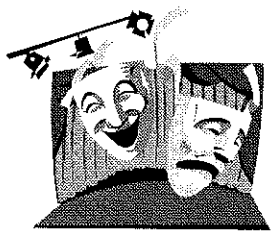
- Let the dialogue show the personalities and feelings of the speakers; for example, avoid the **he said, she asked** routine. Use a thesaurus to locate specific words which show how the speakers feel and act when they talk. Words such as giggles, whispers, roars, whines, sighs, and cajoles show vivid impressions of the character's personality

- Always make it clear who is speaking. Identify each speaker at the beginning, the middle or the end of his or her speech. Set the name of the speaker to the left of the page when writing a script dialogue used in a play.

- Be consistent in verb tense. Write the dialogue in either the present tense or the past tense, being careful not to shift back and forth between verb tenses.



Satire



Satire can be one of the most entertaining forms of writing to both read and write. The following are some general steps which can be used to help the author develop a short satiric piece of writing.

1. **Decide what/who you wish to satirize**.
   e.g. a corrupt and incompetent police force

2. **Decide what faults you wish to expose.**
   e.g. unfairness, corruption

3. **Refresh in your mind what satire is.**

- Satire is the art of making a subject look ridiculous. The writer makes use of irony, sarcasm or ridicule for the purpose of exposing or denouncing the frailties and faults of mankind.

- Satire differs from comedy in that comedy evokes laughter as an end in itself, while satire "derides" or uses laughter as a weapon against a particular subject.

- Satire does not find fault directly or instruct people on what to do.

4. **Decide to use either formal or informal satire**.

- In **formal satire**, the satiric narrator addresses his audience in the first person. For example, Antony satirized Brutus' betrayal of Caesar to the Roman public by saying that Brutus was truly a noble Roman in every way.

  e.g. I am pleased to see that the common woman can expect to be detained, imprisoned and tortured at any time and for no apparent cause by the wise, forty-proof authorities of our fair and democratic land. I can only assume an equally well-lubricated jury will hear Miss Dee Viant's case presented to the courts.

- In **informal satire**, the author often presents his points in a fictional narrative. In this narrative the objects of the satire are characters who make themselves and their opinions ridiculous by what they think, say, and do, and are sometimes made even more ridiculous by the author's comments and narrative style.

e.g. Miss Dee Viant was returning home on the evening of March 29th, 1999 when she paused recklessly in the middle of he sidewalk before Macy's huge showcase windows. Miss Viant was later described by onlookers to have gazed longingly toward the merchandise displayed within these very display windows. Luckily, a gloriously inebriated officer of New York's finest was on hand to whisk her away from the innocent masked man who had stopped next to her. Miss Viant is currently said to be resting in a prison hospital for the criminally insane awaiting trial for treason.

* Another example of transforming an idea into a satirical piece of writing follows.

Idea

"Words are like leaves; and where they most abound,
Much fruit of sense is rarely found."

Satirical Form

A way to express the above point satirically (without being direct) could be by creating a dialogue in which one person is making wordy, incorrect and ridiculous use of formal language while attempting to make simple request for something. The person answering could use clear, concise language. This would satirically show that using many words doesn't necessarily explain a point clearly; often only a few words are needed for clarity.

Guidelines for Writing an Editorial

Editorial

An editorial is a brief essay of opinion about a timely and important topic. An effective editorial presents an informed argument that leads to a new course of action or a possible solution to a problem. Editorials are found in almost all newspapers and magazines.

If you wish to write an editorial expressing your opinion on a current topic which concerns you, you need to remember three important points:

- your position on the topic should be clear and specific
- you need to provide evidence and arguments to support your point of view
- if possible, suggest a course of action based on your point of view.

Steps to follow when writing an editorial

1. Select a topic about which you have very definite, strong feelings.
2. If you cannot find a topic, try looking through some current newspapers or magazines for possible ideas. Television or radio may also be a topic source.
3. Once you have decided on your topic and position, write down everything you know and feel about it. This may also be a good time to list the counterarguments you want consider in your writing. You may need to do some research for evidence to support your position.
4. Review your material to see if you have sufficient evidence to support your topic and position. Consider again the opposing arguments that might need to be refuted. If you have insufficient supporting material, do more research.
5. When you feel you have enough material, review it again. Eliminate anything except that which directly and forcefully supports your case or can be used to refute an opposing position.
6. Organize material and write a first draft.
7. Read your draft carefully to eliminate any "loose ends" in your arument. Make any revisions you feel will tighten your arguments.

8. Proofread for grammar and spelling errors.

9. Before writing the final version of your editorial, do a self-evaluation by asking three questions:

   - does my editorial present a single, focused point of view?
   - is the discussion organized and logical?
   - does my editorial include enough supporting evidence?

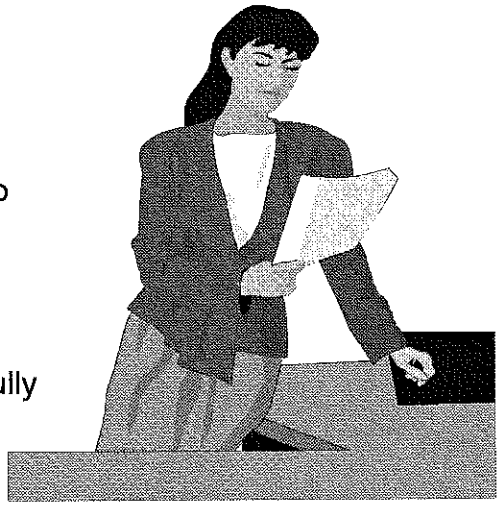
Letter Writing

Several different styles for the presentation of formal and informal letters exist. All are appropriate; however, for the purposes of this course the following two styles will be standard.

Parts of the informal or friendly letter

- **Heading**: return address and date
- **Greeting:** "Dear" followed by the name of the person, followed by a comma
- **Body**
- **Complimentary Closing:** "Affectionately," "Love," "Yours truly," followed by a comma
- **Signature**: hand written

Parts of the formal or business letter

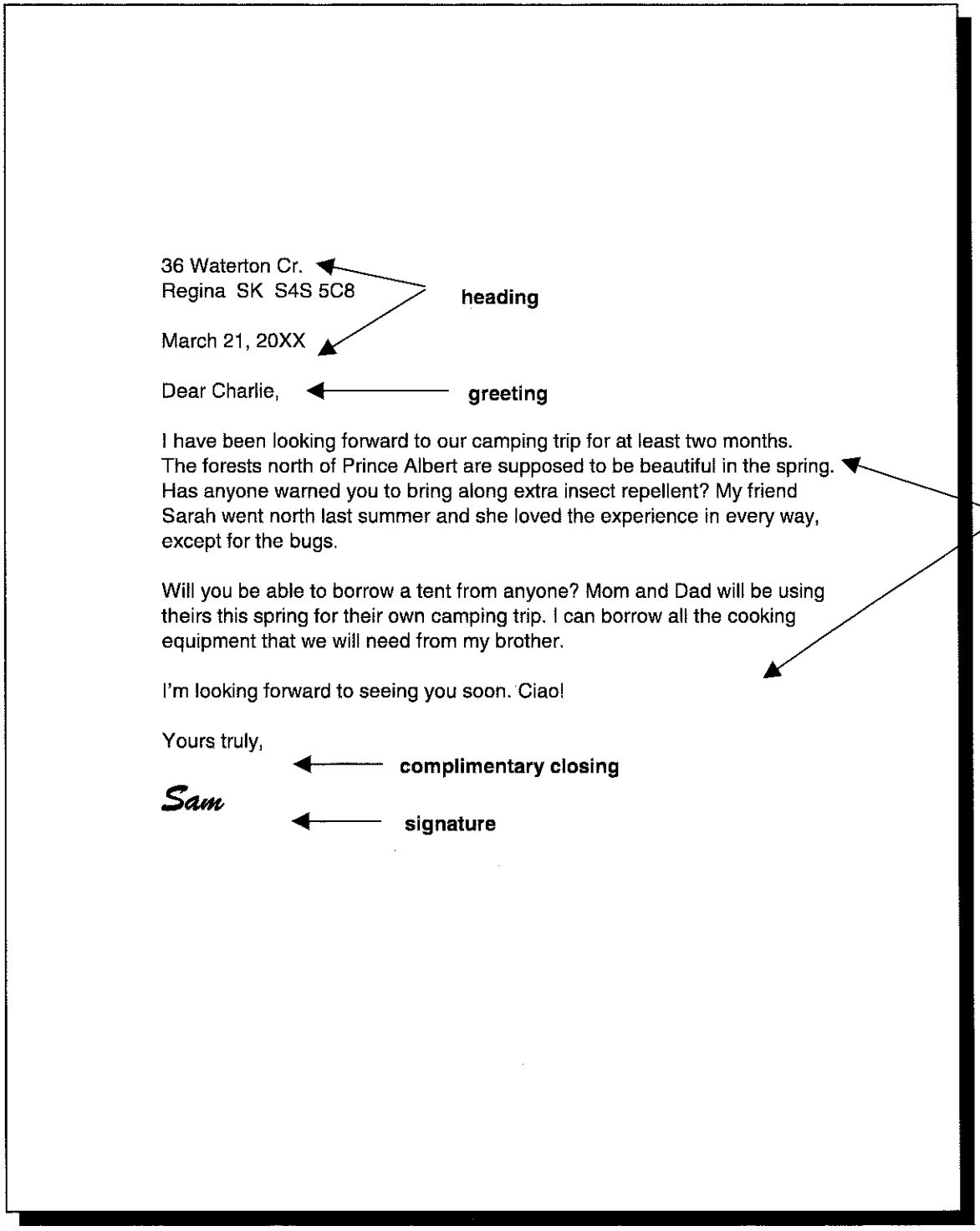


- **Heading**: return address and date
- **Inside address**: address of the person or agency to whom/which the letter is addressed
- **Greeting:** "Dear Madam," "Gentlemen," "Dear Mrs. Brown," followed by a colon
- **Body**
- **Complimentary Closing:** "Yours truly," "Respectfully yours" followed by a comma
- **Signature**: Allow four blank lines after the complimentary closing and type the name of the letter writer. Sign the letter above the typed signature.

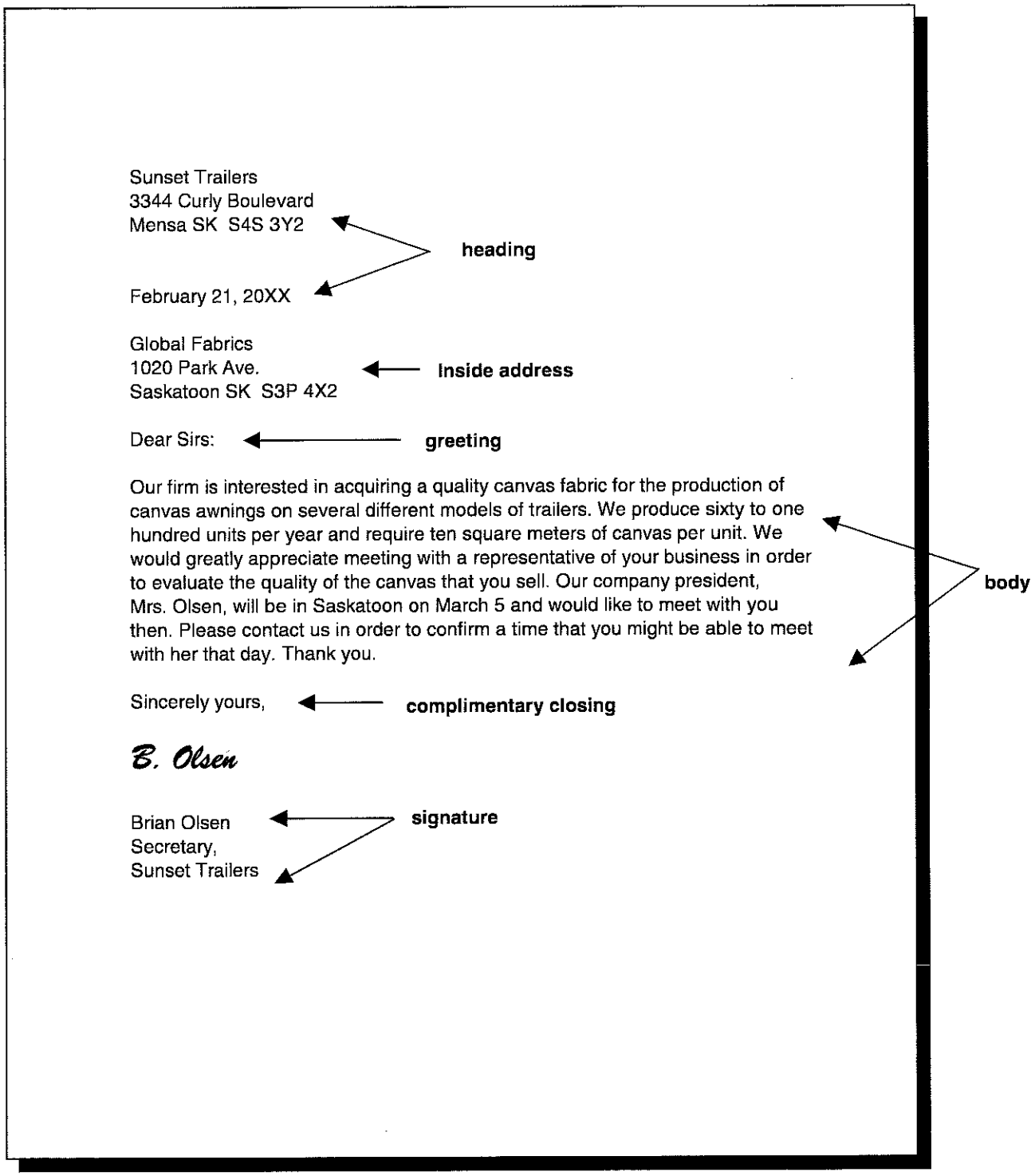
Paragraphs within letters may be **either** all indented **or** all flush with the left margin. It is important to choose one style and use it consistently throughout the letter. In letters that are flush with the left margin, leave one line of blank space between each paragraph.

Always centre your formal and informal letters vertically and horizontally on the page.

Sample friendly letter



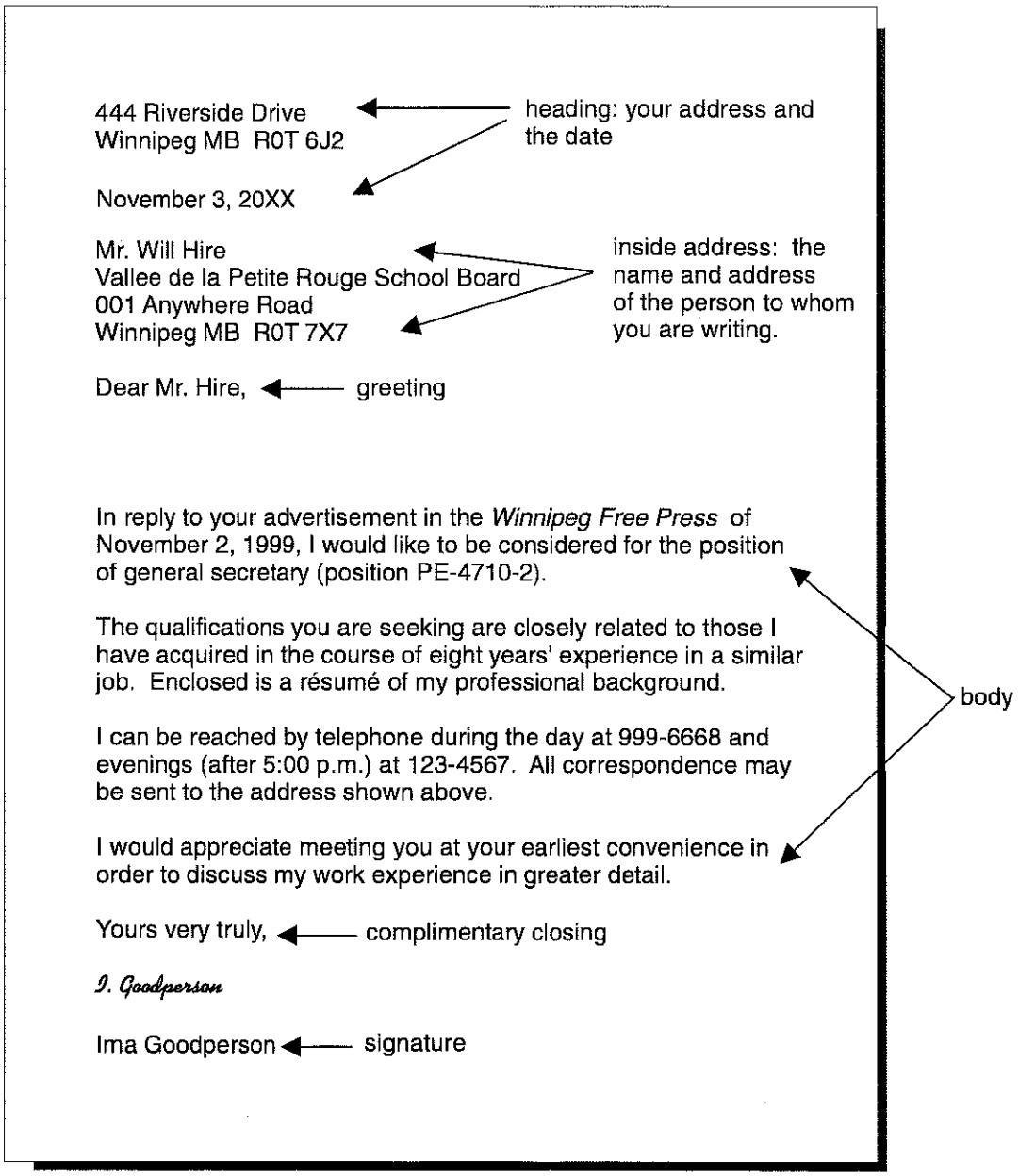
Sample business letter



The Letter of Application and the Résumé

One important type of business letter is the letter of application, also known as the introductory letter or cover letter. A résumé, giving relevant facts about the job applicant, should always be accompanied by a letter of application or cover letter.

Notice the **six main parts** of the business letter as they appear in the letter of application below.



Résumé

A résumé is a brief account of one's background, education and experience. A résumé may also be called a personal paper, data sheet or curriculum vitae.

The key to obtaining employment is showing prospective employers what you have to offer. Stating on paper your educational qualifications, past experiences and personal information tells the employer what he or she needs to know about you. A good résumé is neither too long nor too short. It shows initiative to the employer and it also helps you to complete job application forms.

As you improve your education and get more job experience, you should update your résumé.

Employers read many résumés, application forms and letters. To get the special attention you deserve, your résumé should be **short, easy to read** and **well-organized**. It should also be **typed or word processed** and look **attractive**.

Short usually means one to two pages. In some cases a longer résumé is appropriate, but in most instances a short, precise résumé is more likely to be read than a long, rambling, poorly organized résumé.

Easy to read refers to the content of the résumé. The words you use are very important. Easy to read means your message is clear:

- Be precise. Use specific and accurate words to describe your skills and background.
- Be concise. Only relevant information is necessary.
- Avoid big words.
- Use point form or short sentences to make for easy reading.
- Be accurate. Make neither spelling nor grammatical errors.

Well-organized refers to the format and layout of your résumé:

- Organize information under headings.
- Underline headings or type them in capital letters so they stand out.
- Use the same format all the way through. If you list information on your present job in point form, be consistent; use point form for the rest of the information in your résumé.

Attractive refers to the overall appearance of the résumé. There are a number of things you can do to make your résumé attractive:

- Type or word process it in black on 8 ½" by 11" white paper.
- Leave plenty of white space by not crowding your information.
- Leave a one-inch margin on all sides.
- Make clear, clean copies.

Spell out what you have done, your accomplishments – these are real. The employer wants some real basis upon which to make a decision. You may choose to include letters of reference from previous employers or other people who know your character and capabilities, and whose assessment the employer would trust.

A résumé gives you an opportunity to sell yourself. Submit one each time you apply for a job. If you have something to offer and have communicated your qualifications clearly, completely and competitively, you will have opened the door.

There should be preparation before you begin to write your résumé. Do some self-assessment. If you feel you need some help with this, there are various books and pamphlets available at your local library, school or employment centre. You also need to gather information in regard to correct addresses, postal codes, dates of employment and so on, before organizing your résumé.

Below is a standard sequence of organization for a résumé. There are other formats, but this will be the only one presented here. Should you wish to see other formats do check at your local library, school or employment centre.

Personal Information	• Use your full name - no nicknames • Give your address. • Include your postal code. • Supply a telephone number where you can be reached during the day.
Skills	• What are your strengths – ability to work with people, leadership ability, experience with equipment and machinery, organizational skills? Are you artistic, creative, bilingual?
Educational History	• Start with your most recent educational experience – include the name of the school attended, the course taken or major subjects studied, the year of completion or years of study.
Work Experience	• Start with your present job (or most recent) and work back. • Include the position you held, the place where you worked, and the dates you worked there. • Include part-time, summer and volunteer work, a short description of the responsibilities – point form is the usual format.

Interests and Hobbies	•	Carefully select the interests and hobbies you want to highlight.
	•	List the awards and achievements you have received.
References	•	Use a variety – avoid using relatives as references.
	•	Include the name, position, address and telephone number.
	•	Be sure to check with the person you want to use as a reference so that it will not come as a surprise when an employer calls him or her.

Be sure to proofread both your résumé and cover letter before submitting or mailing them off to a prospective employer.

Applying for Employment

If you come across a job opening that seems to suit you, expect to complete an application form. **Neatness is very important.** Follow instructions carefully and correctly. Having a copy of your résumé along when you are filling out the application will help ensure that you do not leave out important information.

The sample résumé below may help you to prepare your own résumé.

SARA SMITH
2210 Lincoln Avenue
Regina, Saskatchewan
X2X 2X2
(306) 000-0000

SKILLS
. working with small children and seniors
. musical ability
. organizational skills
. ability to work well with others

EDUCATION
2000 Completion of first year of a two-year Business Certificate Program (SIAST - Palliser Campus)
1998 Grade 12
Yorkton Regional High School

WORK EXPERIENCE
1999 Swimming Instructor (summer)
Moose Mountain Provincial Park
Carlyle, Saskatchewan
Supervisor: Sam Taylor

Responsibilities:
. lessons (children 4-16 years of age)
. lifeguarding
. pool maintenance
. record keeping

1996-98 Sales clerk (summer and part-time)
Jeans and Things
Supervisor: Joan Hart

Responsibilities:
. stock shelves
. cash out
. inventory
. serve customers
. design displays

VOLUNTEER EXPERIENCE
1998-97 Special Olympics (September-June)
1997-98 Candy Striper (October-May)

INTERESTS AND HOBBIES
. piano and guitar
. babysitting
. sports: basketball, swimming, tennis
. received participation award, Yorkton Regional High (1994)

REFERENCES

KEITH CHARLES
PRINCIPAL
Yorkton Regional High School
Yorkton, SK T0T 0T0
Telephone number: (306) 700-0000

JOAN HART
MANAGER
Jeans and Things
44 Smith Street
Yorkton, SK T0T 0T0
Telephone number: (306) 777-7777

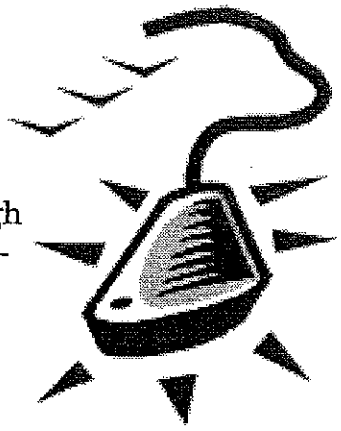
SAM TAYLOR
AQUATICS SUPERVISOR
3900 8th Street
Regina, SK S0S 0S0
Telephone number: (306) 222-4444

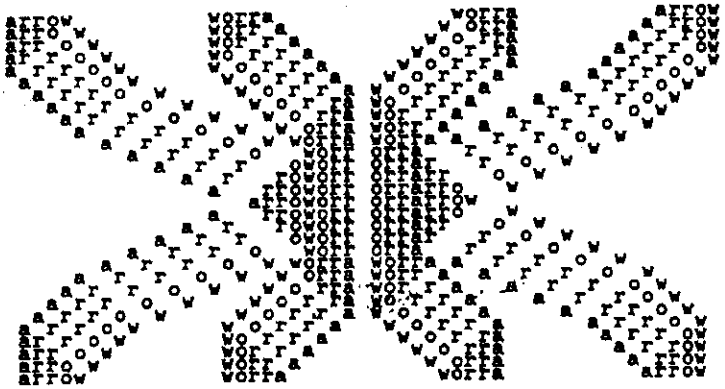
Poetry

Mice In the House

One of them scampers down the curtain
And up to my motionless feet –
I have the feeling watching that
Representatives of two powerful races
Are meeting here calmly as equals –
But the mouse will not be damn fool enough
To go away and write a poem –

- Al Purdy





Poetry

Rhyme

Rhyme has two main functions:

1. Rhyme calls attention to words as **sounds**, which one can enjoy for their own sake. One experiences aesthetic pleasure and satisfaction from the **matching of sounds** that occurs in rhyme.

2. Rhyme functions as a **marker**, usually signalling the ends of lines. The rhyming pattern is often the basis for dividing the poem into stanzas.

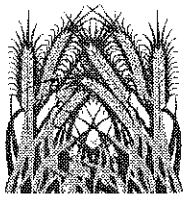
Types of Rhyme

- **End Rhyme:** rhyme occurring at the ends of lines.

  *A speck that would have been beneath my **sight***
  *On any but a paper sheet so **white***
  [Robert Frost]

- **Masculine Rhyme:** the single final syllables of the lines are stressed and rhyming.

  *Alone she cuts and binds the **grain**,*
  *And sings a melancholy **strain;***
  [William Wordsworth]



  (The example from Robert Frost in the section on **end rhyme** is also an example of **masculine rhyme.**)

  Other words used as masculine rhymes are the following:

  fly, sky; go, snow; die, sigh; done, sun; sand, land; ring, sing.

- **Feminine Rhyme:** the last two or more syllables rhyme.

*With such superb resource and self-pos**session***
*Canada made it through the long de**pression***
[Roy Daniells]

Here are some more examples of feminine rhymes: seeing, being; stealthy, wealthy; distressing, blessing; clerical, spherical; funny, money; merited, inherited.

- **Slant Rhyme** (half rhyme, imperfect rhyme, near rhyme): the final sound is the same, but the preceding sound is different.

*Persecution's cruel mou**th***
*Shows a twisted love of tru**th**.*
[F. R. Scott]

*On the horizon walking like the tree**s***
*The wordy shapes of women, and the row**s***
[Dylan Thomas]

*'For beauty', I replie**d**.*
*'We brethren are,' he sai**d**.*
[Emily Dickinson]

Other examples of slant rhyme are as follows:

in, on; bloom, some; run, soon; made, wood; cut, plot; truth, both; prove, love.

- **Internal Rhyme:** the rhyming of two or more words within a single line of poetry.

*Once upon a midnight **dreary**, while I pondered weak and **weary**,*
[Edgar Allan Poe]

Rhyme Schemes

Rhyme Schemes (Patterns): the patterns of rhymes in a stanza or poem. The rhyme scheme is shown by applying to each similar rhyme the same letter of the alphabet. The examples that follow will show how this is done.

- **Alternate Rhyme:** every alternate line rhymes.

*Whenever Richard Cory went to **town**,*	***a***
*We people on the pavement looked at **him:***	***b***
*He was a gentleman from sole to **crown,***	***a***
*Clean favored, and imperially **slim.***	***b***

The word **town** at the end of the first line rhymes with the word **crown** at the end of the third line. These two rhyming words are called **a**. The word **him** at the end of the second line rhymes with the word **slim** at the end of the fourth line. These two rhymes are called **b**. The rhyme scheme of the stanza is **abab**.

- **Rhyming Couplets:** two consecutive lines of poetry rhyme.

*A heavy weight of hours has chained and **bowed***	***a***
*One too like thee: tameless, and swift, and **proud***	***a***
[Percy Bysshe Shelley]	

*With such superb resource and self-pos**session***	***a***
*Canada made it through the long de**pression***	***a***
[Roy Daniells]	

*A speck that would have been beneath my **sight***	***a***
*On any but a paper sheet so **white***	***a***
*Set off across what I had written **there***	***b***
*And I had idly poised my pen in **air***	***b***
[Robert Frost]	

The four lines above are the first four lines of Frost's poem "A Considerable Speck." These four lines consist of two **rhyming couplets**. The rhyme scheme is written out as **aabb.**

- **Heroic Couplet:** rhyming couplets in which the lines are iambic pentameters. (See section entitled **Rhythm** for an explanation of **iambic pentameter**.)

A man he was to all the country dear, ***a***
And passing rich with forty pounds a year. ***a***
[Oliver Goldsmith]

- **Other Common Rhyme Schemes**

  * **abba**

We have but faith: we cannot ***know*** ***a***
For knowledge is of things we ***see*** ***b***
And yet we trust it comes from ***thee*** ***b***
A beam in darkness: let it ***grow*** ***a***
[Alfred, Lord Tennyson]

  * **abcb**

I died for beauty, but was ***scarce*** ***a***
Adjusted in the ***tomb*** ***b***
When one who died for truth was ***lain*** ***c***
In an adjoining ***room*** ***b***
[Emily Dickinson]

Rhyme Scheme of Sonnets

Sonnets are poems of fourteen lines dealing with a single idea or emotion. There are two main types of sonnet: the Shakespearean sonnet and the Petrarchan sonnet.

Shakespearean Sonnet: composed of **three quatrains** and a **couplet**, with the following rhyme scheme: **ababcdcdefefgg.**

"Let Me Not to the Marriage of True Minds"
by William Shakespeare

Let me not to the marriage of true **minds**	**a**
Admit impediments. Love is not **love**	**b**
Which alters when it alteration **finds**	**a**
. . . re**move**	**b**
. . . **mark**	**c**
. . . **shaken**	**d**
. . . **bark**	**c**
. . . **taken**	**d**
. . . **cheeks**	**e**
. . . **come**	**f**
. . . **weeks**	**e**
. . . **doom**	**f**
. . . **prov'd**	**g**
. . . **lov'd**	**g**

"All Through the 'Thirties" by Roy Daniells

All through the 'thirties, south of Saska**toon**	**a**
A farmer farmed a farm without a **crop**	**b**
Dust filled the air, the lamp was lit at **noon**	**a**
And never blade of wheat that formed a **top**.	**b**
. . . **said**	**c**
. . . **deeds**	**d**
. . . in**stead**	**c**
. . . tumble**weeds**	**d**
. . . **came**	**e**
. . . **say**	**f**
. . . **same**	**e**
. . . **away**	**f**
. . . self-pos**session**	**g**
. . . de**pression**	**g**

Petrarchan (Italian) Sonnet: composed of an **octave** (eight lines) followed by a **sestet** (six lines), with the following rhyme scheme: abbaabbacdcdcd.

"The World Is Too Much With Us" by William Wordsworth

The world is too much with us; late and **soon**	**a**
Getting and spending, we lay waste our **powers**	**b**
. . . **ours**	**b**
. . . **boons**	**a**
. . . **moon**	**a**
. . . **hours**	**b**
. . . **flowers**	**b**
. . . **tune**	**a**
. . . **be**	**c**
. . . **worn**	**d**
. . . **lea**	**c**
. . . **forlorn**	**d**
. . . **sea**	**c**
. . . **horn**	**d**

Poetry Without Rhyme Schemes

- **Free Verse:** poetry with no regular rhyme and rhythm.

Six cows
lie
or kneel
in the green grass
[D.G. Jones]

- **Blank Verse:** consisting of lines of iambic pentameter which are unrhymed. Of all verse forms it is closest to the natural rhythms of English speech.

∪ / ∪ / ∪ / ∪ / ∪ /
O throw away the worser part of it

∪ / ∪ / ∪ / ∪ / ∪ /
And live the purer with the other half.
[William Shakespeare]

Rhythm

Poetic Metre: the rhythmical pattern resulting from the arrangement of stressed and unstressed syllables; several syllables are linked together in groups called feet; a line of poetry is usually made up of several feet.

The above definition will become clearer as you read through the explanations and examples in this section.

NOTE: All spoken language has rhythm, but the rhythm in conversation is not as regular as the rhythm in traditional poetry. Free verse has rhythm, but it is not regular and predictable.

Scansion: the process of analyzing the rhythm in a poem.

When one **scans** a poem, one marks off the lines into **feet**. A long diagonal line (/) is used to show the end of each **foot**. A u shaped (∪) is used to denote an unstressed (light) syllable and a short diagonal line (/) denotes a stressed (heavy) syllable.

∪ / ∪ / ∪ /

We talked /between /the rooms /

The above line has three feet.

Here are some suggestions for getting the idea of poetic metre:

- You are familiar with the rhythmic beat in music. It is the "beat" that often makes a piece of music or a song appealing. In poetry, beat has the same effect, so apply the ideas of musical rhythm to poetic rhythm.
- Try clapping or tapping the rhythm in poems. Keep time as you read, just as you would if you were listening to music.
- Syllabicate the words in a line of poetry. Every syllable must have a **sounded** vowel. This is why the word "bake" is a single syllable word, while "baker" is a two-syllable word. Although "bake" has two vowels (a and e), we hear only the "a" sound. In "baker" we hear "both the "a" and the "e."

- In a dictionary, locate the unstressed and stressed syllables in multi-syllable words in a line of poetry. These stressed and unstressed syllables are constant, because they are determined by the way in which we pronounce words.

	∪ /	/ ∪
Examples:	to-day	time-ly
	/ ∪ /	/ ∪ ∪
	snow-mo-bile	in-dus-try
	∪ / ∪	/ ∪ /
	al-read-y	pos-i-tive

The examples above show clearly that in words that contain more than one syllable there is both a stressed and an unstressed syllable.

- Examine the function of single-syllable words in a line of poetry.

Single syllable words that are important in communicating the poet's ideas are usually stressed.

Examples: love, hate, man, town, post, king

Single syllable words that connect the important words are usually unstressed.

Examples: a, it, to, and, but, for

- Read aloud, a number of times, the examples of rhythmic feet which follow. Over-emphasize the stressed syllables, until you recognize the differences between the various poetic feet.

Foot

Foot (plural: FEET): a group of syllables forming a metrical unit.

Most poetic **feet** contain one stressed (heavy) syllable and one or two unstressed (light) syllables. The **spondee** is the exception; it has two stressed syllables.

This section names the most commonly used poetic feet, and gives examples.

- **Iamb (Iambic Foot)** ∪ /

  The **iambic foot** is the most commonly used foot in poetry.

  ∪ /
  I can
  ∪ /
  You must
  ∪ /
  to do
  ∪ /
  upon
  ∪ /∪
  beyond

∪ / ∪ / ∪ / ∪ / ∪ /
I'll on / ly stop / to rake / the leaves / away

∪ / ∪ / ∪ / ∪ / ∪ / ∪ / ∪ /
"And now, /contin /ued Dea /con White /to blush /ing Ma /jor Brown/

- **Trochee (Trochaic Foot)** / ∪

  Note: **Trochee** is pronounced trōkē (the **ch** is pronounced like a **k**).

  / ∪ / ∪ / ∪
  happy Yorkton Moose Jaw
  / ∪ / ∪
  quickly Tisdale

  / ∪ / ∪ / ∪ / / ∪ / ∪ / ∪
  Trochee /trips from / long to / short *Sing a /song of / six pence*

- **Anapest (Anapestic Foot)** ∪ ∪ /

This is sometimes called "the galloping foot."

∪ ∪ /
to the sea
∪ ∪ /
in a wink
∪ ∪ /
through the air
∪ ∪ /
and the fire

∪ ∪ / ∪ ∪ / ∪ ∪ / ∪∪ /

There was rac /ing and chas /ing on Carn /obie Lee /

- **Dactyl (Dactylic Foot)** / ∪ ∪

/ ∪∪
heavenly
/ ∪∪
tenderly
/ ∪∪
wandering
/ ∪ ∪ / ∪ ∪ / ∪∪ /

A was an / archer who / shot at a /frog;

B was a butcher and had a great dog;
/ ∪∪ / ∪ ∪ / ∪ ∪ /

C was a /captain, all /covered with / lace;

- **Amphibrach** ∪ / ∪

∪ / ∪
conviction
∪ / ∪
election
∪ / ∪
together
∪ / ∪ ∪ / ∪ ∪ / ∪∪ /

To market, /to market / to buy /a fat pig /

Note: Only the first two feet in the line above are amphibrachs.

- **Spondee (Spondaic Foot)** / /

The spondee is used to add variety, to provide emphasis, or to give an effect of weight or solemnity. The spondee is interspersed with other metrical feet. It is not used to create entire poems.

/ /
Go home!
/ /
Come here!
/ /
heartbreak
/ /
One, two, /
Buckle my shoe;
/ /
Five, six, /
Pick up sticks

NOTE: There is some flexibility where identifying feet is concerned. For example, "Come here!" can be spoken as a **spondee**, with both words pronounced emphatically - " Cóme hére!" On the other hand, "Come here!" could be spoken as an **iambic** foot, emphasizing the word "here" -

∪ / ∪ / ∪ / ∪ / ∪ / ∪ / ∪ /
"And now, / contin /ued Dea /con White / to blush / ing Ma / jor Brown/

This line could not be successfully read as trochees.

Variety

Some lines of poetry contain a variety of feet. For example, the following line contains one trochaic foot and three iambic feet:

/ ∪ ∪ / ∪ / ∪ /
Even / the but /ter cups /are still /

Even is the trochaic foot.

∪ / ∪ / ∪ /
the but / ter cups / are still / *are all iambic feet.*

Metrical Line

The following terms are used to indicate the number of feet in a line of poetry:

Monometer (one foot)

/ /

One, two /

Dimeter (two feet)

/ ∪ ∪ /

Buckle / my shoe /

Trimeter (three feet)

∪ / ∪ / ∪ /

Upon / the hill / he ran /

Tetrameter (four feet)

∪ / ∪ / ∪ / ∪ /

The time / has come / the wal / rus said /

Pentameter (five feet)

/ ∪ ∪ / ∪ / ∪ / ∪ /

So it / was done. /And when / the next / year came /

Hexameter (six feet)

∪ / ∪ / ∪ / ∪ / ∪ / ∪ /

Our sweet / est songs / are those / that tell /of sad /dest thought. /

Septameter (seven feet)

∪ / ∪ / ∪ / ∪ / ∪ / ∪ / ∪ /

Said Dea /con White; / "Methinks / you're right / and so / I have / a plan /

Octameter (eight feet)

∪ / ∪ / ∪ / ∪ / ∪ / ∪ / ∪ / ∪ /

Go down / to Kew / in lil / ac time, / in lil / ac time / in lil / ac time /

Irregular Metre

Catalectic: This is the term applied to a line of poetry that has a missing syllable at the end.

/ ∪ / ∪ / ∪ /

Like in / purpose, / like in / pain.

Free Verse: This is poetry which has no regular rhyme and rhythm patterns.

Types of Poetry

- **Lyric Poetry:** emotional, subjective, reflective, expressing personal thought and feeling; poetry of emotion rather than action; usually short.

  Examples of the form lyric poetry can take:

  * **sonnet:** a lyric poem of fourteen lines. (See Section "Rhyme Scheme of Sonnets" for details about sonnet form.)

  * **ode:** a lyric poem usually of a serious or meditative nature, using an exalted tone.

    Shelly begins his "Ode to the West Wind" like this:

    O Wild West Wind, thou breath of Autumn's being.

  * **elegy:** a lyric poem of lament, often mournful and melancholy, sometimes a lament for the dead.

    Gray wrote an elegy about the dead, entitled
    "Elegy Written in a Country Churchyard."

- **Narrative Poetry:** poetry that tells a story or narrates an incident.

  Examples of the form narrative poetry can take:

  * **ballad:** a narrative, dramatic poem which may be composed to be sung, typically containing dialogue, superstition, a tragic event, repetition, regular rhyme and rhythm and quatrains (four-lined stanzas).

  * **epic:** a long narrative poem telling of heroic exploits performed by great heroes.

  * **romance:** a long narrative poem recounting the adventures and loves of brave knights and fair ladies.

- **Pastoral Poetry:** a form of poetry that describes country scenes or narrates the events in the lives of country people; originally, pastoral poetry was concerned with the lives of shepherds.

- **Dramatic Monologue:** poem in which the singular speaker addresses one or more persons who are present, but whose questions and replies are not recorded.

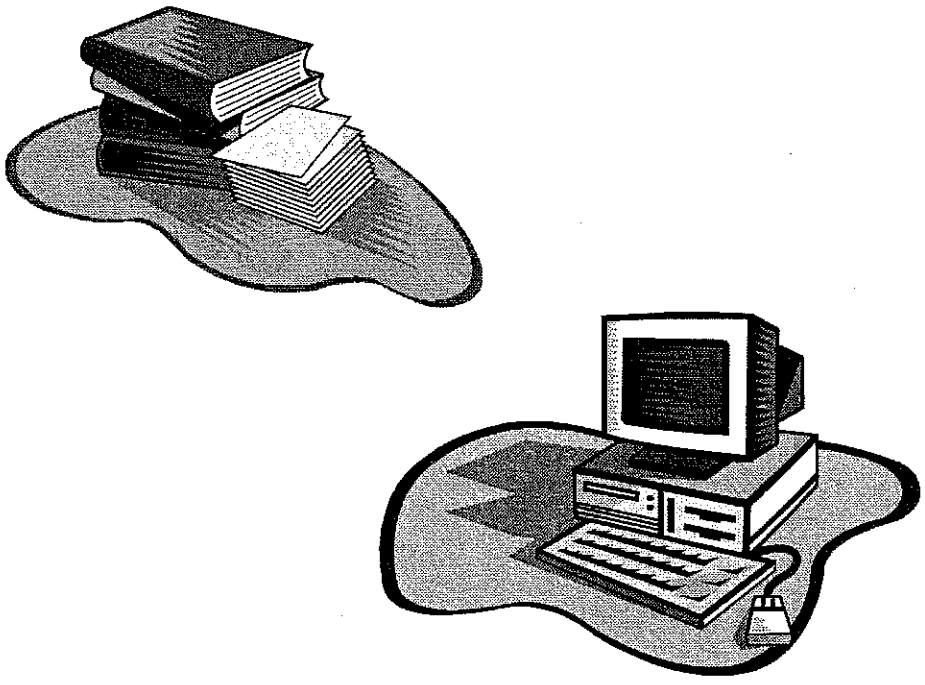
- **Haiku:** a form of Japanese poetry that has three lines; the first line has five syllables, the second has seven syllables and third has five syllables. The subject of haiku has traditionally been nature.

- **Cinquin:** a five-line poem in which each line has a purpose and follows a word count.

  Line 1: one word naming the subject
  Line 2: two adjectives describing the subject
  Line 3: three additional adjectives describing the subject
  Line 4: four words telling something about the subject
  Line 5: line 1 is repeated, or a synonym is given for the subject

- **Limerick:** a humorous, five-line poem; lines one, two and five are long and rhyme; lines three and four are short and rhyme.

Reference Books and Technological Resources

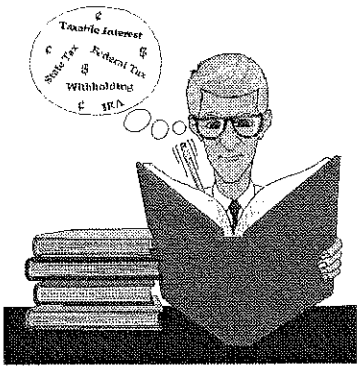


Reference Books

You will be surprised at how quickly and easily you can locate needed facts once you have a pertinent reference book. Reference books contain information on a wide variety of subjects; they also list other sources of information to which you could refer. Familiarity with reference books will increase your efficiency in looking up information, so make a point of using them. Look at how they are set up, and what services they can supply for you. Reference books can be found in libraries, schools, and book stores; as well, you probably have some of these reference books your own home. Here are some general reference books that you may find useful in your school work.

Develop the habit of using reference books.

Encyclopedias



An encyclopedia is a collection of articles in alphabetical order on nearly all fields of knowledge. For an overall view of your subject before you can go on to detailed sources of information, use the encyclopedia. Articles are written by experts, and the level of accuracy is high. Every encyclopedia has a section on how to use the index. Study this carefully if you are not at ease with using encyclopedias.

Some encyclopedias publish yearbooks which contain the statistics, important events, and developments in every field pertaining to the year just preceding. These are useful reference sources.

Some encyclopedias you may find useful are these:

Canadian Encyclopedia	-	3 volumes
World Book Encyclopedia	-	22 volumes
Collier's Encyclopedia	-	24 volumes
Encyclopedia Britannica	-	30 volumes

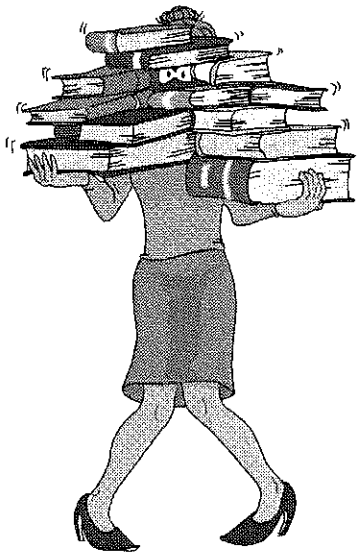
Almanacs

An almanac is a collection of miscellaneous information. Published yearly, almanacs provide up-to-date information and facts of historical interest. Remember that an almanac tells about the events of the year prior to its publication; for example, to find the data for 1993, you should look in the 1994 issue.

Readers' Guide to Periodical Literature

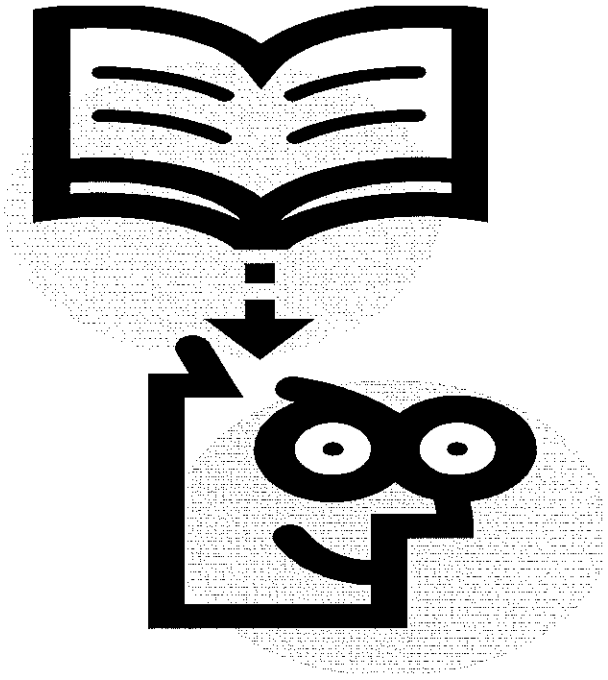
Magazine articles can supply information and points of view about many topics. To help you locate a particular article or find out what has been written in magazines on a certain subject, the library carries a special reference book called the *Reader's Guide To Periodical Literature* (frequently referred to as the *Readers' Guide*). In this reference book, the articles found in over one hundred magazines are listed both by author and by subject.

You will find the *Reader's Guide* in two forms: as a paperback booklet published twice a month (except for July and August), and as a large volume containing all the booklets published in a one-year period. At the front of each booklet there is an essential explanation, called the "Key to Abbreviations." This section makes the reading of the entries easy to recognize with a little practice. When you come to a new, unfamiliar abbreviation, refer to the "Key to Abbreviations" at the front of the *Readers' Guide.*



Of course, finding out what articles have been published on a certain topic will be of little help to you unless you can obtain a copy of the magazines in which the articles appear. Usually, near the *Readers' Guide*, your library will provide a list of magazines to which your library subscribes and a note on which back issues are available. If you cannot find such a list, ask the librarian for the information.

Using The Dictionary



Books of Quotations

There may be a time when you want to know the origin of a quotation. There are many reference books which provide famous, and not so famous, quotations, their authors, their context, and their exact wording. Each book is organized differently; therefore, examine the organization of the book you are using so you can efficiently locate your desired information. Some books of quotations you may find useful are these:

Bartlett's Familiar Quotations
H.L. Nencken's *New Dictionary of Quotations*
Morrow's *International Dictionary of Contemporary Quotations*
Colombo's Canadian Quotations

Dictionaries

There is probably no other single reference book that you will consult as often as the dictionary. While it is customary to speak generally of "the dictionary," there are, in fact, many different kinds of dictionaries, each with its own special uses. Become skillful in choosing the kind of dictionary that best suits your particular purpose, because dictionaries vary greatly in size, purpose, and reliability.

All dictionaries provide a report on the way language is used. As a result of careful scientific research, writers of dictionaries are able to record the way the majority of educated people use the language: the meanings such people apply to words and the ways they pronounce and spell words. Such a reliable report on language is of immense value. The dictionary is a record of the customary language practice of other literate speakers and writers. Thus, a Canadian dictionary, an American dictionary, and a British dictionary may give different information on such things as spelling and pronunciation because language practices differ in different countries. Be aware of the type of dictionary you are consulting.

- **Unabridged dictionaries**

Some people mistakenly think an unabridged dictionary contains all the words in the language. Because new words are coming into our language every day, no dictionary can be completely up-to-date. The word "unabridged" merely means the dictionary is not a shorter version of some larger dictionary.

An unabridged dictionary may contain up to 450,000 words. Therefore, the book itself is generally very large, heavy, and unwieldy. Usually you find unabridged dictionaries in a library. It is in these dictionaries that you are more likely to find a rare or very old word, a dialect, or a regional word. These are the most common unabridged dictionaries:

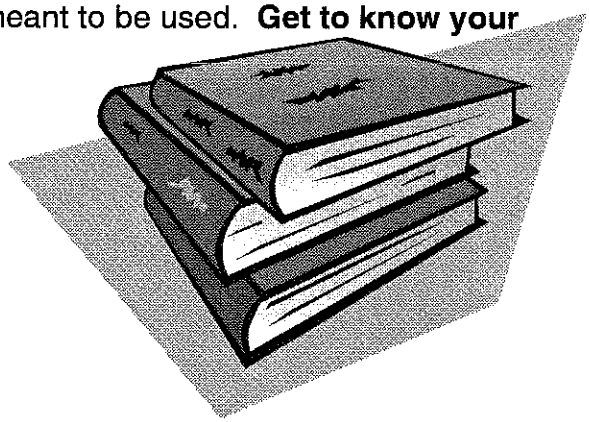
The Oxford English Dictionary

Webster's New International Dictionary
Although this is an international dictionary, which means it contains words from all over the English speaking world, this is mainly an American dictionary and the great majority of its pronunciations, meanings, and usages are those current in the United States.

- **College Dictionaries**

The most practical dictionary for everyday use is the college dictionary, which, though shorter and less detailed than an unabridged dictionary, usually has from 100,000 to 160,000 entries. Because it is frequently revised, a college dictionary is likely to be more up-to-date than an unabridged dictionary.

Each college dictionary has its own method of presenting information. Find out for yourself the method your dictionary uses. All dictionaries have introductory notes that explain their method of presentation. Read these introductory notes. To use your dictionary well you have to know how it is meant to be used. **Get to know your dictionary**.



Well-known and up-to-date college dictionaries are the following:

Canadian Oxford Dictionary (1998)

Gage Canadian Dictionary, , Fifth Edition (1997)

Nelson Canadian Dictionary of the English Language (1996)

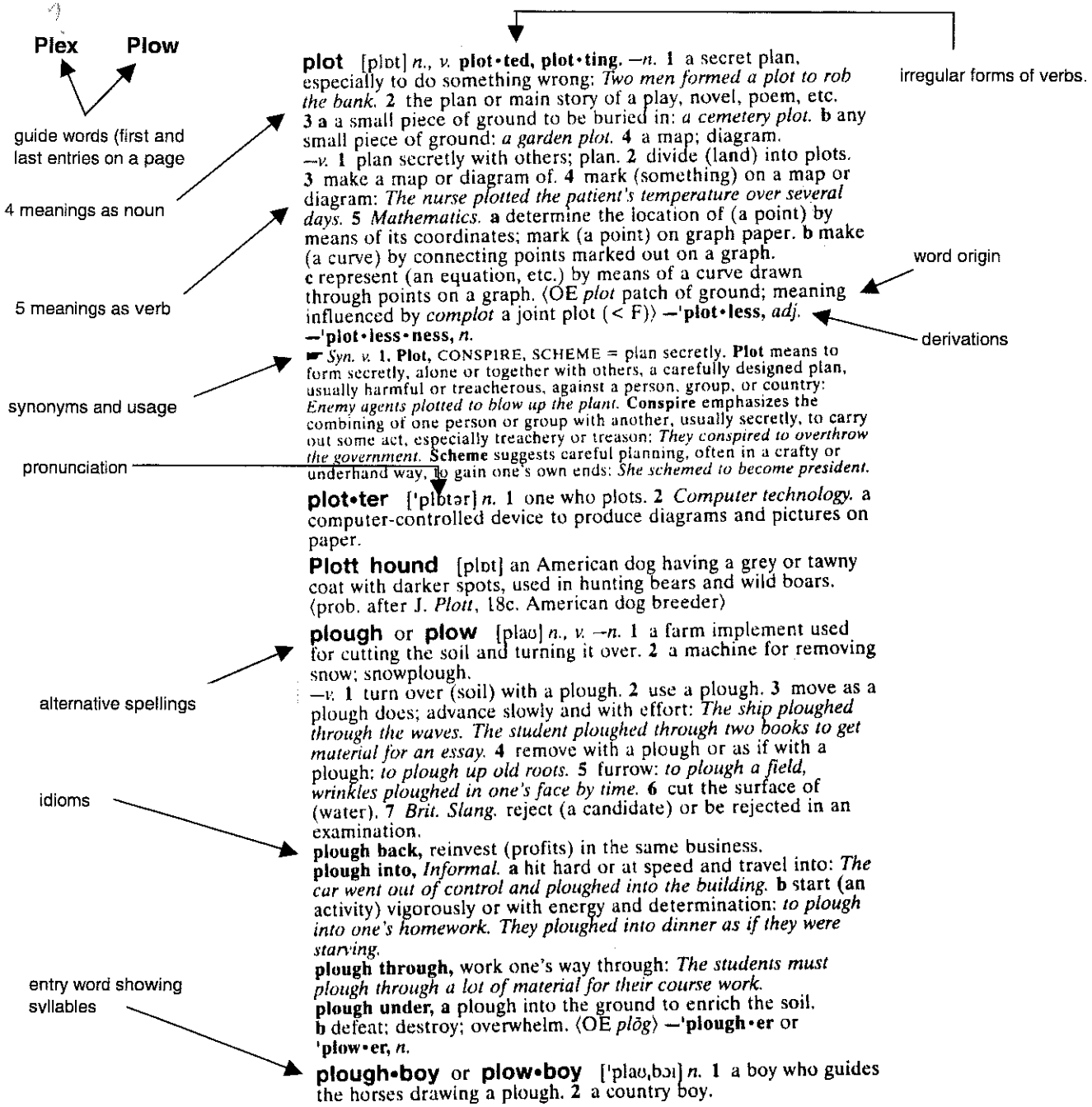
Merriam Webster's Collegiate Dictionary, Tenth Edition (1996)

Webster's New World College Dictionary, Revised and Updated (Third Ed.) (1996)

Be wary of the small, often pocket-sized, dictionaries sold in book stores and drugstores for a few dollars. While these dictionaries may help you with common word meanings and spellings, they were intended to be inexpensive condensations for quick, general reference; they are not as dependable as scholarly, complete, up-to-date works.

Using the Dictionary

The sample dictionary entries that follow illustrate some of the ways in which a dictionary can be useful to you.



plot [plɒt] *n., v.* **plot•ted, plot•ting.** *—n.* **1** a secret plan, especially to do something wrong: *Two men formed a plot to rob the bank.* **2** the plan or main story of a play, novel, poem, etc. **3 a** a small piece of ground to be buried in: *a cemetery plot.* **b** any small piece of ground: *a garden plot.* **4** a map; diagram. *—v.* **1** plan secretly with others; plan. **2** divide (land) into plots. **3** make a map or diagram of. **4** mark (something) on a map or diagram: *The nurse plotted the patient's temperature over several days.* **5** *Mathematics.* **a** determine the location of (a point) by means of its coordinates; mark (a point) on graph paper. **b** make (a curve) by connecting points marked out on a graph. **c** represent (an equation, etc.) by means of a curve drawn through points on a graph. ⟨OE *plot* patch of ground; meaning influenced by *complot* a joint plot (< F)⟩ **—'plot•less,** *adj.* **—'plot•less•ness,** *n.*

☛ *Syn. v.* **1. Plot,** CONSPIRE, SCHEME = plan secretly. **Plot** means to form secretly, alone or together with others, a carefully designed plan, usually harmful or treacherous, against a person, group, or country: *Enemy agents plotted to blow up the plant.* **Conspire** emphasizes the combining of one person or group with another, usually secretly, to carry out some act, especially treachery or treason: *They conspired to overthrow the government.* **Scheme** suggests careful planning, often in a crafty or underhand way, to gain one's own ends: *She schemed to become president.*

plot•ter ['plɒtər] *n.* **1** one who plots. **2** *Computer technology.* a computer-controlled device to produce diagrams and pictures on paper.

Plott hound [plɒt] an American dog having a grey or tawny coat with darker spots, used in hunting bears and wild boars. ⟨prob. after J. *Plott,* 18c. American dog breeder⟩

plough or **plow** [plaʊ] *n., v. —n.* **1** a farm implement used for cutting the soil and turning it over. **2** a machine for removing snow; snowplough. *—v.* **1** turn over (soil) with a plough. **2** use a plough. **3** move as a plough does; advance slowly and with effort: *The ship ploughed through the waves. The student ploughed through two books to get material for an essay.* **4** remove with a plough or as if with a plough: *to plough up old roots.* **5** furrow: *to plough a field, wrinkles ploughed in one's face by time.* **6** cut the surface of (water). **7** *Brit. Slang.* reject (a candidate) or be rejected in an examination.
plough back, reinvest (profits) in the same business.
plough into, *Informal.* **a** hit hard or at speed and travel into: *The car went out of control and ploughed into the building.* **b** start (an activity) vigorously or with energy and determination: *to plough into one's homework. They ploughed into dinner as if they were starving.*
plough through, work one's way through: *The students must plough through a lot of material for their course work.*
plough under, a plough into the ground to enrich the soil. **b** defeat; destroy; overwhelm. ⟨OE *plōg*⟩ **—'plough•er** or **'plow•er,** *n.*

plough•boy or **plow•boy** ['plaʊˌbɔɪ] *n.* **1** a boy who guides the horses drawing a plough. **2** a country boy.

* From *Gage Canadian Dictionary* by Gaelan Dodds de Wolf

Here are some tips that will help you to use a dictionary efficiently.

1. **Meaning**

   Many words have more than one meaning or use. The first definition given is usually the most common.

2. **Spelling**

   Unfamiliar words will be easier to find if you can locate the first syllable or two. This search can be tricky, because words are not always spelled exactly as they sound. For example:

   - An f-sound may be spelled ph as in photo.
   - A g-sound may be spelled gh as in ghetto or gu as in guest.
   - A j-sound may be spelled g as in gem.
   - A k-sound may be spelled ch as in Christmas.
   - A short o-sound may be spelled au as in August or aw as in awful.
   - A sh-sound may be spelled ch as in chaperone, sch as in schnitzel, ci as in social, ti as in lotion, or just s as in sugar.
   - A sk-sound may be spelled sch as in school or sc as in scold.
   - An s-sound may be spelled sc as in scent or ps as in psychic.
   - A silent k, g, or p may occur before n as in knock, gnarl, or pneumonia.
   - A silent w may occur before r as in wrote.

   If you are not sure how to spell the plural of a noun, check the dictionary entry of the singular form of the noun. The plural spelling is often given after the phonetic pronunciation.

3. **Syllabication**

Entry words of more than one syllable are often shown in syllables, so you can find the best place to make a break when you must divide a long word at the end of a line.

4. **Irregular Verb Forms**

Verb forms that change their spelling before -ed and -ing-, such as **stir: stirred, stirring,** or verbs that change their form from tense to tense, such as **see: saw, seen, seeing**, are usually shown following the entry word.

5. **Pronunciation**

If you have seen a word written but are not sure how to pronounce it, check the phonetic version, usually given in parentheses after the entry word. Study the pronunciation key, given either on each page or at the beginning of the dictionary. Note the light (') and heavy (') stress marks.

6. **Word Origins (Etymology)**

The origin of each root word is often given after the definition. (An interpretation of the symbols is usually to be found at the front or at the back of the dictionary.) Often a glance at a word's origin will help make its meaning clear. For example, when you know that the word **distract** comes from the Latin word **tractus**, "draw," and the prefix **dis-**, "away," the meaning becomes clear.

7. **Synonyms and Usage**

Within a dictionary definition, or listed separately after the entry, there are often other words that mean the same or almost the same as the word you are looking up. Sometimes a special usage note is given, as in the illustration under the word **plot**. These notes will help you to choose exactly the right word for the idea you wish to convey.

As a general guideline:

- Consult the charts, "keys," and directions at the front of the dictionary whenever the meaning of a symbol is unclear.

- Take the time to read the entry carefully if you are looking for more than the correct spelling of the word you look up.

Special Dictionaries

Along with general dictionaries, there are special dictionaries of law, medicine, slang. In these dictionaries, you look up a word you wish to replace, not one you wish to use.

Roget's Thesaurus of English Words and Phrases

This book, over a century old, is a treasury of synonyms, antonyms, and cross-related words. While originally arranged according to classes of words, recent editions put the entries in alphabetical order. A thesaurus is a useful reference tool when one is looking for the "**exact**" word to express what one wants to say.

Funk and Wagnalls Standard Handbook of Synonyms, Antonyms, and Prepositions

This is a standard book of synonyms and antonyms listed in alphabetical order.

Webster's Dictionary of Synonyms

An excellent source for those fine subtleties in distinctions between words of similar meaning.

Technological Resources

There are many other resources that students can consult when doing research.

Microform Resources: Microfilm (a strip of film) and microfiche (card shaped pieces of film) with reduced images of pages from newspapers, magazines, catalogues and indexes

Visual Resources: Photos, prints, slides and filmstrips

Audiovisual Resources: Films and videos

Audio Resources: Audiocassette tapes, compact disks (CDs) and records

Television and Radio: Familiar to most students but not often thought of as resources of factual information and ideas. Programs can be audio or video taped also so that you can have access to the information needed when it is convenient for you.

Computer Resources: Software (sets of electronic codes that direct computers to do tasks), online services (a network for computer uses that offers information and search services), and CD-ROM (compact disks that can hold whole databases - collections of information)

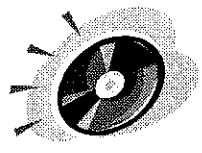
If you are unfamiliar with using the resources listed above, ask your librarian for help and information.

Computer Software

For student educational purposes computer software would be used mainly for wordprocessing, creating graphics, desktop publishing and doing accounting, but more and more programs for dictionaries, encyclopedias and almanacs are becoming available.

CD-ROM

CD-ROM stands for **C**ompact **D**isk-**R**ead **O**nly **M**emory, which means you can only read information on a CD-ROM; you cannot change it. Programs on CD-ROM are versatile, offering a mix of text, graphics, sound and motion pictures. The Correspondence School has recently developed a CD-ROM which teaches the Nuclear Physics portion of Physics 30.



On-Line Resources

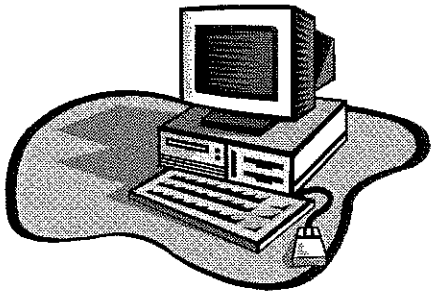
Using these resources may get you the most up-to-date information, but they should be used with care and discretion.

If you decide to try an online search, the right strategy can save you time:

Narrow your topic and pick your key words and phrases carefully.

Instead of starting out with a broad category such as "authors," narrow it to a specific topic, such as "twentieth century Canadian authors."

Using the Internet



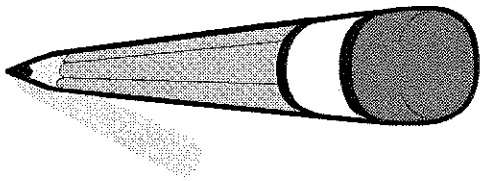
The **Internet** is accessible to anyone with a modem and a personal computer. By linking your computer to other computers via telephone lines, the Internet increases your access to information and gives you the opportunity to converse with people around the world. Using e-mail mailing lists and **Usenet** newsgroups, you can send questions or provide information to people with common areas of interest.

The **World Wide Web** allows access to multimedia resources, graphics and text, sound and video. On the World Wide Web you might experience the Rolling Stones in concert or the eye of a hurricane. You can also access many institutions and organizations, such as the Regina Public Library, the University of Saskatchewan and the National Gallery in Ottawa. A great many institutions now have **Home Pages** on the Internet. You will see home page addresses in magazines and newspapers, on television or hear of them on the radio. The Correspondence School Home Page Address is: www.sasked.gov.sk.ca/sgcs

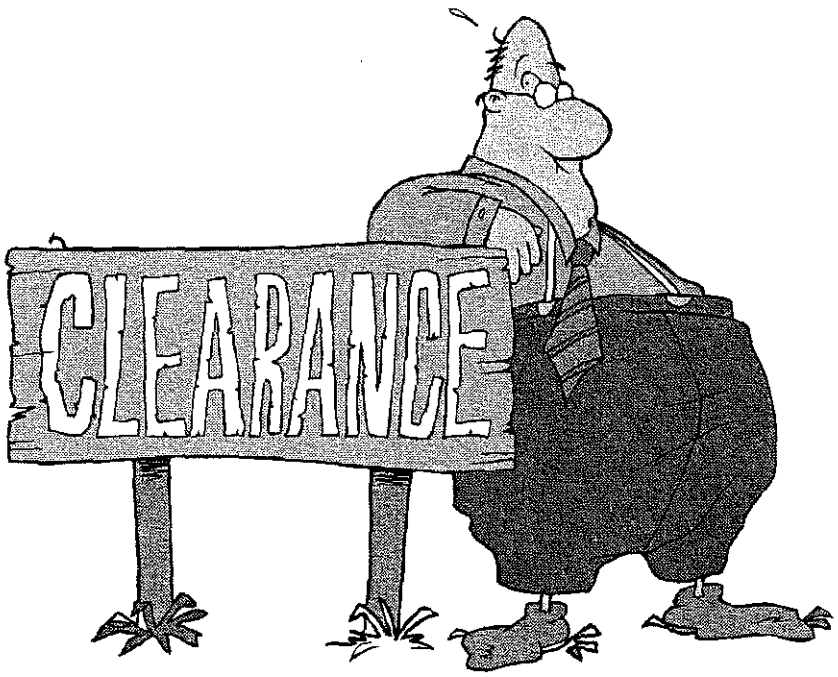
You may have access to the **Free Net**, which is designed to provide the public information about their community and access to other Internet resources for free.

More and more students across Saskatchewan now have access to **SchoolNet**, a service linking educational networks and some school boards and schools to the Internet. If your school has SchoolNet, you can participate in collaborative projects with students across Canada and around the world and do research in libraries and databases worldwide.

Notes



Documentation



Documentation

Using a Book

Knowing the parts of a book can help you find information easily and quickly. Note that an appendix, a glossary, a bibliography, and an index are typically found only in non-fiction books.

The **title page** is usually the first printed page in a book. It gives you (1) the full title of the book, (2) the author's name, (3) the publisher's name, and (4) the place of publication.

The **copyright page** follows the title page. Here you will find the year the copyright was issued (usually the same year the book was published).

The **preface** (also called foreword, introduction, or acknowledgement) comes before the table of contents and gives you an idea of what the book is about, who may have been involved in writing it, and why it was written.

The **table of contents** is one section most of you are familiar with since it shows you the major divisions of the book (units, chapters, and topics). It comes right before the body and helps you locate major topics of subjects covered in the book.

The **body** of the book, which follows the table of contents, is the main text of the book.

An **epigraph** is a quotation at the beginning of a chapter or division to suggest what the theme or central idea is going to be.

A **footnote** is a note placed at the bottom of a page that either gives the source of the information used in the text or adds useful information.

An **appendix** may follow the body. This section provides extra information, often in the form of maps, charts, tables, diagrams, letters or documents.

A **glossary**, the dictionary portion of the book, may follow the appendix. It is an alphabetical listing of technical terms, foreign words, or special words, with an explanation or definition for each.

The **index** is an alphabetical listing of all the important topics in the book. Though similar to the table of contents, the index is a much more detailed list. It tells you on which pages of the book you will find the specific information you need.

The **bibliography** is a list of sources used by the author, as well as suggestions for further reading.

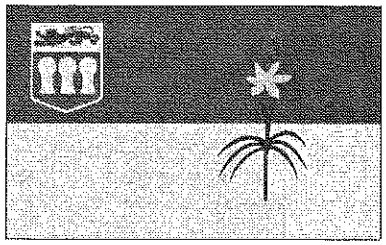
Documenting a Research Essay, a Report

Research essays and reports require documentation. Documentation tells your reader from where you took the quotations or facts used in the body of your writing. The reasons you must document are these:

- To give credit to the source or sources.
- To give weight and support to your own statements.
- To indicate where more information is available on your topic.

Use quotations sparingly. Exact quotations are valuable only if they are exceptionally apt or express the opinion of a top authority. When using quotations, however, be sure to copy the quotation exactly as it appears in the source, including capitalization and punctuation. When writing an essay you must acknowledge your source when:

- Material is quoted word for word.
- Material is only slightly reworded.
- Ideas and opinions are definitely borrowed.
- Statements and figures are used which may be questioned. Two examples are:



  - There are two hundred and fifty adolescents involved in traffic accidents in Saskatchewan in 1987.
  - A Toyota manufacturing plant will be built in Moose Jaw in 1998.

The types of statements in the examples above are the types of statements and figures which will cause a reader to ask, "How do you know ?" or "Who says so?" Documentation is needed. Plagiarism is not acceptable.

It is not necessary to give credit for facts that are common knowledge or for accepted ideas. Anyone has the right to say Saskatchewan is a province of Canada or that the moon is not made of green cheese or that Shakespeare wrote *Julius Caesar*. Be careful, however, as to whether or not something is "common knowledge." It is best to document if you are unsure.

There are various ways of documenting essays. However, for consistency, the following form will be required whenever you submit documentation for work in the English Language Arts 9, 10, 20, and 30 courses of the Saskatchewan Government Correspondence School. If the form for some work you are using in your writing is not given in the example which follows, phone your teacher for advice.

Documentation

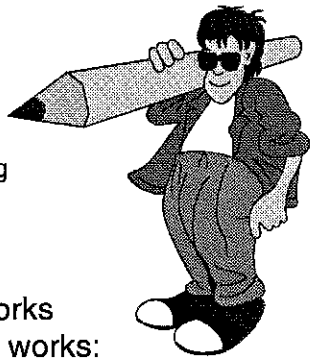
The following method of documentation is based on the new, simplified format adopted by the Modern Language Association in 1984. The basic principle is that sources are documented by an abbreviated reference in the appropriate place in the text of the essay. This reference in turn refers the reader to an alphabetical List of Works Cited or Bibliography at the end of the paper for full bibliographical details.

References in the Research Essay, Report

Whenever you use ideas, information or words from someone else's work, whether in a direct quotation or in a paraphrase, indicate the source in parentheses, giving the author's last name, followed by the relevant page numbers:

Example: Emily Dickinson published virtually nothing during her lifetime (Dudek 27).

If the name of the author of the book you are referring to is obvious from the text of your essay, it can be omitted from the reference:



Example: Dudek states that Dickinson published virtually nothing during her lifetime.

If there is more than one work by the same author in your List of Works Cited, you should use abbreviated titles when referring to his or her works:

Example: The generic terms for drama, epic and lyric are derived from the Greeks (Frye, *Anatomy* 246). However, the greatest influence from the Classical period lies in the area of myth (Frye, *Imagination* 47).

If the work referred to is anonymous (such as pamphlet), use a shortened version of the title:

Example: "In a recent study 40% of Canadians surveyed said they had made changes in their eating habits in the preceding year (Nutrition 3)."

Please note the punctuation used – the period goes after the parenthesis, not before.

In short, the writer should give the minimum information needed for the reader to identify the work from the List of Works Cited, and to find the relevant page within the work referred to.

List of Works Cited or Bibliography

At the end of your essay, attach a list of all the sources actually used for your paper. List them in alphabetical order by authors' last names or (if no author is given) the first word of the title. The examples which follow should be followed exactly for order of details and for punctuation.

A book with one author:

Vanderhaeghe, Guy. *The Englishman's Boy,* Toronto: McClelland & Stewart Inc., 1996.

A book with more than one author:

Archer, Lynn, Costello, Cathy and Harvey, Debbie. *Reading and Writing for Success.* Canada: Harcourt Brace and Company, 1997.

A book with more than three authors:

Clark, Lyn R. et al. *Business English and Communication.* Toronto: McGraw–Hill Ryerson Limited, 1996.

A book with editor as author:

Hofmann Nemiroff, Greta. *Matters of Gender.* Toronto: McGraw-Hill Ryerson Limited, 1996.

An anonymous book:

English Language Arts A9 The Dreamweaver. Module 1. Saskatchewan Education, 1998.

A Corporate author

List documents lacking a specified author or editor under the title of the sponsoring body, which may be a country or its government; a department, board, agency or commission; an association, company, institution or firm; or even a sporting event or exhibition.

In the interest of clarity, cite the full name of the corporate author, **not** its abbreviated from. If the organization is better known by its acronym or by some other shortened version of its name, choose the more familiar, reduced form, as in "Unesco" instead of "United Nations Educational, Scientific and Cultural Organization."

The name of a superior governing authority is usually listed first in a bibliographic entry, unless the corporate author's name includes a term indicating the organization's dependence. Therefore, list

Unesco, Adult Education Section.

not

United Nations, Unesco

In the case of government publications, begin the entry with the name of the country, province, state or municipality issuing the document.

Canada, Department of the Environment. *Trademarks on Base-Metal Software.* Ottawa: Canada Communication Group, 1991.

When listing a court of law, indicate the political entity under which it exercises its power, as in a "Canada. Supreme Court" or "Manitoba. Court of Queen's Bench."

An encyclopedia article with author:

Robertson, John. "The Miracle of Vitamin A." *World Book Encyclopedia.* Vol. 5, 786-789.

An encyclopedia article with no author:

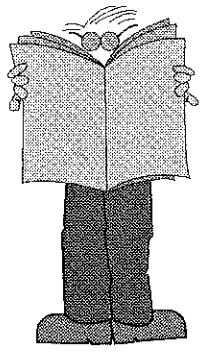
"Vitamins and You." *Encyclopedia Americana.* Vol. 8, 1977, 378.

A magazine article with an author:

Johnson, Brian D. "Cries and Whispers." *Maclean's.* Nov. 7, 1988, 59.

A magazine article with no author:

"Submission of Lessons." *Correspondence School Calendar.* June 1998, 10.



Note: If citing from a weekly or bi-weekly magazine, include the complete date, as in the example of the magazine article with author. If citing from a monthly magazine, follow the example of a magazine with no author.

A newspaper article with author:

Spencer, Beverly. "Medicare Safe, CMA head says." *Leader Post*, 7 Nov. 1998, A1.

A newspaper article with no author:

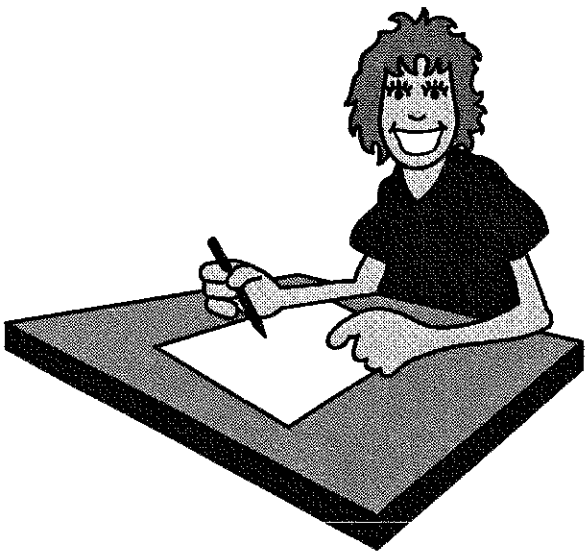
"Poll gives Grits big lead." *Leader Post*, 7 Nov. 1998, A1.

An editorial:

"Rock Music Underground." Editorial. *Leader Post*, 7 Nov. 1998, A6.

A poem, short story, play or essay in an anthology:

Marshall, Joyce. "The Accident." *Matters of Gender*. Ed. Greta Hofmann Nemiroff. Toronto: McGraw-Hill Ryerson Limited. 1996.



Documenting Internet Information (Cyber Citations)

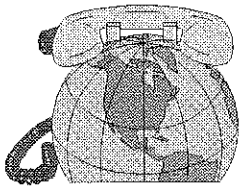
The Internet is a library of books, essays and articles from which students can borrow information; however, it is a library whose holdings change every minute as web sites come and go. Therefore, as you search the Internet, get in the habit of printing the pages you plan to use as sources for your ideas and keep them until your work is graded. Remember, if the information is not common knowledge, cite it.

If a writer chooses to use Internet information, credit must be given to the original author in the form of a cyber citation.

Cyber Citation Style Guide

World Wide Web

Author (if known). "Title of page or document on it." Title of site or larger work (if applicable). Date of document. Online. Web Site address. Date of access.



Clinton, Bill. "The Benefits of Net Day." Speeches of the President. 12 Dec. 1996. Online. http:/www.whitehouse.gov. 14Jan.1997

Online Chat

Name of speaker (if available). Date of session. Online. IRC address, IRC channel name.

Groundhog, Sam. 1 Feb. 1997. Online. irc-2.mit.edu, #weather_talk.

Listserv

Author. "Subject of message." Date of post. Online. Name of Web Site address of list. Date of access.

Bookwoman, Emily. "Re: New history CD-ROM." 5 Nov. 1996. Online. LM_NET@list-serv.syr.edu. 20 Nov. 1997.

Material Accessed from Online Database

Author. "Article Title." Periodical Title. Date of publication (if available). Edition (if any): pages. Database Name (if any). Online. Name of computer service. Date of access.

Keizer, Gregg. "Write the Perfect Paper." Family PC, Sept. 1996. Online. America Online. 25 Nov. 1996.

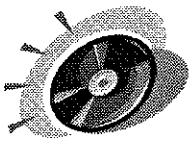
E-Mail

Author of e-mail message. "Subject line of message." E-mail to recipient's name. Date of message.

Gibson, Rob. "Fan Mail." E-mail to Madonna. 27 Jan. 1997.

Online Encyclopedia

Author. "Title of Article." Title of Reference Work. Online. Title of the Database or Online Service. Date of access.



Cook, Sara Biggard. "Berlin, Germany." Compton's Living Encyclopedia. Online. America Online. 27 August 1997.

CD-ROM (Periodical)

Name of author (if available). "Title of Article." Publication information for printed source. Title of database. Publication medium (CD-ROM). Name of Vendor (if relevant). Electronic publication date.

Net, Jane. "E-mail rules." The New York Times. 15 Nov. 1995, late ed.: B3. The New York Times Ondisc. CD-ROM. UMI-Proquest. Jan. 1996.

CD-ROM (Non-Periodical)

Name of author (if available). "Title of part of work." Title of Product. Edition or release (if relevant.) Publication medium (CD-ROM). City of Publication: Publisher, Year of Publication.

Wallechinsky, David. "Olympic Games." World Book Multimedia Encyclopedia. 3.20b, CD-ROM. Chicago: World Book, 1996.

Note: Try to use sites with known authors, as the credibility of the information from an unknown author is questionable.

Visual Format

- Use white paper, 8 ½ x 11 inches. Write on one side only. If you type or use a word-processor, use unlined paper and double space. If you write by hand, use lined paper and write on every other line.

- Leave a margin of about 1 ½ inches at the top and on the left, and about one inch at the right and bottom of the page.
- Use a title page if instructions in the assignment require one for your essay. An example of a title page is given at the end of this section of the *English Language Arts Ready Reference*.
- On each page except the first, put the page number in the lower right – hand corner.
- If you write by hand do not leave extra space between paragraphs. Indent the first line of each paragraph five spaces.
- If you use a word-processor you do not need to indent the paragraphs but do leave an extra space between paragraphs.
- Your essay should be a clean copy, not a first draft; therefore, there should be no words crossed out or corrections written in.

Punctuation

Titles

In word-processed documents italicize titles of books, magazines, newspaper, journals, plays, movies, television program, music albums and names of ships. Underline these titles when they are hand written. Do not underline or italicize the title of your own essay.

Put in quotation marks the titles of poems, short stories, articles, essays, news stories, sections of books, and in general anything which is published as part of a book, a magazine, a newspaper, and so on.

Words As Such

When you are writing about words, set them off by special punctuation. If you mention only one or two, put them inside quotation marks. If you discuss or list several, as in an essay about words, underline or italicize them. When you use foreign words, and when you introduce technical terms, underline or italicize them.

Examples:

"Ponderous" is more formal than "heavy."

English companion derives from Latin con, with, and pan, break.

In Cuernavaca, we first tasted pulque.

Two rhetorical devices which must be differentiated are metonymy and synecdoche.

Quotations

Put inside quotation marks any passage which is in the exact words you are quoting from speech or from any published source. A quotation more than four or five lines long should be single-spaced, indented five spaces from the left and the right and written without quotation marks.

If one quotation occurs within another, the internal quotation is punctuated by single quotation marks.

The farmer asked, "When you said, 'Back it up, Jack,' exactly what did you mean?"

At the end of a quotation, put inside the quotation marks any punctuation which is part of the quotation. Leave outside the quotation marks any punctuation which is not part of the quotation. (Exceptions: a comma or a period always goes inside the quotation marks. A colon or a semicolon always goes outside the closing quotation marks.)

"Out of my way!" he shouted.

John asked, "Will you come fishing?"

Did Helen say, "Fishing is a bore"?

The word "liberal", as Eric Partridge points out, once meant "lewd" or "licentious."

Do not change anything in a quoted passage, with these exceptions:

1. You may leave out part of the quoted matter. If you do, indicate the omission by three spaced periods. Use four spaced periods when omitting material that contains a period. See the punctuation section of this reference manual for **Ellipsis marks**.

   "Elizabethan and Stuart voyagers saw in America a land in need of exploitation and a people in need of God and civilization. . . .The voyagers' obsession . . . was to make the new world part of the old."

2. You may add an explanatory word or phrase. If you do, put the addition within square brackets.

   John decided that he [the father] should be questioned.

3. When quoting poetry, keep the line structure. Usually this is done by setting off the passage thus:

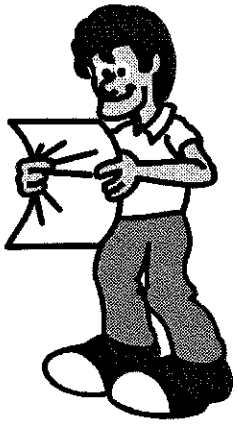
   Longfellow's lines,

   > Tell me not in mournful numbers
   > Life is but an empty dream

   were once known to all literate Americans.

If you include such a passage in the text without setting if off, keep the line structure by means of a slash (/), thus:

Longfellow's lines, "Tell me not in mournful number/Life is but an empty dream" were once known to all literate Americans.



Sample Essay Cover Page

The Title of Your Essay Should Be Centered on the top Third of the Page

Name:
Date:
Class:

Italics & Underlining

Italics and underlining are like flashers on road signs. They make you take notice. Italics and underlining can be used interchangeably, although usually underlining is used when something is either hand written or typed; if using a computer you can italicize. If you start using italics, don't switch to underlining within the same document.

Italics or underlining are used most often: for titles of longer works: books, magazines, newspapers, films, TV shows, a complete symphony, plays, long poems, albums:

Albert Borgmann's book, *Crossing the Postmodern Divide*
the TV show *Frasier*
the film *It Happened One Night*
the magazine *Adirondack Life*
the newspaper *The Miami Herald*
Longfellow's poem *Evangeline*
the Beatles album *Abbey Road*

Italics or underlining are also used for titles of paintings, sculptures, ships, trains, aircraft, and spacecraft:

Van Gogh's painting *Starry Night*
Daniel Chester French's sculpture *The Spirit of Life*
U.S.S. Saratoga
Orient Express
Air Force One
Apollo 13
Microsoft Word

Tip: Shorter works, such a book chapters, articles, sections of newspapers, short stories, poems, songs, and TV episodes are placed in quotation marks.

2. Use quotation marks to indicate titles of shorter works:
   - a poem
   - a song title
   - a short story or a chapter title of a longer work
   - a title of a newspaper or magazine article
   - titles of television or radio programs

Neither italics nor quotation marks are used with titles of major religious texts, books of the Bible, or classic legal documents:

the Bible
Pentateuch
the Torah
Magna Carta
the Koran
the Declaration of Independence

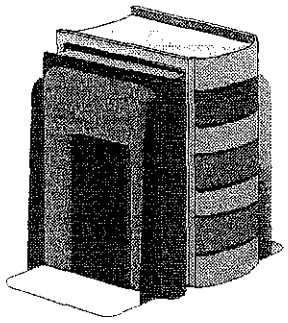
Use italics or underlining when using words from another language.

Underlining and Italics

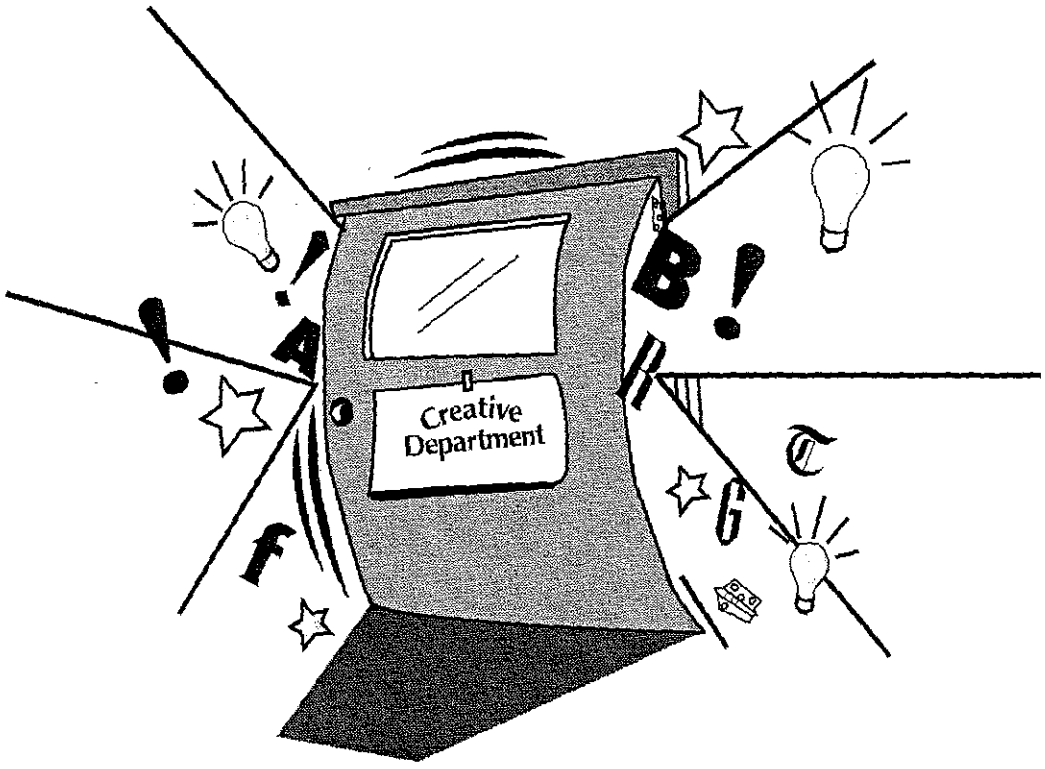
Underlining is used in longhand assignments, wherever italic type would be used in word processed material.

1. Underline the titles of books, magazines, newspapers, plays and movies. Underline the names of specific ships or planes.

Long Hand		Word Processed	
Wuthering Heights	(book by Emily Bronte)	*Wuthering Heights*	(book by Emily Bronte)
Maclean's	(magazine)	*Maclean's*	(magazine)
The Leader-Post	(newspaper)	*The Leader-Post*	(newspaper)
Macbeth	(play by W. Shakespeare)	*Macbeth*	(play by W. Shakespeare)
Ghandi	(movie)	*Ghandi*	(movie)
Titanic	(ship)	*Titanic*	(ship)



Glossary



Alternate Rhyme: words that rhyme at the end of every second or alternate line.

> And he was rich - yes, richer than a **king** -
> And admirably schooled in every **grace**
> In fine, we thought that he was **everything**
> To make us wish that we were in his **place**

(See Poetry section.)

Ambiguity: a possibility of two or more meanings.

> Joan told Mary that it was time to go home.
> (Who is to go home? Joan, or Mary or both of them?)

Analogy: a partial similarity of features on which a comparison may be made. The comparison is used to explain an idea or support an argument.

> An analogy for strengthening a person's own values might be created by comparing that process with tending a garden.
>
> **Sleep** and **death** are sometimes compared because they both involve lack of consciousness.

Antagonist: person or thing working against the protagonist or hero of the story; sometimes called the villain.

Anapest: another term for this is **anapestic foot**. This is a rhythmic foot that has two unstressed syllables followed by one stressed syllable. It is sometimes called "the galloping foot."

> ∪ ∪ /
> to the sea

(See Poetry section.)

Anecdote: a short account of some interesting incident or event.

Antithesis: the use of two contrasting ideas expressed together; opposite ideas.

> To err is **human**; to **forgive**, **divine**.
>
> **Goodness** is the antithesis of **evil**.

Antonyms: words that have opposite meanings.

> big, small

Aphorism: A terse (brief) statement of a serious maxim, opinion, or general truth.

> "Youth is the best time to be rich, and the best time to be poor."
> Euripides

Apostrophe: addressing the inanimate as if human or alive, or the absent as if present.

O wild West Wind, thou breath of Autumn's being

Archaic Words: words that are no longer in common use.

thou, thine, yesternight

Argumentation: other terms for this are argumentative writing or argument. Argumentation offers reasons for or against some controversial question.

Aside: a piece of dialogue supposedly not heard by the other characters on stage.

Audience: Those people who read or hear what someone has written.

Autobiography: the life story or incidents in the life of the writer.

B

Balanced Sentence: a sentence in which two or more clauses are parallel in structure to emphasize a similarity or contract.

Jane is cultured; Jocelyn is uncultured.

(See Grammar section.)

Ballad: a narrative, dramatic poem which may be composed to be sung, typically containing dialogue, superstition, tragedy, repetition, regular rhyme and rhythm, and four-lined stanzas.

Biography: a person's life story, or an account of some events in a person's life, told by someone else.

Blank Verse: unrhymed verse usually written in iambic pentameter. Shakespeare wrote mainly in blank verse.

Brainstorming: Collecting ideas by thinking freely and openly about all possibilities.

C

Cacophony: language which seems harsh, rough and unmusical; often used for humour. It is the opposite of euphony.

Cadence: the natural rise and fall of language; the organization of these natural rhythms in free verse.

Caricature: a picture or written description of a person's features or mannerisms exaggerated, to be comic or absurd.

Character Sketch: a short piece of writing that reveals or shows something important about a person or fictional character.

(See Special Forms of Writing section.)

Characterization: methods an author uses to create characters in a piece of writing.

(See Special Forms of Writing section.)

Classicism: the principles of balance, simplicity, restraint, and dignity advocated by early Greek and Roman literature, and followed by writers in later periods, especially in the eighteenth century.

Clause: a group of words that contains a subject and a predicate.

- Independent or Principal Clause: a group of words containing a subject and a predicate and which expresses a complete thought.
- Dependent or Subordinate Clause: a group of words containing a subject and a predicate, but which does not express a complete thought by itself.

(See Grammar section.)

Cliché: a tired, time-worn expression which has lost its vitality and to some extent its original meaning. The use of clichés generally reveals a lack of imagination.

all in all, this day and age, toe the line, busy as bees

Climax: the point of highest interest or of greatest dramatic intensity or emotional impact.

Climactic Order in a Sentence: Climactic Order is an arrangement in which ideas in a sentence start with the least important (or least emphatic) and build up to the most important (or most emphatic).

> She hurried along the hall, pushed open the door, stamped her feet noisily, flung her ring at him, and screamed that she was leaving.

Collective noun: a noun that indicates a group

team, family

Colloquialism: language that is in common everyday use in informal, casual situations.

O.K.

Comma Splice: a sentence error in which two or more complete thoughts are joined by a comma.

I went home, I read the newspaper.

Avoid comma splices.

(See Grammar section.)

Communication: the process of sharing or exchanging thoughts, opinions, or information. The **sender** is the person who creates the **message**. The **message** is made up of feelings, thoughts, and ideas which the sender translates into **words, gestures, and non-verbal communication**.

Speaking and writing are the two most common ways or **mediums** through which messages are sent. When the **receiver** gets the message he or she analyzes the words and gives them meaning. The **receiver** can then respond.

Comparison: to show likeness or similarity. Similes, metaphors and analogies all use comparison.

Complete Sentence: a group of words that expresses a complete thought.

(See Grammar section.)

Concrete Nouns: nouns that name material things that can be perceived by one or more of the senses.

door, ice, rose

(See Grammar section.)

Conflict: a struggle that arises between the main character and another person or force in a story. There are two major types of conflict: **internal conflict** - the protagonist is in conflict with emotions and desires within himself or herself and **external conflict** - the protagonist is in conflict with society or with the natural world.

Connotation: the implied suggestions, feelings and atmosphere attached to a word apart from its basic meaning.

- Connotations may be **personal**

  Because of their different personal experiences "school" may have a pleasant connotation, such as *friends* and *learning*, for one person but have unpleasant connotations, such as *homework* and *rules*, for another person.

- Connotations may be **general**

  Destructive has an unpleasant connotation for nearly everyone.

Contrast: the bringing together of opposite ideas, images, and so on, to show differences.

D

Dactyl: another term for this is **dactylic foot**. This is a rhythmic foot that has one stressed syllable followed by two unstressed syllables.

/ ∪ ∪
wonderful

(See Poetry section.)

Deduction: deductive reasoning is reasoning from general laws to particular cases.

> All animals die. (the general rule)
> My dog is an animal.
> Therefore, my dog will die. (the particular case)

NOTE: Check the Glossary entry for **induction**, and notice the difference between **deduction** and **induction**.

Denotation: the definite, exact meaning of a word.

> The denotation of the words **slender** and **skinny** is **thin**. However, the connotation (see entry for connotation) of **slender** is **attractively thin**, whereas the connotation of **skinny** is **too thin**.

Dénouement: (a French word, literally meaning **unknotting** or **unravelling**): the events following the climax of a plot; sometimes, for example, the final scene in a Shakespearean play in which mysteries are unravelled and misunderstandings set straight. Some short stories have very brief dénouements, or no dénouement at all if the story ends with the climax.

Description: **descriptive writing**; writing that is concerned with describing people, places, object, and so on.

Dialect: the distinctive manner of speaking by groups in a particular region, period or social class.

> The "Okies" (people from Oklahoma) speak in their dialect in Steinbeck's *The Grapes of Wrath*: "You seen how the house was smashed. They's somepin purty mean goin' on."

Dialogue: the conversation in a play or other literary work.

Diction: choice of words.

Didactic Literature: a literary work that is intended to instruct.

Dramatic Irony: this occurs when characters in a play are unaware of important circumstances or facts that the audience or the other actors know about. Dramatic irony also occurs in written literature when the reader knows some important relevant fact or circumstance of which one of the characters is unaware.

Dramatic Monologue: a poem in which a person, who is not the poet, speaks to a silent listener in a specific situation at a critical moment. While disclosing the details of the dramatic situation, the speaker reveals his or her own character.

Editorial: an essay commenting on an issue of current interest, written from the writer's point of view. (An **editorial** contains both facts and opinion, whereas a **report** contains facts only.)

Elegy: a lyric poem of lament, often mournful and melancholy; sometimes a lament for the dead.

Gray's "Elegy Written in a Country Churchyard"

Ellipsis: a) the intentional omission of words whose use is clearly understood.

"the dog **that** she owns"
"the dog she owns"

NOTE: **Faulty ellipsis** occurs when words that are necessary to make the meaning clear are left out.

When seven years old, my parents moved to Saskatoon.

The original sentence - When seven years old, my parents moved to Saskatoon - is ambitious because it has two possible meanings. For clarity, the words **I was** should be included: When I was seven years old, my parents moved to Saskatoon. If the sentence actually means that the parents were both seven years old when they moved to Saskatoon, the sentence should include **they were**: When they were seven years old, my parents moved to Saskatoon.

b. the term **ellipsis** is also used for the three dots (...) that show that some letters or words have been missed out. Ellipsis is often used in quotations, in order to keep them to a reasonable length and to focus on the relevant point.

The voyager's obsession . . . was to make the new world part of the old.

Epic: a long narrative poem dealing with heroic characters and events.

(See Poetry section.)

Epigram: a short poem (or lines which can be detached from a longer poem) which is polished, terse, and pointed. Often an epigram ends with a surprising turn of thought.

On a Volunteer Singer

Swans sing before they die -- 'twere no bad thing
Should certain people die before they sing!

[S.T. Coleridge]

Euphony: pleasantness of sound; pleasing effect to the ear.

Essay: a piece of prose writing in which ideas on a single topic are presented, explained, argued or described in an interesting way.

Euphemism: a mild, sometimes roundabout, expression used in the place of one that might offend or suggest the unpleasant.

"He passed away" is a euphemism for "He died".

Expository Writing: writing that informs or explains.

(See Special Forms of Writing section.)

Expressionism: an expressionistic play is one in which mental concepts are portrayed on the stage.

Devices such as soliloquies and asides are expressionistic because they try to show mental experience on the stage. Another expressionistic device is having a character's memories acted out on the stage.

Symbols are often used in expressionistic plays; e.g., orange lighting to express a threatening environment; flute music as a symbol of contentment.

F

Fable: a short, simple story that teaches a lesson. It often includes animals that talk and act like people.

Feminine Rhyme: the last two or more syllables rhyme.

Sigh no more, ladies, sigh no more,
Men were deceivers **ever**,
One foot in sea and one on shore,
To one thing constant **never**.

Other examples of feminine rhymes are as follows: sunny, funny; bending, mending; election, selection; appointed, anointed; fellow, yellow.

(See Poetry section.)

Fiction: literature involving made-up people and events.

Figurative Language: language that cannot be taken literally (that is, it does not mean exactly what it says); writing in which a figure of speech is used to heighten or colour the meaning.

Frank is a couch potato.

Flashback: a device by which a writer interrupts the present action of a story to recreate a situation or incident of an earlier time.

Foreshadowing: dropping important hints to prepare the readers for what is to come and to help them anticipate the outcome.

The following sentence that appears in the first paragraph of a short story helps to prepare the readers for the tragic outcome:

"Way off in the distance, as ominous as mounting clouds, a line of mountains stood darkly along the horizon."

In the above sentence, note especially the use of the words **ominous** and **darkly**. These words have connotations of fear, uncertainty and foreboding.

Formal Essay: an impersonal essay that seeks to inform or explain. The author is knowledgeable about the topic and develops the essay in a logical and systematic way.

Frame Story: a technique that involves enclosing one or more narratives inside another narrative - sometimes called "a story within a story."

The Canterbury Tales by Geoffrey Chaucer
"The Celebrated Jumping Frog" by Mark Twain

Free Verse: poetry that has no regular rhyme or rhythm patterns.

Fused Sentence: a sentence error in which two sentences, grammatically speaking, are written as if they are one sentence.

John went home he ate his dinner.

* This should be two sentences, as follows:

John went home. He ate his dinner.

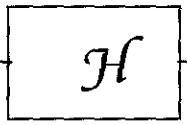
(See Grammar section.)

Genre: classification in a work of literature. Major types or genres of literature are: the novel, the short story, the play, the poem, and the essay. Each genre has its own characteristics.

Gobbledygook: (sometimes spelled **gobbledegook**) the word **gobbledygook** is an onomatopoeic word imitating the noises made by turkeys and chickens. The term refers to inflated, wordy and obscure language that is difficult to understand and may have very little real meaning, or a very simple meaning. The term gobbledygook is applied to the jargon used sometimes by groups such as lawyers, art critics, administrators and politicians.

> The functional methodology shall be based on an inter-disciplinary process model, which employs a lateral feed-back syndrome across a sanction-constituency interface, coupled with a circular-spiral recapitulatory function for variable-flux accommodation and policy modification.

Grammar: the study of the structure and features of a language; it usually consists of rules and standards that are to be followed to produce acceptable writing and speaking.



Haiku: three-lined stanza in which the lines contain five, seven, and five syllables respectively.

Heroic Couplet: two consecutive rhyming lines of iambic pentameter verse.

˘ / ˘ / ˘ / ˘ / ˘ /
Some praise/ at morn/ ing what / they blame/ at **night**,/

˘ / ˘ / ˘ / ˘ / ˘ /
But al/ ways think / the last/ opin/ ion **right**./

(See Poetry section.)

Homonyms: words that have similar pronunciations, but differ in spelling and meaning.

plain, plane; hour, our; peace, piece

(See Spelling section.)

Hyperbole: deliberate exaggeration for emphasis or special effect.

as old as the hills; a thousand apologies

I

Iamb (iambic foot): a poetic foot made up of one unstressed syllable followed by a stressed syllable. The iambic foot is common in everyday speech, and so a poem that is written mainly in iambic feet has a conversational flavour.

˘ ´
I went

˘ ´
he said

˘ ´
to go

˘ ´ ˘ ´ ˘ ´ ˘ ´
"The time/ has come,"/ the wal/rus said,/

˘ ´ ˘ ´ ˘ ´
"To talk/ of man/y things."/

(See Poetry section.)

Idiom: an expression that has come into common use that does not mean exactly what it says.

I've caught a cold.
Don't count your chickens before they've hatched.

- **idiom** can also mean **dialect**.
- **idiom** can also refer to a specialized vocabulary or a manner of expression used by a group.

Carl Sandburg uses the idiom of ordinary people in many of his poems.

Illiteracies: words and expressions not accepted in either colloquial or formal language.

brung, hisself

Image: a picture created in the mind by picture-forming words.

Imagery: the use of picture-making words to create vivid mental images. Imagery is used a great deal in poetry.

Improprieties: standard English words mis-used in function or meaning.

this here

Incident: a definite or separate occurrence or an event.
A novel or story may include several short incidents. An incident is a short narrative, complete by itself, within a longer narrative.

A short story about Mr. Fox's attempts to claim health insurance benefits may include the incident describing how he was injured.

Induction: inductive reasoning is the process by which one reasons from particular instances to the general rule.

After observing, over a number of years, that all dogs one has known have eventually died, one would reason by **induction** that **all dogs die**. (The **particular instances** are the deaths of the dogs the person has known. The **general rule** the person formulates is that all dogs die.)

NOTE: Check the Glossary entry for **deduction** and notice the difference between **induction** and **deduction**.

Informal Essay: an essay meant to entertain. The style is conversational, and the personality of the author is revealed.

Internal Rhyme: the rhyming of two words within a single line of poetry.

> Once upon a midnight **dreary**, while I pondered weak and **weary**.

(See Poetry section.)

Inverted Sentence: a sentence in which the normal word order is inverted or switched; usually the verb comes before the subject.

Irony: There are three main types of irony:

- **verbal irony:** stating the opposite of what one really means.

  > "What an intelligent thing to do!" when one really means, "What a silly thing to do!" **Sarcasm** is a form of verbal irony.

- **situational irony:** the contrast between what we think should happen and what actually does happen.

  > It would be an ironic situation if a marriage counsellor's own marriage broke up. One would expect a marriage counsellor to know how to solve problems within his or her own marriage.

- **dramatic irony:** events or remarks that mean one thing to one or more characters mean something quite different to other characters, to the reader, or to the audience at a play or a movie.

  > A character in a play might say, "This is going to be a lovely day," not knowing what the other characters and the audience know - that the character's murder has been planned for that day.

(See Modes section.)

J

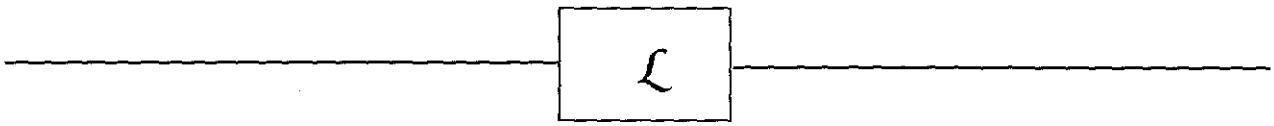
Jargon: specialized words used by particular groups of people; e.g., terminology used by lawyers and doctors in their work. Jargon is often meaningless to people outside the specific group that uses the jargon.

Journal: a daily record of thoughts, impressions, and autobiographical information; a journal is often a source of ideas for writing.

Juxaposition: placing two ideas (words or pictures) side by side so that their closeness creates a new, often ironic meaning.

Kenning: a descriptive compound word used as synonyms for a person, an object, an event, a place and so on.

bone-frame
life-day
wine-palace
castle-dwellers



Legends: traditions or stories handed down from earlier times and popularly accepted as true. A legend is always associated with a particular time in history.

Limerick: a humorous verse that is five lines in length with an aabba rhyme scheme.

Literary Devices: methods used by writers to create special effects in their writing.

Some examples of literary devices are: alliteration, euphony, hyperbole, repetition, onomatopoeia.

Loaded Words: words that are slanted for or against the subject.

Local Colour: the use of details that are common in a certain region of the country.

If a writer uses details such as grain elevators, sloughs, SaskTel and so on we know he or she is writing a Saskatchewan story.

Logic: the science of correct reasoning; correctly using facts, examples, and reasons to support your point.

Loose Sentence: a sentence that would make complete sense if brought to a close at one or more points before the end.

I was exhausted after I had walked down Main Street, climbed the hill just outside town, and then walked all the way home again. (This sentence could have come to a close after **exhausted** or **Street**.)

Lyric Poetry: emotional, reflective, subjective poetry, focusing on emotion rather than on action.

(See Poetry section.)

M

Malapropism: words misused because of similarities in spelling or pronunciation.

> She has only a **supercilious** understanding of French. (The word **superficial** should have been used, **not supercilious**.)

Masculine Rhyme: the final syllables of lines of poetry are stressed and rhyming. Can also be referred to as **Single Rhyme**.

> Alone she cuts and binds the **grain**,
> And sings a melancholy **strain**;

(See Poetry section.)

Metaphor: an indirect comparison not using "like" or "as."

> He has a heart of stone.

Metonymy: one word is used to represent another word or idea that it suggests.

> The **pen** (power of literature) is mightier than the **sword** (military power).

Miracle Play: plays produced during the Middle Ages based on Bible stories or legends of saints and martyrs.

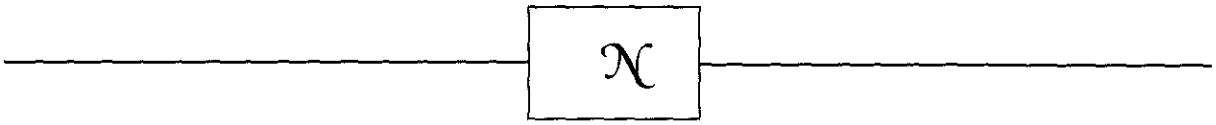
Mode: the tone of a work; the author's attitude to his or her subject. The six main literary modes are: tragic, comic, expository, romantic, ironic and philosophic.

(See Modes section.)

Mood: the feeling or attitude that the writer creates in the reader through carefully selected details and words.

Myth: a story believed by a particular cultural or religious group. The word **myth** comes from the Greek word **mythos** which means word or story. Myths serve to explain why the world is as it is and why things in nature happen as they do.

Myths are a way of coping with reality, and they have their beginnings in the attempts of people to explain and understand their surrounding. They are an attempt to explain what otherwise would be unexplainable.



Nationalism: expression used in only one English speaking nation.

tube (subway), spanner (wrench)

Narrative Poetry: poetry which tells a story.

(See Poetry section.)

Narrative Writing: relates events; tells what is happening.

Neologism: a newly coined word whose use has not been firmly established yet.

Non-fiction: literature dealing with real situations or facts.

Novel: a long narration of fictional events.

Objective Writing: relating information in an impersonal manner; without feelings or opinions.

Obsolete Words: words which have completely passed out of use.

Ode: a dignified lyric poem expressing exalted or enthusiastic emotion, often about some person or occasion worthy of esteem.

"Ode to the West Wind" by Percy Bysshe Shelley

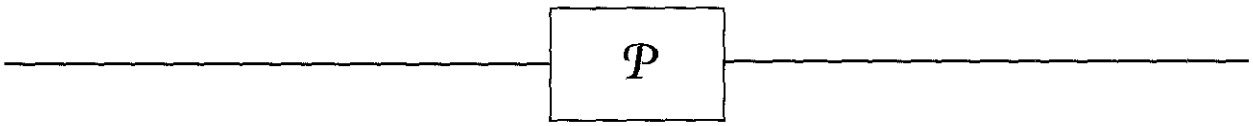
(See Poetry section.)

Onomatopoeia: the use of a word whose sound suggests the meaning of the word.

crash, snap, hiss

Oxymoron: a figure of speech that combines opposite or contrasting ideas.

cruel kindness, bitter sweet.



Paradox: a statement which on the surface seems contradictory, but which contains an element of truth.

More haste, less speed. (If you rush a job, you will probably make mistakes that have to be corrected, and end up taking more time than if you had been less hasty.)

Parallelism: a sentence containing two or more parts written in similar grammatical construction.

(See Grammar section.)

Paraphrase: to re-word a passage, expressing all the ideas of the original passage. A paraphrase should use straightforward, simple language to make the meaning of the passage clear.

(See Special Forms of Writing section.)

Parody: a humorous imitation of an original literary work.

Pathos: the quality in writing that arouses a feeling of pity, sadness, or compassion.

Pentameter: a five-foot measure of poetry.

(See Poetry section.)

Periodic Sentence: a periodic sentence does not make sense until one gets to the **period** at the end.

After walking down Main Street, climbing the hill just outside town, and then walking all the way home again, I was exhausted.

Personification: inanimate objects are given human attributes, or qualities of living things.

The car coughed and sputtered as it set out along the icy road.

Persuasive Writing: attempts to convince readers of the writer's point of view.

(See Special Forms of Writing section.)

Petrarchan Sonnet: another term for this is Italian Sonnet. This is a poem of fourteen lines divided into an octave and a sestet whose rhyme pattern is abba abba cdc dcd.

(See Poetry section.)

Plagiarism: literary theft; taking the words or ideas of another and passing them off as one's own. It is essential to avoid plagiarism. This can be done by using footnotes to say where one's quotations and ideas have come from.

Point of View: identifies the perspective in a piece of writing. There are three main points of view:

First-person: the writer presents an issue or writes a story from his/her perspective or, in the case of a story, from the perspective of one of the characters. The pronoun *I* is often used as the subject.

Second-person: is used for specific purposes, such as giving directions and instructions. The pronoun *you* is often used as the subject, though it may be implied rather than stated.

> The *English Language Arts Ready Reference* is written in the second person point of view.

Outside or third person narrator: the outside observer stands at a distance from the situation. In formal essays, for example, the objective **one** and **they** are used. In stories **he**, **she** and **they** are used.

(See Special Forms of Writing section.)

Précis: a summary of the main idea(s) of a passage. A précis should be roughly one quarter to one third the length of the original passage. When you write a précis, leave out direct speech, figurative language, and examples.

(See Special Forms of Writing section.)

Prefix: a syllable added to the beginning of a word to give it a new meaning.

unhappy

Process: a method of doing something that involves several steps or stages; the writing process involves prewriting, drafting, revising, and proofreading.

Prologue: an introduction to a play or a novel or a poem. The prologue establishes a mood and it helps the audience to understand what is to follow.

Prose: writing or speaking in the usual or ordinary form; prose becomes poetry when it takes on rhyme, rhythm and /or stanza format.

Protagonist: main character or hero of the story.

Pun: a play on words that sound alike, or words that have a double meaning.

The peasants are revolting. (two meanings: 1) in revolt, 2) disgusting)

Quatrain: a four-lined stanza.

Realistic Fiction: tries to depict life as accurately as possible. People and situations are presented as the author believes them actually to be and events are presented in such a way as to make them seem believable.

Repetition: repetition of the same word or phrase in short succession.

Revision: changing a piece of writing to improve it in style and/or content.

Rhetorical Question: a question asked for its dramatic effect.

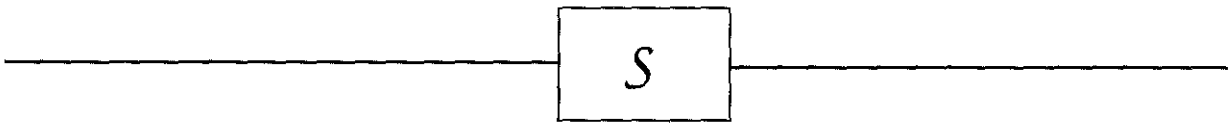
Are we going to tolerate this intrusion upon our freedom?

Rhyming Couplets: two consecutive rhyming lines of poetry.

(See Poetry section.)

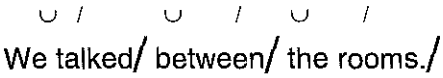
Romance: a long narrative poem or prose work dealing with chivalric courtships, loves, and adventures.

(See Poetry section.)



Satire: exposing the weaknesses of people and society by the use of irony and ridicule. Satire can be bitter and malicious, or gentle and kind. It frequently uses humor to point out weaknesses in society, making fun of human endeavours in an attempt to demonstrate how they might be improved and changed.

Scansion: the process of analyzing the rhythm in a poem. When one scans a poem, one marks off the lines into feet.



(See Poetry section.)

Sentence: the basic unit of connected written and spoken language. A sentence has a noun and a verb, and it expresses a complete thought.

(See Grammar section.)

Sentence Fragment: a group of words that does not form a sentence but does begin with a capital letter and end with a period. Avoid using sentence fragments unless you are trying to create a special effect.

(See Grammar section.)

Setting: time and place.

Short Story: a prose narrative shorter than the novel, more restricted in characters and situations, and usually concerned with a single effect.

Simile: a direct comparison using "like" or "as."

O, my love is like a red, red rose.

Slang: inelegant, non-standard language.

scram, grub

Soliloquy: a speech in a play that is spoken by a character as if he or she were alone and thinking aloud. The playwright uses this device to tell the audience about a character's motives, intentions, and state of mind, as well as for purposes of general explanation.

Related to the soliloquy is an aside, in which a character expresses his or her thought or intention in a short speech which other characters on the stage cannot hear but the audience can.

Sonnet: a fourteen-lined lyric poem, dealing with a single idea or emotion. A sonnet follows a definite rhyme scheme. There are two main types of sonnets: the Petrarchan or Italian sonnet; the Shakespearean or Elizabethan sonnet.

(See Poetry section.)

Stanza: a group of lines of poetry arranged according to a fixed plan.

Subjective Writing: writing that includes personal feelings, attitudes and opinions.

Suffix: an addition made at the end of a word to form another word of different meaning or function, or an inflectional ending.

quick**ly**, want**ed**, hurry**ing**

Suspense: an intrinsic part of the plot in a short story, novel or play. As a plot progresses it arouses expectations in the audience or reader about the future course of events, and how characters will respond to events. An anxious uncertainty about what is going to happen, especially to those characters whose qualities are such that we have established a bond of sympathy with them, is known as **suspense**. If what, in fact, happens violates our expectations, it is known as **surprise**. The interplay of suspense and surprise is a prime source of the vitality of a traditional plot.

Syllable: a word or part of a word spoken as a unit, consisting of a vowel sound alone or a vowel sound with one or more consonant sounds.

See is a word of one syllable, consisting of a consonant sound (s) and a vowel sound (e). Syllable is a word of three syllables (syl la bles).

Many dictionaries syllabicate words if readers are unsure of breaking a word into syllables.

(See Poetry section.)

Symbol: a specific thing that may stand for ideas, values, persons or ways of life.

A dove symbolizes peace.

Synonyms: words that have similar meanings.

dependable, reliable

Syntax: the order and relationship of a word in a sentence.

T

Terza Rima: a series of three-lined stanzas whose rhyme pattern is aba, bcb, cdc, and so on.

Tetrameter: a measure of poetry consisting of four feet.

(See Poetry section.)

Theme: the idea, general truth, or commentary on life or people brought out through a literary work.

Thesis Statement: a statement of the purpose, intent or main idea of an essay.

Third Leader: a type of essay editorial written in a literary style on a topic of broad human interest.

Tone: a writer's attitude toward a subject; a writer's tone can be serious, sarcastic, tongue–in-cheek, solemn, objective and so on.

Transition Words: words that show the relationship between ideas within a sentence, from sentence to sentence, or from paragraph to paragraph.

(See Grammar section.)

Trochee (trochaic foot): a poetic foot that has one stressed syllable followed by one unstressed syllable.

/ ∪
happy

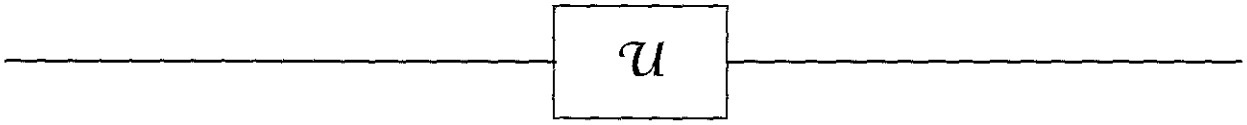
/ ∪
running

(See Poetry section.)

Trimeter: a measure of poetry consisting of three feet.

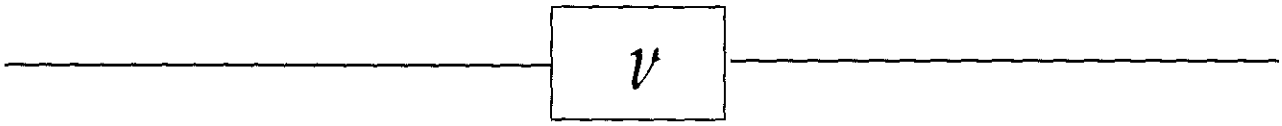
(See Poetry section.)

Triplet or **Tercet:** a stanza of verse with three rhyming lines.



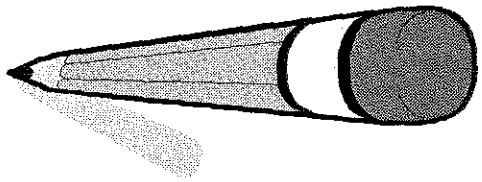
Unity: a sense of oneness; writing in which each sentence helps to develop the main idea.

Usage: the way in which people use language; language is generally considered to be standard (formal and informal) or substandard. Only standard usage is acceptable in writing.



Vulgarisms, Illiteracies: words or expressions inappropriately used by the illiterate and uneducated.

Notes



Modes

MODES

Mode is the term used to indicate the author's **attitude** to his or her subject, and the **overall tone** of the work.

There are six main modes:

- comic
- ironic
- tragic
- romantic
- expository
- philosophic

Some works of literature contain elements of more than one mode, but they are usually classified according to the predominant mode. For example, Hamlet is classified as a tragedy, even though it contains one or two comic scenes, because the overall tone of the play is tragic.

The following pages explain the six modes.

THE COMIC MODE

In the **comic mode** the author has selected and controlled his or her material so that the reader is amused and entertained. The characters and their problems engage the readers' delighted attention without unduly arousing their concern, for they know that the mishaps are never catastrophic, or that all will turn out well in the end.

THE IRONIC MODE

Irony is a contrast or a difference between the way things seem and the way they really are. Sometimes irony involves the contrast between the way things are and the way we think they should be. Irony can be gentle and amusing, or cynical and bitter.

In literature there are three basic types of irony:

* VERBAL IRONY occurs when words that appear to be saying one thing really mean something quite different. In everyday life people use **verbal irony** in sarcastic statements like the following: "You're really smart! That was such an intelligent thing to do!" when they really mean, "What a silly thing to do!"

* SITUATIONAL IRONY involves the following types of contrasts:

  - the contrast between what we expect to happen and what actually happens.

    e.g. In Mark Twain's story "The Cop and the Anthem" Soapy expected to get arrested when he committed crimes like stealing an umbrella and breaking a window, but, **ironically**, he actually got arrested when he was standing around deciding to reform and get a job.

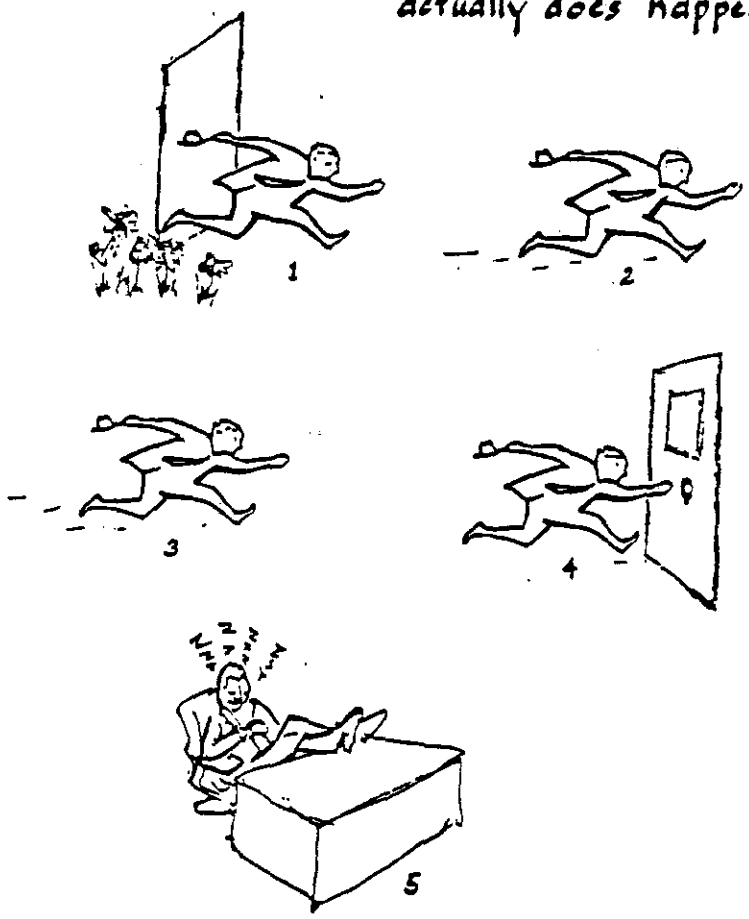
  - the contrast between the way things are and the way we think they should be.

    e.g. It is ironic that many people overeat and become overweight, while other people are starving. The ideal, of course, would be for each person to be able to eat an adequate amount of food, neither too much nor too little. Some protest songs and the cynical humour of some televison programmes express situational irony.

* DRAMATIC IRONY occurs when events or remarks that mean one thing to one or more characters mean something quite different to other characters, to the reader, or to the audience at a play or a movie.

  e.g. One of the characters in Shirley Ann Grau's short story "The Bright Day" says, "It is so wonderfully peaceful to come home." She does not know, although the reader does, that her homecoming has brought turmoil, not peace, to the rest of the family.

SITUATIONAL IRONY *involves the contrast between what we think should happen and what actually does happen.*



It is ironic that this man should rush to work only to put his feet up on the desk and have a snooze when he arrives. We would expect him to rush to work and have important things to do when he arrives.

VERBAL IRONY: stating the opposite of what one really means

A LITTLE GAS BILL.

DOMESTIC FELICITY.

The words in the above illustrations are examples of verbal irony. They state the opposite of what is really meant. The man who is falling over is **not** enjoying his morning walk. The gas bill is **not** little; it is **big**. The couple are in a state of domestic **unhappiness**, **not** domestic **felicity**.

THE TRAGIC MODE

The classical and Shakespearean concept of **tragedy** involves a hero of high estate - a prince like Hamlet, for example - who is brought to destruction because of a character flaw. Nowadays, the tragic mode includes, as well, plays in which ordinary people are destroyed by their environment, poems which reveal a pessimistic view of life, and generally, works which are dominated by doubt, sadness, despair, disillusionment, or some other sombre mood.

This dark view of life comes through strongly in any of Shakespeare's tragedies, in plays like Miller's Death of a Salesman, in novels like Conrad's Heart of Darkness or Hardy's Tess of the D'Urbervilles, and in tales of family conflict, blighted love, and untimely death as celebrated in the traditional ballads.

THE ROMANTIC MODE

Romantic writing is impressionistic rather than realistic. Typical of romantic writing are the following qualities:

* expression of intense emotions, such as hatred, fear, yearning, love, desire for revenge
* a tendency to exaggerate
* strong contrast between the good and evil in life
* praise of the simple life
* a dislike of authority and discipline
* concentration on subjects like heroism, honour, glory, truth, beauty, nature, romantic love, hatred, revenge, horror, sacrifice, and triumph over adversity

The following pictures illustrate the romantic mode.

beauty

romantic love

nature

heroism

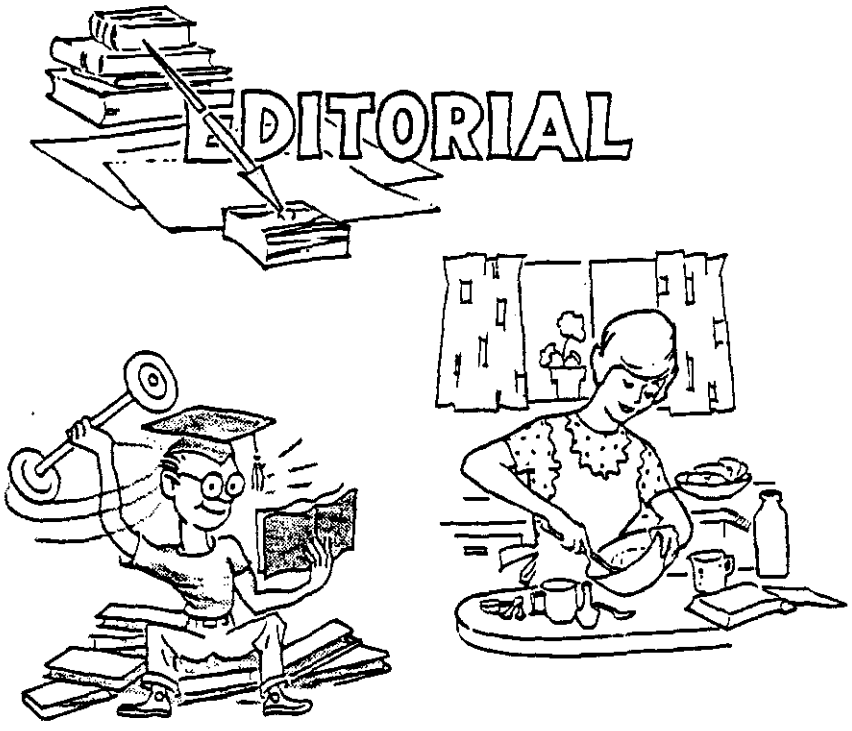
Bela Lugosi, as Count Dracula, poised above his helpless prey

strong contrast between good and evil

THE EXPOSITORY MODE

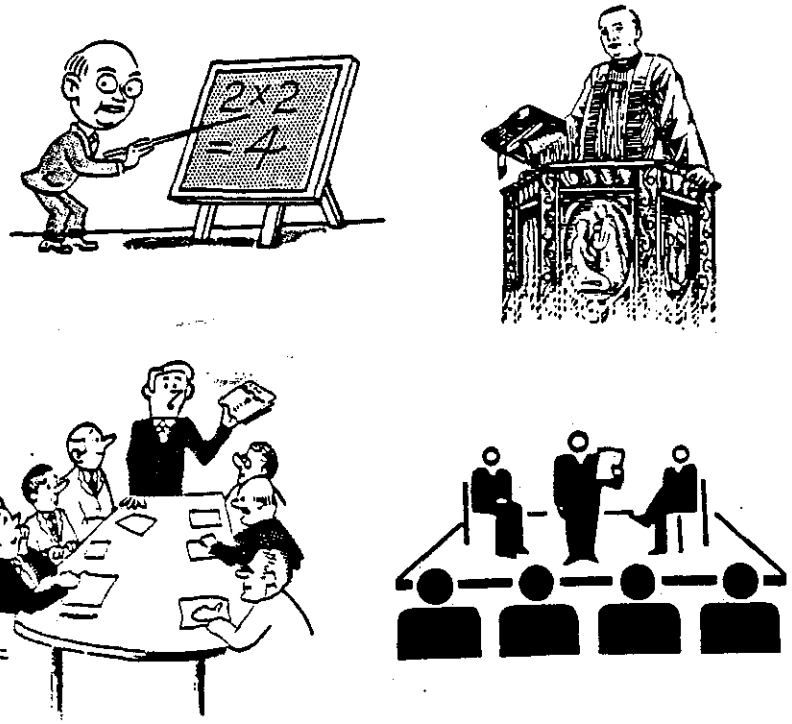
Writers of **expository** literature explain, interpret and analyze. They often deal with facts, or with actual events happening in specific places to real people. Sometimes expository authors write impersonally and objectively, sometimes personally and informally, in order to give their readers specialized information or to enlighten them with fresh viewpoints on the information. On the whole, they write factually. They write biographies, memoirs, essays of social commentary, criticism, political analysis, natural history, accounts of anthropological expeditions,and books of similar nature.

Examples of **written exposition** in everyday life are newspaper editorials and books that give instructions, such as exercise manuals and cookery books. The Ready Reference you are now reading is an **expository** book.



WRITTEN MATERIALS IN THE EXPOSITORY MODE (WRITTEN EXPOSITION)

Examples of oral presentations in the **expository** mode are explanations by teachers, public speeches, reports to committees, and explanatory sermons.



ORAL PRESENTATIONS IN THE EXPOSITORY MODE (ORAL EXPOSITION)

THE PHILOSOPHIC MODE

Some characteristics of the **philosophic** mode are listed below:

- Works in the philosophic mode are **thoughtful** and **speculative**.
- Philosophic works sometimes challenge accepted ways of thinking.
- Philosophic works ask many questions about human existence and meaning, but do not always provide answers.
- Philosophic writers often disagree with popular assumptions, and may suggest alternative ways of looking at life and society. Mashall McLuhan, for example, philosophizes about what education really is, and he argues against the popular assumption that education and entertainment are different things and mutually exclusive.

Some important questions asked by **philosophic** writers are the following:

* What does it mean to be human?
* What is the destiny of humankind?
* What is good and what is evil?
* What is humanity's place in the universe?
* What is the meaning of existence?
* What is education?
* What value should society place on the individual?
* How should the individual relate to society?
* What will the effect of technological change be on the human race?
* What is the nature of God?
* How can one live a good life in an evil world?
* Does humanity have a responsibility towards other species?

Italics & Underlining

Italics and underlining are like flashers on road signs. They make you take notice. Italics and underlining can be used interchangeably, although usually underlining is used when something is either hand written or typed; if using a computer you can italicize. If you start using italics, don't switch to underlining within the same document.

Italics or underlining are used most often: for titles of longer works: books, magazines, newspapers, films, TV shows, a complete symphony, plays, long poems, albums:

Albert Borgmann's book, *Crossing the Postmodern Divide*
the TV show *Frasier*
the film *It Happened One Night*
the magazine *Adirondack Life*
the newspaper *The Miami Herald*
Longfellow's poem *Evangeline*
the Beatles album *Abbey Road*

Italics or underlining are also used for titles of paintings, sculptures, ships, trains, aircraft, and spacecraft:

Van Gogh's painting *Starry Night*
Daniel Chester French's sculpture *The Spirit of Life*
U.S.S. Saratoga
Orient Express
Air Force One
Apollo 13
Microsoft Word

Tip: Shorter works, such a book chapters, articles, sections of newspapers, short stories, poems, songs, and TV episodes are placed in quotation marks.

2. Use quotation marks to indicate titles of shorter works:
   - a poem
   - a song title
   - a short story or a chapter title of a longer work
   - a title of a newspaper or magazine article
   - titles of television or radio programs

Neither italics nor quotation marks are used with titles of major religious texts, books of the Bible, or classic legal documents:

the Bible
Pentateuch
the Torah
Magna Carta
the Koran
the Declaration of Independence

Use italics or underlining when using words from another language.