A Student’s Guide to
THE 2010 ANTHOLOGY PROJECT

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This project was inspired by a similar project designed by Ms. Sue Donnelly at Lawrence High School.
# A Student’s Guide to THE 2010 ANTHOLOGY PROJECT

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Everything You Need to Know About this Project in One Page

1. By the end of the semester, you’ll have about 15 pieces of writing to showcase in your Anthology Portfolio – a three ring notebook or scrapbook that you’ve decorated and personalized.

2. Your portfolio and your writing will be focused on a major thematic question such as “who defines beauty?” or “can I really change the world?”

3. Your major thematic question will be supported by three or four corollary questions: smaller questions that help you answer the major question. The corollary questions will serve as starting points for a variety of essays.

4. You, your parents, and I will work together to select several pieces of literature that address the thematic question you’ve selected. The selected literature will be at your general reading level and will focus on a topic or theme that you find interesting. The literature includes novels, short stories, essays, and poems.

5. Each essay will be submitted and graded twice – first as the final draft, then as the revised draft. Once you receive your final draft back from Mr. Anderson with feedback and corrections, you’ll need to fix any and all mistakes and resubmit the essay as your revised draft.

6. Each essay will be graded according to a rubric that you’ll have before your start the essay.

7. Each essay will also be graded according to “The Ten Grammandments” - ten grammar, usage, and punctuation rules that result in a two-point deduction for every violation. For example, one of the Ten Grammandments is “use a comma to separate two independent clauses joined by a coordinating conjunction.”

8. Near the end of the semester, you will send a formal letter to two or three adults inviting them to the Anthology Portfolio Presentation Banquet. We will have two evenings of banquets, and you will select one evening to attend based on you and your guest’s schedules.

9. During the Anthology Portfolio Presentation Banquet, we will have emcees, food, drink, entertainment, and lots of decorations. You’ll also have an hour to present your entire Anthology Project to your guests and have a formal conversation about the work you’ve accomplished, your major and corollary questions, and about the answers you’ve found to your questions.

10. Your final exam for the spring semester will be to stand before your classmates and present your major and corollary questions, your Anthology Portfolio, and any answers you have found.
The Anthology Portfolio Presentation Banquet

On May 17th and 18th (dates subject to change), we will have two evenings of banquets to celebrate the work you’ve accomplished this semester. Prior to April 15th, you will need to decide which of the following options you’d like to select as your “role” for the banquet presentations:

Option A: you write and mail a formal invitation to two or three guests to join you for the banquet. You will have your own table in the Flex Theater which you will decorate prior to the banquet. You will arrive to the banquet with one or two food or drink items and will be nicely dressed. You will spend the evening presenting your Anthology Portfolio to your guests and talking with them about your writing, your topic, and your answers. After the emcees and entertainers are done, you will have 30-40 minutes to present – which previous students have said is not nearly enough time!

In the event that one or more of your guests is unable to attend at the last minute, OR if you would prefer to have a guest you’ve never met, we will have a handful of teachers and adults that Mr. Anderson has invited to serve as substitutes. In fact, it was a project very similar to this one that Mr. Anderson was invited to serve as a substitute for that inspired him to create this project!

Option B: you may serve as an emcee or an entertainer. You will be required to dress very nicely and bring food or drink items. If you are an emcee, you will work with a partner to write and memorize a formal script, and you will be responsible for speaking into a microphone at a podium and keeping the evening running smoothly. If you are an entertainer, you will simply need to “do your thing” for five to ten minutes prior to the start of the presentations. Previous entertainment has included piano pieces, original poems, and original guitar music. Emcees and entertainers will not be required to invite guests or present.

Option C: you may serve on the setup crew. We will only need about four people each evening, and you will need to arrive early and stay late if you are selected. You may wear blue jeans and a black ONW shirt. Plan to work hard moving tables and chairs, setting up and maintaining the food and drink tables, and cleaning up afterward. Setup crew members will not be required to invite guests or present.
Project Overview

Project Summary
By the end of the school year, you will publish an anthology of all of your original work written during this semester. The project begins with you creating a major thematic question that will endure the entire scope of the project. As the semester begins, you (in concert with your parents and me) will select literature that explores your thematic question and offers new insight by comparing and contrasting the major thematic question with several corollary questions. As the semester continues, you will read and respond to literature while also producing several original texts such as reflections, poetry, and research. The Anthology Project concludes with a formal celebration in which you formally present your anthology to one or two adults and interact with them about your journey for approximately one hour.

Project Objective
The primary objective of this project is to provide you with the emotional time and place to ask those important universal questions and begin the process of articulating an answer with which you can live. During your journey, you will read several different types of literature, write several different types of papers, and master several different essential curricular skills.

The Thematic Question
Your thematic question will focus on a universal and timeless theme such as peace, spirituality, jealousy, beauty, freedom, truth, or justice. Your exploration of this theme throughout the semester will strive to answer your major question. For example, if you choose the theme of peace, perhaps your major thematic question is "is peace possible in our world?" If you choose the theme of beauty, you might ask "who defines beauty?" Once you have established your major thematic question, you'll begin working on your corollary questions.

The Corollary Questions
Universal questions about peace and beauty and jealousy and justice can take a lifetime to answer, which is more time than we have for this project. Using corollary questions can help narrow the scope of your theme. A corollary question is one that naturally follows from the major thematic question. If, for example, you ask "are people inherently good or bad" you might also ask "what makes someone good or bad," "are all individuals born good, or only a few," and "who decides whether someone is good or bad?" We will use corollary questions to focus and direct our semester-long effort to answer the major thematic question.

A Note about Questions
You will soon discover that it can be difficult to elevate your questions above the usual fray of daily life. When talking of justice and peace, it is difficult not to talk about prisons and guns. The more you elevate your questions, the more you avoid locking yourself into a narrow interpretation of your theme. As a suggestion, consider asking the same questions that any human in any country at any time could have legitimately asked. This will keep your options open as you select your literature.

A Note about Answers
You will be wrestling with many questions that humans have sought to answer since the dawn of humanity itself. Your goal should not be to discover THE answer, but rather to discover an answer that you can live with. If you happen to discover THE answer, I'll probably give you some extra credit and pass your name along to the Nobel Peace Prize selection committee.
The Literature
For every universal question, there are thousands of books that attempt to answer the question in some form. Some are fiction, some are non-fiction. Some are good, some are bad. Some are in our library, some are not. Like some great philosophical scavenger hunt, your project will begin with a search for quality literature that attempts to answer your universal and/or corollary questions. At the start of the unit, you'll receive training on how to find good literature that probably answers your questions. The more disciplined your search is, the more rewarding your literature will be, so make sure that your search for great literature is focused and driven. For this project, you will be required to find one novel, two published poems, and two short stories.

The Anthology Essays
Throughout the project, you will compose several different papers. While the purpose of each paper will be different, the theme of each will remain the same. If all goes according to plan, you will write the following papers this semester:

1. Thematic Discovery Essay
2. Novel Analysis Essay
3. MLA Research Paper
4. Synthesis Interview Essay
5. Narrative Essay
6. Short Story Analysis Essay #1
7. Short Story Analysis Essay #2
8. Poetry Comparison Essay
9. Huck Finn Essay
10. Invitational Letters
11. Original Poem #1
12. Original Poem #2
13. State Writing Assessment
14. Final Reflection Essay
15. Final Portfolio

Your Parent's Role in this Project
Although you have a great deal of freedom to select and explore your thematic and corollary questions, you will do so only with the permission of your parents. For many years, your parents have worked very, very hard to guide your moral and ethical development. They are the guardians of your soul until you are ready to be released into society. You are close, but you aren't there yet, and your parents still have the final say on which questions you should wrestle with while at school. Each of you is in a different stage of your emotional development, which means that each of you is ready to tackle some universal questions and not ready to tackle others. This is particularly true for matters of faith, spirituality, and religion.

So let me say this clearly and without reservation. I fully entrust your parents with the final authority to approve your major thematic question, your corollary questions, and the literature you select. One of the early assignments in this project will be to have a conversation with your parents about deciding on the topics for this project. Many of you will discover that their participation is more helpful than not!
Anthology Portfolio Project Visual Map
(SAMPLE ONLY – STUDENT CHOOSES WHICH ESSAYS CONNECT TO WHICH COROLLARY QUESTIONS)
How to Select Your Major Thematic Question

The Six Tests of a Quality Thematic Question:
1. Is it possible for me to discover an answer that I can live with?
2. Does this question have complexity and depth?
3. Have others probably written literature that explores this question?
4. Is the question worded exactly as it should be?
5. Does this question inspire me to search for an answer?
6. Would my parents or trusted adults be comfortable with me asking this question?

The following are sample questions. You should not feel obligated to choose one of these questions:

<table>
<thead>
<tr>
<th>Science and Technology</th>
<th>Human Nature</th>
<th>Religion and Spirituality</th>
<th>Society and Humanity</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Why do we think?</td>
<td>15. Why are people so selfish and unhappy and unsatisfied?</td>
<td>26. Why do we have to die?</td>
<td>35. Is there such a thing as normal?</td>
</tr>
<tr>
<td>8. Is Area 51 for real?</td>
<td>21. Why is nobody perfect?</td>
<td>32. Was God made up to prevent world chaos?</td>
<td>41. Are humans inherently good or bad?</td>
</tr>
<tr>
<td>9. What makes us dream?</td>
<td>22. Why is it human nature to feed off of pain and sorrow?</td>
<td>33. Is life really just a freak occurrence or is there an intelligent design?</td>
<td>42. Why are people racist?</td>
</tr>
<tr>
<td>10. What is the nature of individual thought and sentience?</td>
<td>23. Can one person change the world all by themselves?</td>
<td>43. Why do we love?</td>
<td></td>
</tr>
<tr>
<td>11. Is fear for real or imaginary?</td>
<td>24. Is there a reality?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fate and Our Future</th>
<th>Morality and Justice</th>
<th>Life on Planet Earth</th>
<th>All About Me</th>
</tr>
</thead>
<tbody>
<tr>
<td>44. When will the world come to an end?</td>
<td>57. Why does genocide happen?</td>
<td>70. Why is hard work considered so important?</td>
<td>85. Am I doing what I really want to do with my life?</td>
</tr>
<tr>
<td>45. Where do we go when we die?</td>
<td>58. Why do people solve their problems by fighting?</td>
<td>71. What does it mean to “seize the day”?</td>
<td>86. What am I grateful for?</td>
</tr>
<tr>
<td>46. What would life be like if we were allowed to know our future?</td>
<td>59. Who decides what is right and what is wrong?</td>
<td>72. Why is family such an important value in our society?</td>
<td>87. What’s missing in my life?</td>
</tr>
<tr>
<td>47. Is there fate?</td>
<td>60. Does evil really exist, or is it just a human invention?</td>
<td>73. Should people be more or less open-minded?</td>
<td>88. What can I change about myself, and what can I not change about myself?</td>
</tr>
<tr>
<td>48. Is everyone’s life predestined, or do you truly have free will?</td>
<td>61. Will there ever be world peace?</td>
<td>74. Should we judge others?</td>
<td>89. Have I seen enough of the world?</td>
</tr>
<tr>
<td>49. Will the world ever end?</td>
<td>62. How do we elect our leaders and why?</td>
<td>75. Are there good risks?</td>
<td>90. What is my purpose in life?</td>
</tr>
<tr>
<td>50. Does everything happen for a reason?</td>
<td>63. Is it ok to take life to gain it?</td>
<td>76. Why do people have fear?</td>
<td>91. Am I thankful enough?</td>
</tr>
<tr>
<td>51. Is life after death the same as it was before you were born?</td>
<td>64. Why do humans fight over silly and stupid things?</td>
<td>77. How can people conquer their fears?</td>
<td>92. What are my dreams?</td>
</tr>
<tr>
<td>52. Is there life after death?</td>
<td>65. Why do innocent people have to suffer?</td>
<td>78. How do people define “success”?</td>
<td>93. Am I too positive or too negative?</td>
</tr>
<tr>
<td>53. Why do we fear death?</td>
<td>66. Why do political powers feel that they can control people?</td>
<td>79. Can greed be good?</td>
<td>94. What can I do to change the world?</td>
</tr>
<tr>
<td>54. Can you fight your fate?</td>
<td>67. Why does the government control people?</td>
<td>80. Why do we have emotions?</td>
<td>95. Who is the perfect person for me?</td>
</tr>
<tr>
<td>55. What if life after we die is exactly like life before we were born (nothingness)?</td>
<td>68. Why should I care about people I’ve never met?</td>
<td>81. Who and what defines beauty?</td>
<td>96. What should I be proud of?</td>
</tr>
<tr>
<td>56. Do you really impact the world when you are gone?</td>
<td>69. What is right and wrong?</td>
<td>82. How do people get through tough times?</td>
<td>97. Do I care what others think about me?</td>
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<tr>
<td></td>
<td></td>
<td>83. What has had the greatest impact on our lives?</td>
<td>98. Am I selfish?</td>
</tr>
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<td></td>
<td></td>
<td>84. Why is family so important?</td>
<td>99. Have I settled for mediocrity?</td>
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<td></td>
<td></td>
<td></td>
<td>100. How can I learn to love myself?</td>
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Synopsis of Anthology Essays

1. Theme Discovery Essay
The Discovery Essay is an initial exploration of the major thematic question you have selected. It begins with a working definition designed by you based on personal experiences and reflections. It also includes an analysis of your goals and objectives for discovering a satisfying answer. The essay continues with at least three corollary questions that you hope to answer in the coming months. The Discovery Essay requires you to treat your theme like a wild, feral animal that does not want to be managed and begin the process of taming it to something you can live within your heart. The Discovery Essay is three pages, double spaced and includes at least three definitions cited from one or more dictionaries using citations.

2. Novel Analysis Essay
Throughout the semester, you will read one novel. For your novel, you will write a three page paper in which you analyze the treatment of the theme throughout the novel. You will want to identify two or three minor themes to compare and contrast to your major theme. Instead of a book report in which you transcribe the plot, your essay will focus on the heart of the novel: its theme. How does the author treat the theme(s), and how does it help you answer your questions about this theme? The paper will include several embedded quotations and all necessary citations.

3. MLA Research Paper
While your theme finds a natural home in stories and poems, it also has a home in the world of non-fiction. You will select a topic that is somehow related to your theme. Perhaps it is a historical event, a medical condition, or a famous person who is an embodiment of that theme. Is fate your them? Maybe you do some research on lottery tickets. Is beauty your theme? How about a research paper on animal testing of makeup? Or, it could be something else entirely. Your goal is to make a connection between the emotional context of your theme and something in the world of non-fiction that is related. Your paper will be six pages (including the works cited page), and will be rich with citations and quotations.

4. Synthesis Interviews
So you understand your theme, eh? It's time to see what others have to say about it. You will select four adults – three whom you know, and one whom you've never met – to interview for at least 20 minutes each. The interviews will be conducted separately at times and locations convenient to the people you interview. You will submit at least ten questions prior to the interview, and will record the person's responses either on paper or using a recording device. Once the interviews are complete, you will write a five page paper that provides each interviewee's responses to each question, plus a final synthesis in which you combine their words to arrive at a singular and undiscovered truth about your theme.

5. Narrative Essay
A personal narrative is a story that explores your theme. These three pages can be written as fiction or non-fiction, and should be rooted in the traditional plot structure (exposition through resolution). If you use an actual event, you will retell the event as a short story. Similarly, you may create the entire short story from scratch – with your own characters, events, actions, and plotlines. You may also create historical fiction – a story that begins with factual events and creates new outcomes and plotlines.

6. and 7. Short Story Analysis Essays #1 and #2
Just as different lenses in different eyeglasses will show you the world in slightly different ways, there are many lenses with which you can read a story: biographical, traditional, rhetorical, religious, sociological, political, feminist, ethnic minority, psychological, and archetypal (to name a few). Each lens reveals different insight into the text. You will write two essays. Each essay will examine one short story
in which you examine your selected theme through a selected lens. Each essay will be three pages, double spaced, and employ embedded quotations and formal citations.

8. Poetry Comparison Essay
What a novel does to a theme in 200 pages, a poem can accomplish in 20 lines. With this in mind, you will select, analyze, and compare two published poems. To write a good paper, you will need to go beyond the entirety of the poems and focus on specific words and lines that will be embedded in your essay. You may decide to consult published material that helps you explicate the poem, all of which should be cited.

9. Huck Finn Essay
Here is where we test your ability to expand your thematic question to one of America’s finest novels: *The Adventures of Huckleberry Finn*. Your challenge is simple: find your theme somewhere in the novel and bring it to the surface in a novel analysis of three pages. Feel like the novel doesn’t address your theme? Guess again! Buried deep in all of those pages are metaphors, analogies, stories, and parables of nearly every shape and size. Once you look below the surface, you’ll see yourself staring back!

10. Invitational Letters
Finally, a break from the action! You’ll spend a couple of days creating invitational letters in which you invite one or two adults to the Anthology Presentations later in the semester. Be warned! Only perfect letters will be graded and mailed! You’ll have to learn the proper format for letter writing!

11. and 12. Original Poems #1 and #2
By now, you likely understand your theme a little bit better than when you first started. It's time to put your new learning to work in a creative way. The first page of the paper will be the poem itself, followed by a page of analysis in which you explicate your own poem and teach others how to read your poem. For some of you, this will be incredibly easy, for others it will be incredibly difficult. The primary goal is not to write an outstanding poem, but rather to document your understanding of your theme in a creative way.

13. State Writing Assessment
You lucky devil, you! You get to write a state writing assessment: a three page formal essay that answers a prompt provided by the state. You are not expected to tie your state assessment to your theme, but we’ll go ahead and toss the essay into your portfolio to show off your newfound writing skills!

14. Final Reflection Essay
After all is said and done, it is time for you to reflect back on everything you’ve learned about your theme(s) this semester. This five page paper will document your journey from start to finish and will include everything in between. You are encouraged to write this essay in a conversational tone in which you tell the reader what you know and what you've learned. You are also encouraged to use your own words from previous written work to help us understand your journey, and you'll even cite them as you would any other published work!

15. Final Portfolio
The very last thing you will do for this project is compile your work and present it to an audience. You’ll want to unleash all of your creativity and craft-making skills on this one, because it’s truly a keeper. Get your scrapbooking hat on and create a home for all the work you did to answer this question. Your portfolio will include a table of contents, rough and final drafts of all your essays, and several other additional components. There are no limits on your creativity for this final project!
The Revision Process

Revision Expectations
You will be required to revise each essay you write. The process begins with you submitting a final draft. A few days later, you’ll receive the draft back from Mr. Anderson with edits, comments, and suggestions. You’ll have a couple of days to revise the draft and submit the final draft along with your revised draft. So that Mr. Anderson can compare the two drafts, both must be submitted. Your revision draft will be inspected to ensure that all necessary edits (spelling, grammar, punctuation) have been fixed, and that you’ve corrected any major errors in formatting, structure, organization, or ideas.

Rejected Essays
From time to time, Mr. Anderson will reject an essay that simply isn’t ready to be called a “final draft.” Generally speaking, these essays are only a fraction of what the student is capable of writing. Such essays will show little or no proofreading and almost no effort. If one or more of your essays is rejected, you’ll have the essay handed back to you with a note from Mr. Anderson indicating that the essay needs to be rewritten and resubmitted as a final draft. By default, the resubmitted paper will be considered late, and points will be deducted. Additionally, a rejected essay will complicate your time management and writing schedule – essentially forcing you to write yet another essay when you’ve already got two or three others on your plate. Not good.

Methods of Grading
Mr. Anderson has included rubrics with each of the assigned essays. These rubrics will guide your writing and help you make sure that your essay is accepted and returned without the need for major revisions. Mr. Anderson uses a variety of editing formats, each of which will be used throughout the project. Generally speaking, the first couple of essays receive full editing. Full editing includes correcting mistakes, indicating the type of error, and offering revisions if applicable. The next few essays receive highlighter across the error. No revisions are offered and the type of error is not noted. The final few essays receive dots at the end of a line containing one or more errors (when applicable, a particularly challenging or unique mistake that requires editing will include some commentary or indication of the error). Regardless of the method of grading, the student is required to identify and correct the error(s) in the revised draft.

Peer Editing
When appropriate, Mr. Anderson will use peer editing to help students improve their writing skills. Generally speaking, the peer editing process will allow a student to select his/her peer editors, and the type of paper to be peer edited will usually be a low-risk, shareable essay that is unlikely to reveal much personal information.

Archival Responsibilities
Since every draft of every essay will eventually find a home in the final portfolio, it is the responsibility of each student to archive and preserve each draft of his/her portfolio essays. This includes the essays containing editing from Mr. Anderson and/or peers. Missing items in the final portfolio will result in a deduction.
The Ten Grammandments

As you write each essay, you are bound to make grammatical, punctuation, spelling, capitalization, and usage mistakes. Nearly all of these mistakes are purely accidental and won’t hurt your grade unless you fail to correct them in your revised draft.

“The Ten Grammandments” (as we will lovingly call them) are different. Each violation of a Grammandment will result in a two point penalty separate from the rubric. Violations will simply appear as a “-2” noted above the mistake.

*I believe, as you should, that violation of each of these Grammandments is entirely preventable:*

1. Sentence fragments should be used sparingly and for effect only.

2. Use a comma to separate two independent clauses joined by a coordinating conjunction.

3. Use who, whom, whoever, and whomever according to their case position.

4. Use who to refer to a person and that to refer to an object or animal.

5. Use coordinating conjunctions (FANBOYS) to join sentences, not to begin them.

6. Do not use vague demonstrative pronouns (this, that, these, and those).

7. Do not use floating quotations.

8. Use proper MLA citation and punctuation for embedded quotations.

9. Refer to all events in literature in present tense.

10. Do not use approximate language.

Though it might seem tedious at first, one of the most efficient methods of eliminating violations of the Ten Grammandments is to use the Find or Search feature on your word processing program (e.g. Microsoft Word). By searching for the word “who” (for example), you can isolate each instance of the word and examine its usage.

So, the following is a helpful list of words or characters to “Find” in your essay.

<table>
<thead>
<tr>
<th>who*</th>
<th>whoever</th>
<th>whomever</th>
<th>whom</th>
</tr>
</thead>
<tbody>
<tr>
<td>these</td>
<td>those</td>
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* clicking on the More>> button in the Find menu will allow you to select “Find All Forms” and simply search for “who” once.
Dear English III Students and Guardians:

The spring semester of English III is upon us, and we have several exciting projects and opportunities planned for the coming months. Our most significant endeavor is **The Anthology Project**. During class today, your child learned about The Anthology Project and how it fits into the spring semester. The objective of this project is to offer mastery-level learning of the curricular indicators that were assessed at the basic level during the fall semester. These indicators include reading and writing skills.

One of the major elements of The Anthology Project is the selection of a major thematic question and several corollary questions. These questions are designed by each student for his or her project and require each student to wrestle with one or more universal questions. Additionally, each student will be required to find theme-based literature that offers answers to these universal questions. Many of these questions have moral, ethical, and/or spiritual qualities, and I am requiring all students to work with their parents at all stages of the project, including the development of the questions and the selection of literature.

As a parent or guardian, you are entitled to full participation in this project. I welcome your ongoing oversight and your guidance at home. I have provided your student with several pages of information about this project and will email them to you as well.

When you feel that you and your child have arrived at a major thematic question and all corollary questions, I would your signature to indicate that you are aware of your student’s choice of thematic questions for The Anthology Project. Accompanying this paper is a **mandatory** permission slip regarding the themes and literature selections for this project.

Once this permission slip is returned, I will work with your student to identify the literature for the project based on your comfort level with any and all possible objectionable material. While I will not knowingly provide your student with objectionable material, I trust the parents and guardians to monitor assigned reading selections to ensure that all assigned material meets their definition of “comfortable” and “objectionable”. This monitoring process includes pre-reading, checking against trusted book lists, and researching the literature using online databases and web content.

As always, you are encouraged to contact me with any questions, concerns, or feedback at (913) 780-7150 or at jandersononw@olatheschools.com.

Thank you,
Josh Anderson, English III Teacher
Olathe Northwest High School
I have read the guardian letter that accompanies this permission form, and with my permission, my student has selected the following major thematic and corollary questions for his/her project:

Major Thematic Question:

______________________________________________________________________

Corollary Question #1:

______________________________________________________________________

Corollary Question #2:

______________________________________________________________________

Corollary Question #3:

______________________________________________________________________

Corollary Question #4: (optional)

______________________________________________________________________

*Please note that students may make minor wording changes to these questions throughout the semester.*

______________________________________________________________________

Parent/Guardian Signature                      Date

______________________________________________________________________

Student Signature                                Date

______________________________________________________________________

Teacher Signature                                Date

*Please see the reverse side of this document – additional signatures are required*
Literature Selections - Guardian Permission Form (Page 3 of 4)

Student name: ____________________________________________________________

1) **Appropriate Content** – parents/guardians will be the primary party responsible for setting the limits for material that may be considered objectionable. Literature selections will abide by these limits to the best of Mr. Anderson’s ability; however, he cannot guarantee that the selected literature absolutely represents the selected rating choice.

*Please initial the category you feel is most appropriate for your student:*

___ **R Rating**: the literature has strong literary merit but contains one or more objectionable scenes, words, or situations. Selecting this option is similar to allowing your child to watch an R rated movie that was nominated for an Academy Award.

___ **PG-13 Rating**: the literature has strong literary merit but contains some objectionable material. Selecting this option is similar to allowing your child to watch a PG-13 rated movie that was nominated for an Academy Award.

___ **PG Rating**: the literature has some literary merit but may contain some general themes that may be controversial. Selecting this option is similar to allowing your child to watch a PG rated movie. Please note that this category contains few contemporary selections that are both challenging and appealing to your student.

___ **G Rating**: the literature has limited literary merit for a high school student and contains no objectionable material. Please note that this category contains very few contemporary selections that are both challenging and appealing to your student.

2) **Parent/Guardian Responsibilities** – parents/guardians should be aware that their signature indicates their willingness to monitor each literature selection with respect to their comfort level. The parent’s responsibility is commensurate with the category selected above – the more restrictive the filter, the more obligated the parent is to monitor and approve the selection prior to the first reading. Mr. Anderson is eager to work directly with every parent who desires a cautious selection, and he is equally eager to involve the parents in helping to make the selection. Please do not select a restrictive filter and then wait until your child has finished reading the selection to determine whether the literature contains objectionable material.

3) **Parent/Guardian Recommendations** – do you have specific literature that you would like your student to read? Feel free to recommend any novel that you believe has literary merit. If we can make connections to the thematic questions, we’ll select the literature you suggest!

Title: ___________________________________________________ Author: ____________________________
_________________________________________________________   ____________
Parent/Guardian Signature       Date

_________________________________________________________   ____________
Student Signature        Date

_________________________________________________________   ____________
Teacher Signature        Date

*Please see the reverse side of this document – additional signatures are required*
1. Plagiarism shall be defined as the act of presenting another person’s ideas as your own. These ideas include all subsequent manifestations including words (written and spoken) and graphics.

2. Plagiarism of any kind will not be tolerated and will automatically result in a grade of zero on the assignment, project, or test for all students involved.

3. Additional consequences for plagiarizing may apply, including suspension or expulsion by a school administrator.

4. Any student found guilty of plagiarism is required to submit the assignment again for no credit.

5. Unless an assignment specifically instructs you to copy information directly from another source, it is never ok to do so. Such assignments will have clear and explicit instructions to copy work.

6. Failure to understand instructions, the content of the assignment, or a classmate’s intentions will not be permitted as acceptable excuses for plagiarism.

7. All students involved in plagiarism will receive equal consequences, regardless of their level of guilt or participation. No student will be permitted to share answers without consequences.

8. Parents and administrators will always be contacted for all students involved in plagiarism.

9. Correct citation for research will be defined by the widely-available MLA Handbook.

10. Examples of plagiarism include:

   - Working with another student to complete an assignment and having exact or nearly exact answers, or copying the answers from a completed assignment.
   - Copying and pasting (or retyping) text from a published work without correct citation.
   - Summarizing / paraphrasing published work in your own writing without correct citation.
   - Infusing another author’s original idea into your own work without correct citation.
   - Using pictures, graphics, or coined phrases without correct citation.

_________________________________________________________   ____________
Parent/Guardian Signature       Date

_________________________________________________________   ____________
Student Signature        Date

_________________________________________________________   ____________
Teacher Signature        Date
English III Plagiarism Policy – Student / Parent Copy (Page 1 of 2)

1. Plagiarism shall be defined as the act of presenting another person’s ideas as your own. These ideas include all subsequent manifestations including words (written and spoken) and graphics.

2. Plagiarism of any kind will not be tolerated and will automatically result in a grade of zero on the assignment, project, or test for all students involved.

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    o Summarizing / paraphrasing published work in your own writing without correct citation.
    o Infusing another author’s original idea into your own work without correct citation.
    o Using pictures, graphics, or coined phrases without correct citation.
Thematic Questions – Student / Parent Copy (Page 2 of 2)

Major Thematic Question:

Corollary Question #1:

Corollary Question #2:

Corollary Question #3:

Corollary Question #4: (optional)
## Timetable of Assignments

<table>
<thead>
<tr>
<th>Essay Assigned Date</th>
<th>Selection Due Date</th>
<th>Pages</th>
<th>Essay Due Date</th>
<th>Total Days to Write the Essay</th>
<th>Return Date</th>
<th>Rewrite Due Date</th>
<th>Total Days to Rewrite Essay</th>
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<td>3. MLA Research Paper</td>
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<td>Mar 4</td>
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<td>Apr 6</td>
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<td>4. Synthesis Interview Essay</td>
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<td>5. Narrative Essay</td>
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<td>3</td>
<td>Feb 8</td>
<td>13</td>
<td>Feb 16</td>
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<td>6. Short Story Analysis Essay #1</td>
<td>Jan 27</td>
<td>Feb 2</td>
<td>4</td>
<td>Feb 16</td>
<td>21</td>
<td>Feb 22</td>
<td>Feb 24</td>
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<td>7. Short Story Analysis Essay #2</td>
<td>Jan 27</td>
<td>Feb 2</td>
<td>4</td>
<td>Apr 7</td>
<td>71</td>
<td>Apr 13</td>
<td>Apr 19</td>
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<td>9. Huck Finn Essay</td>
<td>Mar 24</td>
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<td>4</td>
<td>Apr 15</td>
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<td>Apr 19</td>
<td>Apr 22</td>
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<td>10. Invitational Letters</td>
<td>Apr 5</td>
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<td>Apr 8</td>
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<td>May 3</td>
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<td>12. Original Poem #2</td>
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<td>14. Final Reflection Essay</td>
<td>Apr 20</td>
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<td>May 5</td>
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<td>15. Final Portfolio</td>
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<td>6</td>
<td>May 12</td>
<td>8</td>
<td>May 14</td>
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### Expectations for All Assignments

1. All essays are due at the start of class on the due date. Any essay not carried into class by the student at the start of the hour is considered late unless otherwise cleared by the teacher. This includes trips to the library to print, the locker, the car, etc.
2. Students are expected to prevent and resolve conflicts as much as possible and to contact Mr. Anderson in the event of an irresolvable conflict. Mr. Anderson will determine the status of a missing assignment based on individual circumstances.
3. Mr. Anderson reserves the right to mark all gradebook tasks as NHI until the assignment has been submitted, at which time the status will be updated to reflect the situation. For example, if you were absent on the due date, you will receive an NHI until the day it is submitted, and then the NHI will be removed.
4. All essays will be printed using MLA formatting. Hand-written assignments will not be accepted under any circumstance.
5. It is the student’s responsibility to maintain and electronic archive and multiple backup copies of all portfolio writing. Each draft will need to be accessed several times for revisions and inclusion in the final portfolio. Your portfolio grade includes clean copies of essays written months ago!
6. Mr. Anderson and the school computers use MS Word, which isn’t always able to read documents created by other software programs. If you do not use MS Word, please make sure that you are prepared to problem-solve situations that would otherwise allow you to email your paper or print your paper at school.
## Anthology Portfolio Project Assignment Calendar

### January 2010

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
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<td>20 – 9th Grade Transition Team</td>
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- **January 31**: Note: window for district writing assessment is January 11th to April 30th.
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<td>NO SCHOOL: PROFESSIONAL DAY</td>
<td>6 – ACT Test</td>
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<td>9 – Progress Reports</td>
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<td>15</td>
<td>16 – Short Story Essay #1 Due</td>
<td>17 – Poetry Selections Due</td>
<td>18 – Th Block</td>
<td>19 – Fr Block</td>
<td>20 – 7 Period Day</td>
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<td>4 – Th Block</td>
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**Huck Finn Essays**
- Returned
- Essay Rewrites Due

**Invitational Letters**
- Assigned
- Returned
- Rewrites / Mailed

**MLA Research Paper**
- Rewrites Due

**Short Story Essay #2**
- Due

**Final Reflection**
- Essay Assigned

**Original Poems**
- Assigned
- #1 Due
- #2 Due

**Huck Finn Essay**
- Due
- Rewrites Due
# May 2010

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#1 Theme Discovery Essay Assignment Specifications

**Assignment Summary:** The Theme Discovery Essay is an initial exploration of your major thematic question. It begins with a working definition designed by you based on personal experiences and reflections. It also includes an analysis of your goals and objectives for discovering a satisfying answer, as well as any thoughts/fears/hopes you have about this project. Attempt to describe how you will know when you’ve found an answer you can live with. The essay continues with at least three corollary questions that you hope to answer in the coming months – with at least a paragraph for each corollary question. The Discovery Essay requires you to treat your theme like a wild, feral animal that does not want to be managed and begin the process of taming it to something you can live within your heart. You are also required to embed two dictionary definitions.

Please use the rubric below to target the specific items to be included in your essay, and use the information above as starting points – it is not necessary to treat the above description as a list.

<table>
<thead>
<tr>
<th>Essay Assignment Date</th>
<th>Final Draft Due Date: January 14th / 15th</th>
<th>Revisions Due Date: January 21st / 22nd</th>
<th>Total Pages: 3</th>
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</thead>
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<td>Embedded Quotations: YES</td>
<td>Works Cited Page: NO</td>
<td>Total Points: 100 Final /25 Revisions</td>
</tr>
</tbody>
</table>

**Theme Discovery Essay Rubric Self-Check**

<table>
<thead>
<tr>
<th>TOTAL VALUE</th>
<th>SELF-CHECK SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Does the author introduce a thematic question and offer substantial commentary? (commentary is discussion with details)</td>
<td>20</td>
</tr>
<tr>
<td>2. Does the author introduce several corollary questions and offer limited commentary?</td>
<td>20</td>
</tr>
<tr>
<td>3. Does the author introduce a personal definition and embed at least two dictionary definitions?</td>
<td>20</td>
</tr>
<tr>
<td>4. Does the author provide the equivalent of three pages of information?</td>
<td>20</td>
</tr>
<tr>
<td>5. Does the author use MLA formatting, including header, margins, font, and type?</td>
<td>20</td>
</tr>
</tbody>
</table>

**Your Self Check Score:** 100 ________

*Please use the following space for additional instructions, ideas, thoughts, or pre-writing:*
#2 Novel Analysis Essay Assignment Specifications

**Assignment Summary:** Throughout the semester, you will read a novel that you and I selected based on three criteria: does it address your theme, is it appropriate, and do you think you will enjoy it? For your novel, you will write a three page paper in which you analyze the author’s treatment of the theme throughout the novel. You will want to identify two or three minor themes to compare and contrast to your major theme. If, for example, your theme is beauty, what other minor themes does the author compare/contrast against your theme? Instead of a book report in which you transcribe the plot, your essay will focus on the heart of the novel: its theme. How does the author treat the theme(s), and how does it help you answer your questions about this theme? The paper will include seven embedded quotations (three from the novel itself, and two from two different critical analyses), a works cited page, and MLA formatting.

<table>
<thead>
<tr>
<th>Essay Assignment Date</th>
<th>Final Draft Due Date</th>
<th>Revisions Due Date</th>
<th>Total Pages:</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 12th</td>
<td>March 11th/12th</td>
<td>March 25th/26th</td>
<td>4</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>MLA Format:</th>
<th>Embedded Quotations:</th>
<th>Works Cited Page:</th>
<th>Total Points:</th>
</tr>
</thead>
<tbody>
<tr>
<td>YES</td>
<td>YES</td>
<td>YES (page 4+)</td>
<td>150 Final /25 Revisions</td>
</tr>
</tbody>
</table>

---

**Novel Analysis Essay Rubric Self-Check**

1. Does the author clearly and accurately identify and discuss the theme(s) of the novel? 25  
2. Does the author attempt to make sufficient connections to his/her thematic question? Is there analysis of corollary questions? 25  
3. Does the author present a thorough understanding of the depth of the novel and subtext, or does it seem more like a book report? 25  
4. Does the author provide the equivalent of three pages of information with correct MLA formatting, headers, margins, etc? 25  
5. Does the author embed three quotations from the novel, two from a secondary source and two from a different secondary source? Are there are total of seven embedded quotations? 50

Your Self Check Score: 150

_Please use the following space for additional instructions, ideas, thoughts, or pre-writing:_
#3 MLA Research Paper Assignment Specifications

**Assignment Summary:** While your theme finds a natural home in stories and poems, it also has a home in the world of non-fiction. You will select a topic that is somehow related to your theme. Perhaps it is a historical event, a medical condition, or a famous person who is an embodiment of that theme. Is *fate* your theme? Maybe you do some research on lottery tickets. Is *beauty* your theme? How about a research paper on animal testing of makeup? Or, it could be something else entirely. Your goal is to make a connection between the emotional context of your theme and something in the world of non-fiction that is related. Your paper will be six pages (including the works cited page), and will be rich with citations and quotations. You will also include a minimum of 8 embedded quotations from secondary sources – three of which must be print-based sources.

**Please note:** this paper includes two additional deadlines: a thesis sentence is due on January 28th and 29th, and a full sentence outline on March 1st. These items are worth 25/75 of the total 300 points.

<table>
<thead>
<tr>
<th>Essay Assignment Date</th>
<th>Final Draft Due Date: March 4th / 5th</th>
<th>Revisions Due Date: April 6th</th>
<th>Total Pages: 6</th>
</tr>
</thead>
</table>

**MLA Research Paper Rubric Self-Check**

1. Is the thesis sentence an assertion that guides the entire paper? 50

2. Is the paper organized so that the presentation of ideas, details, facts, and assertions sufficiently support the thesis by the end? 50

3. Does the author present a thorough understanding of the depth of the subject, or does he/she seem to never break the surface? 50

4. Does the author provide the equivalent of five pages of information with correct MLA formatting, headers, margins, etc? 50

5. Does the author embed eight quotations from secondary sources, two of which are from print-based sources? 50

DUE JAN. 28th – has the author submitted a thesis sentence? 25

DUE MAR 1st – has the author submitted a full sentence outline? 75

Your Self Check Score: 300

29 | P a g e
#4 Synthesis Interview Essay Assignment Specifications

**Assignment Summary:** So you understand your theme, eh? It’s time to see what others have to say about it. You will select four adults – three whom you know, and one whom you’ve never met – to interview for at least 20 minutes each. The interviews will be conducted separately at times and locations convenient to the people you interview. You will submit at least ten questions prior to the interview, and will record the person’s responses either on paper or using a recording device. Once the interviews are complete, you will write a five page paper that provides each interviewee’s responses to each question, plus a final synthesis in which you combine their words to arrive at a singular and undiscovered truth about your theme. Please note that the “unknown adult” should be someone recommended by a friend or family member – like a co-worker of a parent, or your boss’s brother, or your friend’s aunt. Your interview should take place in a public place.

**Pages 1-3:** your essay in which you synthesize all answers into a single set of new conclusions  
**Pages 4-5:** a list of your ten questions, bulleted biographical data of your interviewees (approximate age, occupation, relationship to you, time/location of interview, his/her thoughts on the project)  
**Pages 6+:** copies of all the notes you took while you were interviewing your interviewees

**Magic option:** you may substitute 2 friends for one adult, but this increases your work load.

<table>
<thead>
<tr>
<th>Essay Assignment Date</th>
<th>Final Draft Due Date: January 25th</th>
<th>Revisions Due Date: February 1st</th>
<th>Total Pages: 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>MLA Format: YES</td>
<td>Embedded Quotations: YES</td>
<td>Works Cited Page: NO</td>
<td>Total Points: 150 Final /25 Revisions</td>
</tr>
</tbody>
</table>

**Synthesis Interview Essay Rubric Self-Check**

DUE JAN. 14/15 – did the author submit 10 interview questions? 25 
1. Are the questions flexible and interactive, or do they encourage flat, single-word, or prescriptive responses? 25 
2. Does the author seem to really interact with the interviewees with follow-up questions, prompts for additional answers, and ongoing conversation? Or did he/she just “write-n’-flee” 25 
3. Does the author use the sum total of answers to arrive at a new and synthesized understanding of both the questions and answers? 50 
4. Does the author present a three page essay with MLA formatting, embedded quotations, and a sense of completion and professionalism? Did he/she include copies of notes? 25

Your Self Check Score: 150
#5 Personal Narrative Essay Assignment Specifications

**Assignment Summary:** A personal narrative is a fictional story that explores your theme. These three pages should be written as fiction (even if it actually happened), and should be rooted in the traditional plot structure (exposition through resolution). If you use an actual event, you will retell the event as a short story. Similarly, you may create the entire short story from scratch – with your own characters, events, actions, and plotlines. You may also create historical fiction – a story that begins with factual events and creates new outcomes and plotlines. Be sure that your story compels the reader to continue reading by including a descriptive exposition, an intriguing conflict, an empathetic rising action, a rewarding climax, a satisfying falling action, and a conclusive resolution.

Most importantly, your story should use your thematic question as a driving subtext that moves your protagonist to overcome the protagonist. As an interesting plot twist, use your corollary questions as subplots. You are welcome to make this story as long as you want as long as it does not overwhelm your responsibilities to the rest of the project.

<table>
<thead>
<tr>
<th>Essay Assignment Date</th>
<th>Final Draft Due Date</th>
<th>Revisions Due Date</th>
<th>Total Pages:</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 26th</td>
<td>February 8th</td>
<td>February 18th/19th</td>
<td>3</td>
</tr>
</tbody>
</table>

**MLA Format:**

- YES
- Embedded Quotations: NO
- Works Cited Page: NO
- Total Points: 100 Final /25 Revisions

---

**Personal Narrative Essay Rubric Self-Check**

1. Does the story use the thematic question and/or corollary questions to advance the actions of the protagonist? 25

2. Does the story seem to weave the theme deep into the subtext of the story, or does the author simply present a parable in which the theme is practically shoved in your face? 25

3. Does the author present a descriptive exposition, an intriguing conflict, an empathetic rising action, a rewarding climax, a satisfying falling action, and a conclusive resolution? 25

4. Does the author present a three page paper with MLA formatting and a sense of completion and professionalism? 25

**Your Self Check Score:** 100

---

*Please use the following space for additional instructions, ideas, thoughts, or pre-writing:*
#6 and #7 Short Story Analysis Essay Assignment Specifications

**Assignment Summary:** Just as different lenses in different eyeglasses will show you the world in slightly different ways, there are many lenses with which you can read a story: biographical, traditional, rhetorical, religious, sociological, political, feminist, ethnic minority, psychological, and archetypal (to name a few). Each lens reveals different insight into the text. If, for example, you read a story from a religious perspective, you end up reading a completely different story than if you had read the same story through a political perspective.

You will write two essays. Each essay will examine one short story in which you examine your selected theme through a selected lens. Essentially, your essays will help the reader explore the short stories through a perspective selected by you. Each essay will be three pages, double spaced, and employ four embedded quotations from the story, at least three embedded quotations from secondary sources, and a works cited page.

*Please note that your short story selections are due February 2nd.*

<table>
<thead>
<tr>
<th>Essay Assignment Date</th>
<th>Final Draft Due Date: Analysis #1: February 16th Analysis #2: April 7th</th>
<th>Revisions Due Date: Analysis #1: February 24th Analysis #2: April 19th</th>
<th>Total Pages: 4</th>
</tr>
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<tbody>
<tr>
<td>January 27th</td>
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</tr>
</tbody>
</table>

**MLA Format:** YES

**Embedded Quotations:** YES

**Works Cited Page:** YES (page 4+)

**Total Points:** 125 Final /25 Revisions

---

**Short Story Analysis Essay Rubric Self-Check**

1. Does the author clearly and accurately identify and discuss a lens or perspective through which the story might best be understood? 25

2. Does the author attempt to make sufficient connections to his/her thematic question? 25

3. Does the author present a thorough understanding of the depth of the story and subtext, or does it seem more like a book report? 25

4. Does the essay itself provide the equivalent of three pages of information with correct MLA formatting, headers, margins, etc? 25

5. Does the author embed four quotations from the story and three from a secondary source? Are there are total of seven embedded quotations? 25

**Your Self Check Score:** 125

*Please use the following space for additional instructions, ideas, thoughts, or pre-writing:*
#8 Poetry Comparison Essay Assignment Specifications

**Assignment Summary:** What a novel does to a theme in 200 pages, a poem can accomplish in 20 lines. With this in mind, you will select, analyze, and compare two published poems. To write a good paper, you will need to go beyond the entirety of the poems and focus on specific words and lines that will be embedded in your essay. How do both poems articulate your theme(s) while simultaneously differing from the other? How are they alike and different in terms of form, content, audience, and message? You may decide to consult published material that helps you explicate the poem, all of which should be cited.

You are strongly advised to begin by determining the structure of your essay prior to creating the first draft. Without doing so, you risk writing a disastrous essay that quickly loses control.

*Please note that poetry selections are due on February 17th.*

Pages 1 – 4: Your comparison essay.  
Page 5+: Poem #1  
Page 6+: Poem #2  
Page 7+: Works Cited Page

<table>
<thead>
<tr>
<th>Essay Assignment Date</th>
<th>Final Draft Due Date: February 26th</th>
<th>Revisions Due Date: March 25th / 26th</th>
<th>Total Pages: 7</th>
</tr>
</thead>
</table>

**Poetry Comparison Essay Rubric Self-Check**

1. Does the author clearly and accurately identify a shared theme in both of the poems? Does he/she contrast the treatment of the theme?  
   **TOTAL VALUE:** 50  
   **SELF-CHECK SCORE:** ______

2. Does the author attempt to make sufficient connections to his/her thematic question?  
   **TOTAL VALUE:** 25  
   **SELF-CHECK SCORE:** ______

3. Does the author move beyond surface-level text and dive into the subtext of both poems, or does he/she simply examine the words as they are presented without depth or complexity?  
   **TOTAL VALUE:** 25  
   **SELF-CHECK SCORE:** ______

4. Does the essay itself provide the equivalent of three pages of information with correct MLA formatting, headers, margins, etc?  
   **TOTAL VALUE:** 25  
   **SELF-CHECK SCORE:** ______

5. Does the author sufficiently embed quotations?  
   **TOTAL VALUE:** 25  
   **SELF-CHECK SCORE:** ______

**Your Self Check Score:** 150
#9 Huck Finn Analysis Essay Assignment Specifications

**Assignment Summary:** Here is where we test your ability to expand your thematic question to one of America’s finest novels: *The Adventures of Huckleberry Finn*. Your challenge is simple: find your theme somewhere in the novel and bring it to the surface in a novel analysis of three pages. Feel like the novel doesn’t address your theme? Guess again! Buried deep in all of those pages are metaphors, analogies, stories, and parables of nearly every shape and size. Once you look below the surface, you’ll see yourself staring back! The paper will include seven embedded quotations (three from the novel itself, and two from two different secondary sources), a works cited page, and MLA formatting.

<table>
<thead>
<tr>
<th>Essay Assignment Date</th>
<th>Final Draft Due Date: April 15&lt;sup&gt;th&lt;/sup&gt;</th>
<th>Revisions Due Date: April 22&lt;sup&gt;nd&lt;/sup&gt; /23&lt;sup&gt;rd&lt;/sup&gt;</th>
<th>Total Pages: 4</th>
</tr>
</thead>
</table>

**Huck Finn Analysis Essay Rubric Self-Check**

1. Does the author clearly and accurately identify and discuss the theme(s) of the novel?  
   25

2. Does the author attempt to make sufficient connections to his/her thematic question? Is there analysis of corollary questions?  
   25

3. Does the author present a thorough understanding of the depth of the novel and subtext, or does it seem more like a book report?  
   25

4. Does the essay itself provide the equivalent of three pages of information with correct MLA formatting, headers, margins, etc?  
   25

5. Does the author embed three quotations from the novel, two from a secondary source and two from a different secondary source? Are there total of seven embedded quotations?  
   50

**Your Self Check Score:** 150

*Please use the following space for additional instructions, ideas, thoughts, or pre-writing:*
#10 Invitational Letters Assignment Specifications

**Assignment Summary:** Finally, a break from the action! You’ll spend a couple of days creating invitational letters in which you invite one or two adults to the Anthology Presentations later in the semester. In your letter, you will invite your guest to the presentation banquets. You will also explain the project, explain the purpose of the presentations, and briefly preview your major thematic question. Be warned! Only **perfect** letters will be graded and mailed! You’ll have to learn the proper format for letter writing! You must use the block letter sample letter available at [http://owl.english.purdue.edu/owl/resource/653/02/](http://owl.english.purdue.edu/owl/resource/653/02/) (or just do a search for OWL block letter format).

<table>
<thead>
<tr>
<th>Essay Assignment Date</th>
<th>Final Draft Due Date: April 8th/9th</th>
<th>Revisions Due Date: April 14th/15th</th>
<th>Total Pages: 2</th>
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<tbody>
<tr>
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<td>Embedded Quotations: NO</td>
<td>Works Cited Page: NO</td>
<td>Total Points: 50 each /25 Revisions</td>
</tr>
</tbody>
</table>

**Invitational Letters Rubric Self-Check**

1. Does the student use correct block letter format, and does its form look exactly like the model at [http://owl.english.purdue.edu/owl/resource/653/02/](http://owl.english.purdue.edu/owl/resource/653/02/)? 25

2. Does the student sound sincere in his/her desire to invite the guest to the presentations? 5

3. Does the student explain the project and briefly preview his/her major thematic question? 5

4. Is the letter free of all grammatical and spelling errors? 15

**Your Self Check Score:** 50

*Please use the following space for additional instructions, ideas, thoughts, or pre-writing:*
Original Poems Rubric Self-Check

1. Does the student present an original poem?  
25

2. Does the student’s analysis of his/her poetry show seriousness or depth of analysis, or does it seem rushed and inconsequential?  
25

3. Does the student’s analysis explicate specific lines and words using embedded quotation, or does he/she simply look at the surface text without exploring any depth?  
25

4. Does the student use MLA formatting for the analysis page?  
25

Your Self Check Score:  
100

Please use the following space for additional instructions, ideas, thoughts, or pre-writing:
#13 State Writing Assessment Essay Assignment Specifications

**Assignment Summary:** You lucky devil, you! You get to write a state writing assessment: a three page formal essay that answers a prompt provided by the state. You are not expected to tie your state assessment to your theme, but we’ll go ahead and toss the essay into your portfolio to show off your newfound writing skills!

Your essay will be graded according to the 6-Trait model. The rubric below is for a partial grade. A separate grade will be assigned based on the score assigned by the two readers (English teachers in the Olathe District).

<table>
<thead>
<tr>
<th>Essay Assignment Date</th>
<th>Final Draft Due Date:</th>
<th>Revisions Due Date:</th>
<th>Total Pages:</th>
</tr>
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<td>(none)</td>
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<th>MLA Format:</th>
<th>Embedded Quotations:</th>
<th>Works Cited Page:</th>
<th>Total Points:</th>
</tr>
</thead>
<tbody>
<tr>
<td>YES</td>
<td>NO</td>
<td>NO</td>
<td>100 Final</td>
</tr>
</tbody>
</table>

**State Writing Assessment Essay Rubric Self-Check**

Did you complete the State Writing Assessment? 100 ________
#14 Final Reflection Essay Assignment Specifications

**Assignment Summary:** After all is said and done, it is time for you to reflect back on everything you've learned about your theme(s) this semester. This five page paper will document your journey from start to finish and will include everything in between. You are encouraged to write this essay in a conversational tone in which you tell the reader what you know and what you've learned. You are also encouraged to use your own words from previous written work to help us understand your journey, and you'll even cite them as you would any other published work!

Please feel free to break away from the traditional MLA format and make this paper as visually creative as you'd like. Use clip art or pictures. Find a handful of really, really profound sentences or paragraphs you’ve written this semester and explain why those represent near answers to your question.

Most importantly, offer an answer to your major thematic question and corollary questions!

<table>
<thead>
<tr>
<th>Essay Assignment Date</th>
<th>Final Draft Due Date</th>
<th>Revisions Due Date</th>
<th>Total Pages:</th>
</tr>
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<tbody>
<tr>
<td>April 20th</td>
<td>May 3rd</td>
<td>May 10th</td>
<td>5</td>
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<th>MLA Format:</th>
<th>Embedded Quotations:</th>
<th>Works Cited Page:</th>
<th>Total Points:</th>
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<tbody>
<tr>
<td>NO</td>
<td>NO</td>
<td>NO</td>
<td>100 Final /25 Revisions</td>
</tr>
</tbody>
</table>

**Final Reflection Essay Rubric Self-Check**

1. Does the author attempt to offer an answer to the major thematic and corollary questions? 20 _______

2. Does the author embed several quotations that he/she wrote in previous papers and offer some profound commentary? 20 _______

3. Does the author attempt to personalize the essay by including visually appealing images, clip art, pictures, borders, etc? 20 _______

4. Does the author provide the equivalent of five pages of information? 20 _______

5. Does the author use correct grammar and spelling? 20 _______

**Your Self Check Score:** 100 _______

*Please use the following space for additional instructions, ideas, thoughts, or pre-writing:*
#15 Final Portfolio Assignment Specifications

**Assignment Summary:** The very last thing you will do for this project is compile your work and present it to an audience. You’ll want to unleash all of your creativity and craft-making skills on this one, because it’s truly a keeper. Get your scrapbooking hat on and create a home for all the work you did to answer this question. Your portfolio will include a table of contents, rough and final drafts of all your essays, and several other additional components. There are no limits on your creativity for this final project!

You have three goals with this portfolio. First, you want to create a final product that is worthy of the amount of work you’ve put into this project. Second, you want to create a final product that you can showcase on the evening of the portfolio presentations – your guests will see how much work you’ve put into the portfolio just by looking at the time you spent on decorating it. Third, you want to create a final product that is durable – will you want to keep your portfolio for 5, 10, 15 years?

<table>
<thead>
<tr>
<th>Essay Assignment Date</th>
<th>Final Draft Due Date: May 12th / 13th</th>
<th>Revisions Due Date: none</th>
<th>Total Pages: none</th>
</tr>
</thead>
<tbody>
<tr>
<td>MLA Format: NO</td>
<td>Embedded Quotations: NO</td>
<td>Works Cited Page: NO</td>
<td>Total Points: 300 Final</td>
</tr>
</tbody>
</table>

**Final Portfolio Rubric Self-Check**

1. Does the student include ALL drafts of ALL essays, letters, poems, etc. written as a part of this project? 100

2. Does the student include a table of contents that organizes all of the content? 50

3. Does the student make an effort to be creative and original? Does it look like the student created a durable and lasting product? 100

4. Does the student add lots of additional material such as page protectors, section dividers, page matting, pictures, etc? 50

**Your Self Check Score:** 300
Primary Sources and Secondary Sources

A primary source is the literature you are analyzing – the poem, novel, play, story, etc. Unless you are working with more than one piece of literature, you only have one primary source. A secondary source is text written about the primary source that you find useful enough to include in your analysis.
Appendix A: Student Resources for the Ten Grammandments

1. Sentence fragments should be used sparingly and for effect only.

Fragments are incomplete sentences. Usually, fragments are pieces of sentences that have become disconnected from the main clause. One of the easiest ways to correct them is to remove the period between the fragment and the main clause. Other kinds of punctuation may be needed for the newly combined sentence.

Sentences in BOLD text are correct:

Purdue offers many majors in engineering. Such as electrical, chemical, and industrial engineering.
Purdue offers many majors in engineering, such as electrical, chemical, and industrial engineering.

Coach Dietz walked off the field in the middle of a game. Leaving her team stranded.
Coach Dietz walked off the field in the middle of a game, leaving her team stranded.

I need to find a new roommate. Because the one I have now isn't working out too well.
I need to find a new roommate because the one I have now isn't working out too well.

The current city policy on housing is incomplete. Which is why the amendments should be passed.
Because the current city policy on housing is incomplete, the amendments should be passed.

A story with deep thoughts and emotions.
She told a story with deep thoughts and emotions.
Gilman's "The Yellow Wallpaper," with its deep emotions, has impressed critics for years.

Toys of all kinds thrown everywhere.
Toys of all kinds were thrown everywhere.
They found toys of all kinds thrown everywhere.

A record of accomplishment beginning when you were first hired.
I've noticed a record of accomplishment beginning when you were first hired
A record of accomplishment began when you were first hired.

With the ultimate effect of all advertising is to sell the product.
The ultimate effect of all advertising is to sell the product.

By paying too much attention to polls can make a politician unwilling to propose innovative policies.
Paying too much attention to polls can make a politician unwilling to propose innovative policies.

For doing freelance work for a competitor got Phil fired.
Doing freelance work for a competitor got Phil fired.
Phil got fired for doing freelance work for a competitor.

adapted from http://owl.english.purdue.edu/owl/resource/620/01/
2. Use a comma to separate two independent clauses joined by a coordinating conjunction.

1. An independent clause contains a subject and a predicate, and it can stand by itself.

2. A coordinating conjunction joins two independent clauses, so it requires a comma.

3. Do not use a comma when a coordinating conjunction joins an independent clause and a dependent clause.

Coordinating conjunctions (FANBOYS) join clauses and phrases.

<table>
<thead>
<tr>
<th>CC</th>
<th>SAMPLE SENTENCE 1</th>
<th>SAMPLE SENTENCE 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>FOR</td>
<td>I must hurry, for I am late.</td>
<td>(becomes a preposition)</td>
</tr>
<tr>
<td>AND</td>
<td>I must hurry, and I can’t be late!</td>
<td>I must hurry and not be late.</td>
</tr>
<tr>
<td>NOR</td>
<td>I am not tired, nor am I hungry.</td>
<td>I am neither tired nor hungry.</td>
</tr>
<tr>
<td>BUT</td>
<td>She will eat, but she won’t talk.</td>
<td>She will eat but not talk.</td>
</tr>
<tr>
<td>OR</td>
<td>I will stay, or I will go.</td>
<td>I will stay or leave later tonight.</td>
</tr>
<tr>
<td>YET</td>
<td>He is strong, yet he can’t lift it.</td>
<td>He is strong yet cannot lift it.</td>
</tr>
<tr>
<td>SO</td>
<td>They were late, so they missed it.</td>
<td>They were late so didn’t get the prize.</td>
</tr>
</tbody>
</table>

Note that SAMPLE SENTENCE 1 uses coordinating conjunctions to join independent clauses, whereas SAMPLE SENTENCE 2 uses coordinating conjunctions to join independent clauses to dependent clauses.

3. Use who, whom, whoever, and whomever according to their case position.

1. *Who* and *whoever* are nominative pronouns and may serve as the subject of a sentence.
2. *Whom* and *whomever* are objective pronouns and may serve as the object of a sentence.

Remember to use the HE / HIM rule to accurately select the correct pronoun.

Who told you? (He told you)
It was I who stole the ladder. (He stole the ladder)
She and who went to the store? (He went to the store)

To whom should I write this letter? (I should write this letter to him)
To whom it may concern (It may concern him)
Whom do you love? (Do you love him)
4. Use *who* to refer to a person and *that* to refer to an object or animal.

“Who” refers to a person.

“Anyone who disagrees should leave.”

“That” refers to an object or an animal.

“Anything that sits gets dusty.

**Circle the correct answer:**

1. The people (*who* / *that*) say I am wrong are crazy.

2. The book (*who* / *that*) sits on the shelf is dusty.

3. The man (*who* / *that*) sits on the couch is lazy.

4. The men (*who* / *that*) work at this place are crazy.

5. Everyone (*who* / *that*) shows up to work gets a sticker.

6. The dog (*who* / *that*) lives down the street is happy.

7. You know Bob, the guy (*who* / *that*) sold me my car.

8. The king (*who* / *that*) ruled for twenty years is dead.

9. The character (*who* / *that*) appears in the first scene is named Frank.

10. It happened in a time when people (*who* / *that*) loved the earth roamed freely.

**Suggestion for improvement:**

1. Memorize this rule; it's not going to change during your lifetime.

2. Until you remember this rule, do a search for “that” in your document to double-check its use.
5. Use coordinating conjunctions (FANBOYS) to join sentences, not to begin them.

FACT: lots of authors start their sentences with coordinating conjunctions.

FACT: These authors are not writing formal academic papers.

Incorrect Examples:

I love apples. And I love grapes.

I love apples. But I love grapes more.

I love apples. So I bought one.

I love apples. Yet I love bananas, too.

I love apples. For they taste so good.

I do not love apples. Nor do I like grapes.

I love apples. Or I like grapes. I can't decide.

Solution: use a comma to combine independent clauses, or change the conjunction.

BONUS: you can use a semicolon to replace the comma and coordinating conjunction between two independent clauses. A semicolon is only appropriate when the clauses are closely related.

For each sentence, add a comma and / or a coordinating conjunction in the boxes (if necessary).

1. I am the king ☐ ☐ I will make the rules.

2. She is the queen ☐ ☐ not the king.

3. The man went to the store ☐ ☐ then drove home.

4. The man went to the store ☐ ☐ then he drove home.

5. I am the teacher ☐ ☐ I am always right.

BONUS: you can use a semicolon to replace the comma and coordinating conjunction between two independent clauses. A semicolon is only appropriate when the clauses are closely related.

1. I am the king; I make the rules.

2. She is the queen; not the king.

3. The man went to the store; then drove home.

4. The man went to the store; he drove home.

5. I am the teacher; I am always right.

NOTE: your personal narrative essay is exempt from this Grammandment.
6. Do not use vague demonstrative pronouns (this, that, these, and those).

The words *this, that, these,* and *those* can be pronouns or adjectives. To tell the difference, look to see whether the word modifies a noun or replaces it.

1. *This* fish is terrific! (*This* modifies fish, so it is an adjective).  ➡ no deduction
2. *This* is terrific! (*This* replaces fish, so it is a pronoun).  ➡ two point deduction

Generally speaking, if a noun follows the word in question, the word is an adjective. If no noun follows the word in question, the word is an adjective.

It is ok to use *this, that, these,* and *those* as adjectives.

It is ok to use *this, that, these,* and *those* as pronouns when the pronoun modifies a specific noun.

It is not ok to use *this, that, these,* and *those* as pronouns when the pronoun does not modify a specific noun.

If the word following *this, that, these,* or *those* is anything other than a noun, it’s probably a vague demonstrative pronoun.

Incorrect / Corrected Examples:

1. He says “I am not your friend” (21). *This* states that the boy is not his friend.
   *This* quotation states that the boy is not is friend.
2. The woman only wants expensive things. *That* is similar to our own desires.
   *That* quality is similar to our own desires.
3. In the story *it* says that child could never eat bananas.
   *The* child could never eat bananas.
4. Mrs. Smith loves apples. Critics have said that *this* is because she is crazy.
   Critics have said that her love for apples is caused by her craziness.
5. Liberty is a profound idea. *There* is nothing better.
   *Nothing* is better than the profound idea of liberty.

Bonus!

In addition to vague pronoun references, you should also avoid ambiguous pronoun references:

1. John told Steve that *he* would enjoy *his* new pasta recipe. (Whose recipe?)
2. Kirk told his dog that *he* should stay here. (Who should stay here?)
3. The teachers told the students they were finished. (Who was finished?)
4. Tom said that Tim said *he* was wrong. (Who was wrong?)
5. Vonnegut’s short story "Harrison Bergeron" is about *his* quest to overcome equality. (Whose quest)

*NOTE: your personal narrative essay is exempt from this Grammandment.*
7. Do not use floating quotations.

Floating quotations are quotations that are not embedded within a sentence; they are presented as an isolated (floating) sentence (with or without further analysis).

**Floating Quotation:**
The author chooses to illustrate the character's motivation by revealing the character's past. "I used to be a man who would fight you in a heartbeat, but I am different now" (21). This shows that the character is different now.

**Embedded Quotation:**
The author reveals the character's motivation when the character claims that he "used to be a man who would fight you in a heartbeat" but who claims that "[he] is different now" (21).

Please use W. Somerset Maugham's short story "The Appointment in Samarra" to create three embedded quotations to illustrate that 1) Death is a woman, and 2) Death is surprised, and 3) you cannot avoid your fate. You do not need to cite Maugham's name in the citation.

(Death is speaking)
[page 1] There was a merchant in Bagdad who sent his servant to market to buy provisions and in a little while the servant came back, white and trembling, and said, Master, just now when I was in the marketplace I was jostled by a woman in the crowd and when I turned I saw it was Death that jostled me. She looked at me and made a threatening gesture, now, lend me your horse, and I will ride away from this city and avoid my fate. [page 2] I will go to Samarra and there Death will not find me. The merchant lent him his horse, and the servant mounted it, and he dug his spurs in its flanks and as fast as the horse could gallop he went. Then the merchant went down to the marketplace and he saw me standing in the crowd and he came to me and said, Why did you make a threatening gesture to my servant when you saw him this morning? [page 3] That was not a threatening gesture, I said, it was only a start of surprise. I was astonished to see him in Bagdad, for I had an appointment with him tonight in Samarra.

1. _______________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________

2. _______________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________

3. _______________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
8a. Use proper MLA citation and punctuation for embedded quotations.

Embedded quotations allow you to smoothly blend text from an original source with your own words and ideas. You must be careful to delineate between the author’s ideas and your own using correct punctuation.

The Three Tests of an Embedded Quotation:

1. The page number must be included after the quotation mark and before the period.
2. The wording of the original quotation cannot be changed without using brackets to delineate between your words and the author’s:

   Original quotation:
   Montag looked at Millie and shook her, screaming, “We need not to be left alone! We need to be really bothered once in a while!”

   Embedded quotation:
   Montag “look[s] at Millie and [shakes] her,” wanting her to realize that people must have a purpose in life, that they “need to be really bothered once in awhile” (44).

3. After embedding a quotation, test the smoothness of your language by reading the entire passage aloud (your text and the author’s) to a listener. Can the listener tell where your text ends and the author’s begins? If not, you pass the test!

Quotation #1: A quotation from the narrator or author (narration) on page 36.

Reverend Hale’s “goal is light, goodness, and its preservation” (36).

Quotation #2: A quotation from a character (dialogue) on page 132.

Hale’s emotion shines through when he screams, “Life, woman, life is God’s most precious gift!” (132).

** note that the original punctuation, including capitalization, is preserved as it was written.

Embedded quotation using both narration and dialogue:

When Reverend Hale first comes to Salem, “his goal is light, goodness, and its preservation” (36); yet, by the end of the play, he has realized the trials are a farce as he tries to convince Elizabeth that “life is God’s most precious gift” (132).

This document was co-created by Cathy Smith (Olathe South High School) and Josh Anderson (Olathe Northwest High School)
8b. Student Guide to Properly Embedded Quotations

“None of them knew the color of the sky. Their eyes glanced level, and were fastened upon the waves that swept toward them. These waves were of the hue of slate, save for the tops, which were of foaming white, and all of the men knew the colors of the sea. The horizon narrowed and widened, and dipped and rose, and at all times its edge was jagged with waves that seemed thrust up in points like rocks.” - from “The Open Boat” by Stephen Crane

1. Embedded quotation without prior mention of the author’s name:
   
   The jarring imagery reveals that the horizon “was jagged with waves that seemed to thrust up in points like rocks” (Crane 282).

2. Embedded quotation with prior mention of the author’s name:
   
   Crane tells us that the horizon “was jagged with waves that seemed to thrust up in points like rocks” (282).

3. Embedded quotation with subtle (minor) changes to the original text for purpose of fluency:
   
   With “their eyes [glancing] level” and “all of [them knowing] the colors of the sea,” the men in the boat may have been ignoring (or perhaps rejecting) the notion of a heavenly god (Crane 282).

4. Embedded quotation that runs more than four lines should be used sparingly, and only when the entire text is necessary. Additionally, the introductory text should be a complete sentence:

   The opening paragraph paints a haunting picture of melancholy and hopelessness:

   None of them knew the color of the sky. Their eyes glanced level, and were fastened upon the waves that swept toward them. These waves were of the hue of slate, save for the tops, which were of foaming white, and all of the men knew the colors of the sea. The horizon narrowed and widened, and dipped and rose, and at all times its edge was jagged with waves that seemed thrust up in points like rocks. (282)

5. Embedded quotation using ellipses to eliminate unnecessary information:

   Crane tells us that “the horizon narrowed and widened, and dipped and rose . . . jagged with waves that seemed to thrust up in points like rocks” (282).
9. Refer to all events in literature in present tense.

A. Whenever discussing literature, use present tense to describe character actions and events.

**Incorrect:** In Nathaniel Hawthorne's "My Kinsman, Major Molineux," Robin came to the city seeking career help from his powerful relative. What he found instead was total confusion. Everyone laughed at him when he asked for his kinsman. Finally he discovered the truth: his kinsman had fallen from power and all Robin's dreams had fallen with him. Robin probably felt bitter that he believed [*] his kinsman's offer of help two years earlier.

**Correct:** In Nathaniel Hawthorne's "My Kinsman, Major Molineux," Robin comes to the city seeking career help from his powerful relative. What he finds instead is total confusion. Everyone laughs at him when he asks for his kinsman. Finally he discovers the truth: his kinsman has fallen from power and all Robin's dreams have fallen with him. Robin probably feels bitter that he believed [*] his kinsman's offer of help two years earlier.

* a shift in tense is acceptable when discussing an earlier event in the story

B. When you are discussing the author in the act of writing, use the past tense.

In 1832, Hawthorne wrote "My Kinsman, Major Molineux."

C. If you are discussing what the author says in a work, use the present tense for the same reason that you use the present tense when speaking of the work:

At the beginning of the story, Hawthorne says that the King's appointments were unpopular.

Circle the correct verb tense in each parenthetical pairing:

Without the Ghost of Hamlet's father, there (is/was) no Hamlet. The phantom's accusation regarding Claudius (sparked/sparks) the play's entire action. Yet no one but Hamlet ever (hears/heard) the Ghost speak, and even Hamlet (wondered/wonders) at times whether its claims (can be/could be) be trusted. Thus, the theme of overcoming doubts — about the Ghost's very existence, and then about its truthfulness — (was/becomes) crucial to the action. At the same time, however, Shakespeare (keeps/kept) doubts of several kinds alive through most of the play, including the audience's doubts about Hamlet's sanity. Shakespeare (writes/wrote) this play to show Hamlet's doubts.
10. Do not use approximate language.

“The difference between the right word and almost right word is the difference between lightning and a lightning bug.” – Mark Twain

At first glance this rule may sound a little too ambiguous and subjective, but a closer look at some samples from papers in previous years reveals that violations of this rule tend to be obvious:

1. In this story, the **thought** that dragons exist is **displayed**.
2. Many questions are **raised** when considering stories like this one.
3. They are less desirable **based** on their **upbringing**.
4. This story can be looked at under a **moral viewpoint**.
5. If people weren’t **here**, things would be different.
6. So here’s the moral that people should **take out of** this story.
7. In this story there is this person called a Handicapper General.
8. Stephen Crane writes about a man who is injured, **with the end result of** losing his arm.
9. Sara had an optimistic **view** and **took the good out of** the situation.
10. This story has most definitely **gotten** me closer to an answer.

Students use “approximate language” when they want to make a specific point, but the exact words don’t come easily. Rather than wrestling with finding the precise and accurate words, students may elect to use conversational, approximate, or “good enough” words. Doing so creates a jarring and unexpected shift in tone. Consider the following revisions:

1. Dragons exist, according to the story.
2. Stories like this raise many questions.
3. Their upbringing makes them less desirable.
4. The story can be viewed from a moral perspective.
5. (don’t write sentences like this)
6. The moral of the story is . . .
7. The Handicapper General . . .
8. Stephen Crane writes about a man who lost his arm.
9. Sara was an optimist who saw the good in a situation.
10. The story helps me answer my question.
Appendix B: Stuck? Advice on Getting Started with Your Essay

Whether its writer’s block, a lack of motivation, or not having anything to say, writing essays can be a chore if your heart and mind aren’t in the right place. Here are ten tips to get you back on track:

1. Think of your topic as a persuasive writing prompt. If you have something to prove, you are more likely to dig a little deeper for the support. Rely on a well-crafted thesis sentence to drive your paper. If you can get control over your thesis, the rest of the paper will be much easier.

2. Go beyond your major thematic question and select one of your corollary questions as a starting point. If your major thematic question becomes the central focus of every essay, this project will get very boring, very fast. Focusing on a corollary question may give you a new perspective on your topic.

3. Narrow your audience to one or two people, perhaps those who you might be inviting to the Anthology Presentation Banquet. Even though you won’t abandon your formal academic tone, you can start treating the essay as a conversation that predicts and responds to what your reader might ask, comment upon, or agree/disagree with.

4. Create an outline before you start writing. There’s nothing worse than getting halfway through a paper and running out of steam. Spending five minutes creating an outline at least helps you figure out whether you have enough “stuff” to write a full paper. If you do, great – you’ve already got the entire essay mapped out. If not, you’ve only wasted five minutes instead of five hours – and it’s easier to fix a broken outline than a broken essay!

5. Give yourself adequate “think time” to consider what you plan to do with your essay a couple days before you have to write it. Though it requires a little more planning, having something to say BEFORE you sit down to write your paper isn’t such a bad idea.

6. Put the cell phone, the video game, the computer, the music (yes, the music), and the TV away for 30 minutes and sit in silence with nothing but you and your topic swimming around in your head. Go beyond the surface level stuff and dig deeper. Why did you originally choose this topic? Where can an exploration of this topic take you? Sometimes, the self-discoveries that really matters in life aren’t instantly accessible – they take a while to work out in your mind – like a big mental math problem.

7. Remember that by writing, you are problem solving and flexing your “mind muscles.” You should write frequently for the same reasons you should exercise frequently. Even if you are stuck, the process of getting “unstuck” is healthy and worthwhile. Power through that process and seek the reward!

8. Take your topic to a new level. Instead of limiting your topic to a high school student writing a paper about a book, imagine yourself writing for a newspaper. What are the global implications of your message? Is there something deeper to be said about the theme or moral of the story or your paper?

9. Check your attitude. Are you really looking for an answer, or do you just need to be upset for a while? It’s perfectly normal to let your negative emotions justify your procrastination, but at some point you need to have a conversation with yourself and find a way to move forward.

10. Think about the big picture. You, your guests, your portfolio, and your topic at a big banquet in which you spend at least an hour describing everything you’ve accomplished this semester!
Appendix C: Writing Thesis Sentences that Rock!

The most important writing tip that I can share with you is to transform every piece of writing into an academic argument. No matter how trivial or worthless the writing assignment may seem, you will discover that the task of writing takes less time and becomes more interesting if you attempt to prove a point with which your reader could disagree. If you feel like you have something to prove, you will become more interested in the essay, and will therefore become more interesting to your reader.

**Boring:** write a three page paper in which you discuss main character as the protagonist.
**Slightly less boring:** write a three page paper in which you try to prove that the main character is better viewed as the antagonist.

**Boring:** write a formal essay in which you examine the causes of the Civil War.
**Slightly less boring:** write a formal essay in which you try to prove that northern aggression, not slavery, caused the Civil War.

**Boring:** write a response to the story
**Slightly less boring:** prove that the story is a metaphor for death

*Examine these three academic arguments. Note how each one is more persuasive than the last.*

**Nothing to prove:** The North and South fought the Civil War for many reasons, some of which were the same and some different.

**Something to prove:** While both sides fought the Civil War over the issue of slavery, the North fought for moral reasons while the South fought to preserve its own institutions.

**Quite a bit to prove:** While both Northerners and Southerners believed they fought against tyranny and oppression, Northerners focused on the oppression of slaves while Southerners defended their own right to self-government.

Once you accept the idea that your paper is an academic argument, your thesis statement should be fairly predictable. It is a single sentence in which you say *exactly* what it is you are trying to prove. Often, a thesis will include a claim and at least one reason to support the claim.

The construction of your thesis sentence can begin with your claim, followed by the reasons you will offer in your paper. As a general rule, the reasons you offer in your thesis should follow the same order you will expand upon these reasons in your essay. Generally, the last sentence of your introduction is a very safe place for your thesis sentence.

**Bad thesis:** Mark Twain's Huckleberry Finn is a great American novel.
**Good thesis:** In Huckleberry Finn, Mark Twain develops a contrast between life on the river and life on the shore.
**Great thesis:** Through its contrasting river and shore scenes, Twain's Huckleberry Finn suggests that to find the true expression of American democratic ideals, one must leave "civilized" society and go back to nature.

Adapted from "Thesis Statements" located at http://www.unc.edu/depts/wcweb/handouts/thesis.html
Appendix D: Comma Rules!

1. Use a comma to separate independent clauses joined by a coordinating conjunction.
   *The night was clear, but it was too cold to have a hay ride.*

2. Use a comma to separate introductory clauses beginning with adverbs, gerund phrases, and prepositional phrases with two or more prepositions.
   *(adverb) While eating lunch, the students discussed their weekend plans.*
   *(gerund) Writing in his spare time, Bob completed his first book on toads.*
   *(preposition) After going into the room, Stacy realized that she took a wrong turn.*

3. Use a comma to separate introductory words of direct address or mild interjection.
   *Hey, you guys are awesome!*  
   *Toby, I have already given you the homework.*

4. Use a comma to separate words or groups of words in a series. (see bonus rule)
   *The cafeteria serves bananas, salads, and hamburgers.*

5. Use a comma to separate two or more adjectives preceding a noun.
   *This is the newest, fastest car on the market.*

6. Use a comma to separate contrasting words, phrases, and clauses introduced by *not*.
   *I will vote for Tom, not Bill.*

7. Use two commas to separate interrupters that come in the middle of a sentence.
   *This specimen, you see, is the rarest of its kind.*
   *So, Billy, why did you decide on lower paying job?*

8. Use two commas to separate appositives and nonessential phrases that interrupt a sentence.
   *Bill Cosby, a comedian and father, has had many ups and downs in his career.*
   *Warren Beatty, who was once considering a bid for president, starred in “Bullworth.”*

9. Use a comma to separate parts of dates, geographical names, and addresses.
   *On October 2, 2000, my grandparents renewed their wedding vows.*
   *I live in Olathe, Kansas, U.S.A.*

10. Use a comma to separate professional degrees, titles, or company affiliations.
    *Dr. Marc Bolts, Jr., is my dentist.*  
    *-- or -- Marc Bolts, Jr., D.D.S., is my dentist.*
    *I work for Salon, Inc.*
Appendix E: Outlining Your Essay

Outlines are amazing things. Not only do they save time, they also create a roadmap for your paper that makes it much easier to write and to read. Most importantly, outlines help the writer to ensure that each topic has sufficient depth and support for the thesis or topic sentence.

Your writing should be organized a little bit like Russian Egg Dolls where the largest holds the second largest, and the second largest holds the third largest, and so on. Your ideas, like the dolls, should be organized so that each main idea adequately holds each supporting idea.

Consider this outline template and example:

Outline Structure - Template

<table>
<thead>
<tr>
<th>Topic: (list your essay topic here)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. First Main Idea</td>
</tr>
<tr>
<td>A. sub-point</td>
</tr>
<tr>
<td>1. sub-sub point</td>
</tr>
<tr>
<td>2. sub-sub point</td>
</tr>
<tr>
<td>B. sub point</td>
</tr>
<tr>
<td>1. sub-sub point</td>
</tr>
<tr>
<td>2. sub-sub point</td>
</tr>
<tr>
<td>C. sub point</td>
</tr>
<tr>
<td>1. sub-sub point</td>
</tr>
<tr>
<td>2. sub-sub point</td>
</tr>
</tbody>
</table>

II. Second Main Idea

<table>
<thead>
<tr>
<th>A. sub-point</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. sub-sub point</td>
</tr>
<tr>
<td>2. sub-sub point</td>
</tr>
</tbody>
</table>

Outline Structure - Example

<table>
<thead>
<tr>
<th>Topic: Transcendentalists</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Emerson</td>
</tr>
<tr>
<td>A. focused on individualism</td>
</tr>
<tr>
<td>1. wrote &quot;Self-Reliance&quot;</td>
</tr>
<tr>
<td>2. wrote &quot;Sacrifice&quot;</td>
</tr>
<tr>
<td>B. felt &quot;at one&quot; with nature</td>
</tr>
<tr>
<td>1. wrote &quot;Poet&quot;</td>
</tr>
<tr>
<td>2. wrote &quot;Nature&quot;</td>
</tr>
<tr>
<td>C. proposed the Oversoul</td>
</tr>
<tr>
<td>1. Harvard Divinity School</td>
</tr>
<tr>
<td>2. wrote six volumes of work</td>
</tr>
</tbody>
</table>

II. Thoreau

| A. focused on isolation           |
| 1. moved to Walden                |
| 2. moved back to Concord          |
| B. opposed government interference|
| 1. wrote "Civil Disobedience"     |
| 2. similar to today's hippies     |
| C. desired simplicity             |
| 1. wrote "Walden"                 |
| 2. modern reflections             |

BONUS IDEA: If you write your outline using full sentences, they are easy to move and rearrange using a computer. Once you have the entire outline done, you can just transform the outline formatting into paragraph formatting, and voila, a paper!
Appendix F: Sample MLA Paper

Owen W. Raven
Ms. Teacher
English III
1 January 2010

The Beauty of MLA Formatting

The Modern Language Association (MLA) is considered by most educators to be the authoritative source on formatting for all academic papers. Such formatting includes page numbers, headers, titles, line spacing, embedded quotations, and works cited pages. This sample paper employs proper MLA formatting, and students are encouraged to mimic the formatting that appears on these pages.

The MLA formatting process begins with correctly setting the margins, font type, and font size. All ONW English teachers require students to use 1” margins with a 12 point, Times New Roman font. Deviation from this or any other formatting expectations could result in a grade deduction. Similar deductions could occur for unnecessary additions such as watermarks, title pages, plastic covers, unnecessary artwork, and other unnecessary elements.

The MLA formatting on this page begins with a page number in the upper right corner. Students should use the header/footer function of their word processing program (such as Microsoft Word) to automatically insert these page numbers and their last name on every page. The seventh edition of the *MLA Handbook*, edited by Rosemary G. Feal, notes that some teachers “prefer that no number appear on the first page” (118). The formatting continues with font size and type, and margins.

In lieu of a title page, a paper’s heading provides all the assignment details including the student’s name, the instructor’s name, the course, the date, and the title. The entire heading is
double-spaced, and no extra space may be allotted between the date and the title, or between the title and the first line of text. While putting the day first may seem unfamiliar to most students, it is considered the correct internationally accepted format. The final element of the heading is the title of the essay. Students should resist the unexplainable urge to add any additional formatting to the title such as underline, italics, or bold text. Once the heading is complete, students will begin the body of the text, making sure to indent one-half inch at the start of each paragraph.

The *MLA Handbook* also helps students to embed quotations from literature and other published material into their papers. An embedded quotation is a “clear, grammatically correct sentence that allows you to introduce or incorporate a quotation with complete accuracy” (Feal 93). The *MLA Handbook* notes that if a student “change[s] a quotation in any way, [he or she should] make the alteration clear to the reader [using brackets]” (93). The in-text citation of a quotation is also very important. As a general rule, if the author’s name or the name of the publication is mentioned before the quotation, it is only necessary to include the page number of the cited publication. If no such mention is provided in the sentence, it should be included in the parentheses prior to the page number (the above quotations from page 93 exhibit this rule).

Finally, it’s important to know that long quotations are treated differently:

If a quotation runs to more than four lines in your paper, set it off from your text by beginning a new line, indenting one inch (or ten spaces if you are using a typewriter) from the left margin, and typing it double spaced, without adding quotation marks. A colon generally introduces a quotation displayed in this way, though sometimes the context may require a different mark or punctuation or none at all. (Feal 94)

At Olathe Northwest, MLA formatting isn’t just an option, it’s an expectation.