Student Resource Notebook

An easy-to-use reference, full of Structure and Style writing helps

Compiled by Lori Verstegen

INSTITUTE FOR Excellence in Writing
An effective method for teaching writing skills
# TABLE OF CONTENTS

**INSTRUCTIONS FOR USE** 4

**STYLISTIC TECHNIQUES** 5

**MODELS OF STRUCTURE** 7
- Short Reports/Essays 8
- Narrative Stories 9
- The Basic Report/Essay 10
- Critiques 11
- Critique Vocabulary 12
- Writing from Pictures 13
- The Super Essay Model 14
- Documenting Quotations Using MLA Format 15
- Bibliography/Works Cited 18

**STRONG VERBS** (and Banned Verbs) 19
- Go/Went & Come/Came 20
- Say/Said 21
- Get/Got 22
- See/Look 23

**-LY WORDS (ADVERBS)** 24

**QUALITY ADJECTIVES** (and Banned Adjectives) 28
- Good 29
- Bad 30
- Pretty & Nice 31
- Ugly & Mean 32
- Interesting 33
- Big, Small, A lot 34

**FIVE SENSES & EMOTIONS** 35
- Sight, Sound, Taste & Smell, Touch 36
- Emotion Words 40

**DECORATIONS** 41
- Alliteration 42
- Three Short Staccato Sentences & Questions or Commands 43
- Similes and Metaphors 44

**DECORATIONS** (continued)
Dramatic Openers—Hooks 46
Anecdotal Openers & Closers 47
Personification 48
Assonance and Consonance 49
Triple Extensions 50
TRANSITIONAL WORDS & PHRASES 51
GRAMMAR RULES 54

Punctuation
1. Commas 56
2. Semicolons 60
3. Colons 63
4. Using Quotation Marks in Dialogue 67

Frequently Confused Words
5. Possessive Pronouns vs. Contractions 69
6. Tricky Words 69, 72

Clauses and Phrases
7. a. The Who/Which Clause 74
   b. Refining the Who/Which Clause (Invisibles) 75
   c. Who, Which, or That? 76
8. The Adverb Clause (www.asia.because) 77
    #2 or #5 Opener? 79
9. No Dangling or Misplaced Modifiers 80

Other
10. Avoid the Indefinite “You” 81
11. Parallel Construction 83
12. a. Pronoun-Antecedent Agreement 84
    b. Clear Pronoun References 84
13. Numbers 85

Answers to Practice Exercises 86

CHARTS AND CHECKLISTS 91
Proofreading Marks 92
Symbols & Abbreviations for Note Taking 93
Checklists for Each of the IEW Units 94
INSTRUCTIONS FOR USE

These Resource Notebook pages will help students organize many of the valuable IEW tools in one easy-to-use notebook they can refer to whenever they write. It was originally created for use with *U.S. History-Based Writing Lessons*, so detailed instructions for teaching through the pages can be found there. However, it is a handy resource for anyone using the IEW method of writing. Below are suggestions for use.

Each student needs a one-inch three-ring binder with eight divider tabs. The tabs should be labeled as follows: **VERBS, -LY, ADJ, SENSES/EMO, DEC’S, TRANSITIONS, GRAMMAR, and CHARTS & CHECKLISTS.**

Students should build their notebooks throughout the year so that at any one time the notebook will contain only the concepts students have learned. The Table of Contents (page 2) and the Contents for the grammar rules, with suggestions for when to teach each (pages 54–55), will help you know which pages correspond to each of the IEW models of structure or elements of style.

In a home school, parents may print pages as needed. In a classroom situation, it is probably easier to have all the pages for each student printed on three-hole-punched paper at the start of the year and placed in a large envelope or folder. As concepts are taught, students would then be able to find the appropriate page and place it in their notebooks in the proper section.

Important Note: Stylistic Techniques and Models of Structure pages do not have tabbed sections. These pages (5–18) will be placed in front of all other pages, before the first divider tab.

Models of Structure pages should be cut approximately on the vertical lines, so that the labels in the right margins will show. These pages are best printed onto cardstock.
# STYLISTIC TECHNIQUES

## DRESS-UPS
Each one in every paragraph.
Underline and indicate in right margin.

<table>
<thead>
<tr>
<th>Technique</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>quality adjective (adj)</td>
<td>who/which clause (w/w)</td>
</tr>
<tr>
<td>strong verb (v)</td>
<td><a href="http://www.asia.because">www.asia.because</a> clause (cl)</td>
</tr>
<tr>
<td>-ly word (-ly)</td>
<td>dual verbs, -ly’s or adj’s (2x)</td>
</tr>
</tbody>
</table>

## SENTENCE OPENERS
Each one in every paragraph as possible.
No more than three in a row of same kind.
Number in left margin.

<table>
<thead>
<tr>
<th>#1</th>
<th>#2</th>
<th>#3</th>
<th>#4</th>
<th>#5</th>
<th>#6</th>
</tr>
</thead>
<tbody>
<tr>
<td>subject</td>
<td>preposition</td>
<td>-ly word</td>
<td>-ing phrase,</td>
<td><a href="http://www.asia.because">www.asia.because</a> clause,</td>
<td>VSS (very short sentence)</td>
</tr>
</tbody>
</table>

## DECORATIONS
At least one in each paragraph. Indicate in right margin.

<table>
<thead>
<tr>
<th>Technique</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>alliteration (allit)</td>
<td>conversation (conv)</td>
</tr>
<tr>
<td>3 short staccato sentences (3sss)</td>
<td>question (?)</td>
</tr>
<tr>
<td>simile (sim)</td>
<td>metaphor (met)</td>
</tr>
<tr>
<td>personification (pers)</td>
<td>triple extension (3x)</td>
</tr>
</tbody>
</table>
**BANNED WORDS**

**VERBS**
- go/went
- say/said
- get/got
- come/came
- see/saw/look

**ADJECTIVES**
- good/bad
- nice/mean
- pretty/ugly
- big/a lot
- interesting

---

**PREPOSITIONS**

- aboard
- about
- above
- according to
- across
- after
- against
- along
- amid
- among
- around
- aside
- at
- because of
- before
- behind
- beneath
- beside
- between
- beyond
- by
- concerning
- despite
- down
- during
- except
- for
- from
- inside
- instead
- into
- like
- near
- of
- off
- on
- opposite
- out
- outside
- over
- past
- since
- through
- throughout
- to
- toward
- under
- underneath
- unlike
- until
- up
- upon
- with
- within
- without

---

**www.asia.because CLAUSE STARTERS**

- when
- while
- where

- *as
- *since
- if
- although
- because

Advanced:
- unless
- *until
- *before
- *after

* Starred words and “because of” may also be prepositions. See Grammar Rule 8: #2 or #5 Opener?
MODELS OF STRUCTURE
Title (from final clincher)

I. Introduce Subject of Report/Essay

   Topic Sentence A
   1. 
   2. details, examples, facts,
   3. explanations of topic
   4. 
   5. 
   Clincher A

   Topic Sentence B
   1. 
   2. details, examples, facts,
   3. explanations of topic
   4. 
   5. 
   Clincher B

   Topic Sentence C
   1. 
   2. details, examples, facts,
   3. explanations of topic
   4. 
   5. 
   Clincher C

Final Clincher (reflect opening & title)
(May be combined with Clincher C.)
NARRATIVE STORIES

Title

I. Setting & Characters
When and where does the story take place?
Describe the setting & communicate the mood
(bright, dark, mysterious, humorous, solemn,
suspenseful, scary, peaceful, chaotic…)
Describe the characters (include their thoughts
and emotions)

II. Conflict/Plot
What is the problem, want, or need?
What happens?
What do the characters do, say, think and feel?

III. Climax & Resolution
What leads to the problem being solved
or the need being met?
What is the end result?
Theme/Moral: What was learned?
Final Clincher: repeat 2–3 key words
in your title
THE BASIC REPORT/ESSAY
Five to Seven Paragraphs

Title

I. Introduction
   Grab Attention
   Introduce subject
   & background information
   State three topics

II. Topic Sentence A
   1.
   2. details, examples, facts,
   3. explanations of topic
   4.
   5.
   Clincher A

III. Topic Sentence B
   1.
   2. details, examples, facts,
   3. explanations of topic
   4.
   5.
   Clincher B

IV. Topic Sentence C
   1.
   2. details, examples, facts,
   3. explanations of topic
   4.
   5.
   Clincher C

V. Conclusion
   Restate three topics
   Most significant and WHY
   Final Clincher (reflect opening and title)
CRITIQUES

Title (reflect words from final clincher)

I. Introduction
Dramatic opening (grab your reader’s attention)
Title & author of story; publisher, place, & year of publ.
Type of story: fable, fairy tale, adventure, hist. fiction…
Background information
Setting & mood: lively, suspenseful, humorous, solemn…

II. Characters
Who are the main characters? (protagonist=main character, usually
good guy; antagonist=one opposed to protagonist, often bad guy)
Describe them. What motivates them?
Do they change during the story (dynamic) or not (static)?

III. Conflict/Plot
What is the main problem, want, or need?
Briefly summarize the events significant to the cause
& working out of the conflict, up to the climax.

IV. Resolution (from Climax to Theme)
Identify climax (event leading to the conflict being resolved)
What is the resolution?
What is the theme? (What should have been learned?)

V. Conclusion (Your Opinion/Reaction)
Begin by expressing your general opinion of the story:
enjoyable, inspiring, fascinating, dull, trite, exciting,
compelling, enthralling, unique, thought provoking…
(Do not say “I,” “my,” or “you.”)

Then discuss any of the following:
- Any part of the story sequence chart
- Are characters well developed? Realistic? Likeable?
- Is the conflict intriguing or predictable? Is there an
element of mystery, suspense, adventure, surprise?
- Is the climax exciting or disappointing?
- Is there a good resolution?
- Is the theme clear? Is it powerfully presented? Do you agree with it? Is it inspiring? Is it an important
lesson for most to learn?
- Your favorite part of the story & why you like it.
- Literary devices that made the story more interesting:
  imagery or vivid descriptions, foreshadowing,
  irony, point of view, flashbacks, symbolism, humor,
  easy-to-read language, allegory…

Final Clincher: reflect your opening
<table>
<thead>
<tr>
<th>CRITIQUE VOCABULARY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INTRODUCTION</strong></td>
</tr>
<tr>
<td>Types of Stories: allegory, tale, fairy tale, saga, narrative, epic, legend, mystery, comedy, anecdote, myth, science fiction, adventure, fable, folk tale, anti-utopian, biography, drama, devotional, spiritual</td>
</tr>
<tr>
<td>Setting/Mood: bright, cheerful, lively, sad, solemn, tragic, comical, fun, light-hearted, whimsical, fanciful, mysterious, eerie, suspenseful, bleak, dreary, peaceful, chaotic, violent, foreboding, spiritual, cynical, satiric, tongue-in-cheek</td>
</tr>
<tr>
<td><strong>CHARACTERS</strong></td>
</tr>
<tr>
<td>Synonyms: hero, villain, protagonist, antagonist, players, participants</td>
</tr>
<tr>
<td>Role: central, dominant, main, leading, major, minor, subordinate, lesser, supporting, shadowy, secondary</td>
</tr>
<tr>
<td>Analysis: well (or poorly) drawn, fully (or under) developed, convincing or unconvincing, consistent, static (unchanging), dynamic (changing), lifeless, too predictable, overly evil, not believable, typical</td>
</tr>
<tr>
<td><strong>CONFLICT/PLOT</strong></td>
</tr>
<tr>
<td>Synonyms: problem, dilemma, desire, plan, conspiracy, scheme of events, chain of events, sequence of events</td>
</tr>
<tr>
<td>Stages: began, initiated, driven, promoted, continued, expanded, exacerbated, heightened, lessened, relieved</td>
</tr>
<tr>
<td><strong>CLIMAX/RESOLUTION/THEME</strong></td>
</tr>
<tr>
<td>Climax: turning point, most exciting moment, dramatic event, change in events, high point, emotional crisis</td>
</tr>
<tr>
<td>Resolution: solution, remedy, fix, amelioration</td>
</tr>
<tr>
<td>Theme: message, moral, teaching, lesson, subject, inspiration, application</td>
</tr>
<tr>
<td><strong>CONCLUSION</strong></td>
</tr>
<tr>
<td>Opinion: enjoyable, inspiring, dull, trite, too predictable, unique, fascinating, captivating, suspenseful, thrilling, convincing, convicting, compelling, obscure, thought-provoking, clear, poignant, pointed, sketchy, unrealistic</td>
</tr>
<tr>
<td>Literary Devices: point of view (first, second, third person), foreshadowing, irony, symbolism, flashbacks, quality of language (simple, archaic, verbose, descriptive), poetic devises, decorations</td>
</tr>
</tbody>
</table>
WRITING FROM PICTURES

**Title** (from final clincher)

I. **Topic Sentence: Central Fact of Picture 1**
   - Describe the scene with five-senses adjectives.
   - What are the characters thinking and feeling?
   - What is happening around the scene?
   - Give background information:
     - (May require past perfect tense: “had” plus verb.)
     - Why did the event happen?
     - What happened before the event?
   **Clincher: Restate Central Fact**

II. **Topic Sentence: Central Fact of Picture 2**
    - Why did the event happen?
    - What are the characters doing, thinking, saying?
    - How do they feel? How are they showing their feelings?
    - What is happening around the scene? Why?
    **Clincher: Restate Central Fact**

III. **Topic Sentence: Central Fact of Picture 3**
    - Why did the event happen?
    - What are the characters doing, thinking, saying?
    - How do they feel? How are they showing their feelings?
    - What is happening around the scene? Why?
    - What will happen next?
    - Was there a lesson?
    **Clincher: Restate Central Fact**
THE SUPER ESSAY MODEL

SUPER INTRODUCTION
Dramatic opening
Introduce subject of super essay
Background info
Sub-essay themes
Thesis or main idea of super essay

*******************************************************************************************

ESSAY 1 INTRODUCTION
Theme, Background, Topics, Thesis or Main Idea of Essay 1

Topic 1 A

Topic 1 B

Topic 1 C

ESSAY 1 CONCLUSION
Reflect Thesis or Main Idea 1, Topics, Most Significant & Why, Reflect Opening 1

*******************************************************************************************

ESSAY 2 INTRODUCTION
Theme, Background, Topics, Thesis or Main Idea of Essay 2

Topic 2 A

Topic 2 B

Topic 2 C

Topic 2 D

ESSAY 2 CONCLUSION
Reflect Thesis or Main Idea 2, Topics, Most Significant & Why, Reflect Opening 2

*******************************************************************************************

SUPER CONCLUSION
Reflect thesis or main idea
Restate sub-essay themes
Most significant and why
Reflect opening
DOCUMENTING QUOTATIONS USING MLA FORMAT

What to Quote

When writing research reports, sometimes you may want to use the exact words of your source. You may do this, but you must let the reader know that the words are not your own. You must document the source from which you got them.

You may also find famous people or documents quoted in your sources. If you include these quotations in your report, you must document the source from which you took them.

How to Quote and Document

Short quotations (fewer than four lines) should be placed in quotation marks. If you do not tell the name of the author prior to the quote, follow it with the author’s last name and the page number of the source of the quote in parenthesis.

He remembered her last words to him: “I know you will always be good and kind. Try to live as I have taught you and love your heavenly Father” (Eibling and Gilmartin 176).

Note that there is no comma between the author and the number, and that the period follows the parenthesis.

If you mention the author with your quote, put only the page number in the parenthesis.

Angler believes that he was thinking of her when he remarked, “God bless my mother; all that I am I owe to her” (312).

It is preferred to introduce quotes with a signal phrase that tells the source of the quote, as above.

Longer quotations (more than four lines) must be set off from the rest of the paragraph in what is called an inset quotation. To do this, the quoted material is indented ten spaces or one inch on the left and no quotation marks are used.

One book influenced Lincoln more than any other. Angler explains:

Although he did not attend church regularly, Lincoln became a man of deep religious feelings. The Bible was probably the only book his parents ever owned. Abraham came to know it thoroughly. Biblical references and quotations enriched his later writings and speeches. As president, he kept a Bible on his desk and often opened it for comfort and guidance. (313)

Note that a colon goes before the inset quotation. Also note that with inset quotations, the period is before the parenthesis.
**Special Considerations**

If a book has more than three authors, list only the first author’s last name followed by “et al.” and then the page number.

Abraham Lincoln is known as “the president who saved the Union” (Smith et al. 75).

If the author is unknown, use a key word from the title instead. Underline it if it is from a book title; place it in quotation marks if it is from an article. Your reader should be able to match the word to a title in your Works Cited page.

“Probably no American has been so much written about as Abraham Lincoln and seldom has any man had his life, mind, and character so distorted” (Words 7).

If there are no page numbers, such as with short Internet articles, use paragraph numbers instead.

Jones records one of Lincoln’s thoughts about his profession: “As a peacemaker the lawyer has a superior opportunity of being a good man…” (par 3).

Quotations from the Bible are simply followed by the reference and Bible version.

“Wisdom crieth without; she uttereth her voice in the street” (Proverbs 1:20 KJV).
Abraham Lincoln

Much has been said of Abraham Lincoln’s humble beginnings. He was born in a log cabin in Kentucky in 1809, but this does not mean that his family was poor. Log cabins were not an unusual type of house in the 1800s. The Lincolns could be described as an average nineteenth-century family. When Abe was seven years old, they moved to the Indiana frontier. Two years later his mother died of “milk sickness.” He remembered her last words to him: “I know you will always be good and kind. Try to live as I have taught you and love your heavenly Father” (Eibling and Gilmartin 176). A year later his father remarried. His stepmother impacted his life greatly. Angler believes that he was thinking of her when he remarked, “God bless my mother; all that I am I owe to her” (312). Lincoln worked hard on the frontier and was not able to attend more than a year of school, but he learned to read and write and was then able to teach himself. He was an avid reader. One book influenced him more than any other. Angler points out:

Although he did not attend church regularly, Lincoln became a man of deep religious feeling. The Bible was probably the only book his parents ever owned. Abraham came to know it thoroughly. Biblical references and quotations enriched his later writings and speeches. As president, he kept a Bible on his desk and often opened it for comfort and guidance. (313)

It is clear that Lincoln’s early years helped prepare him for the difficult decisions and tasks he would face as president and helped mold him into the great man he became.
BIBLIOGRAPHY/WORKS CITED

Bibliographies list the sources of the information presented in a research report. They should be placed at the end of the report and include all books and resources used. Works Cited pages, used in MLA format, list only sources cited in the paper.

To create a bibliography or works cited page, alphabetize your sources by the last names of the authors. If authors are unknown, use the first word of the title other than A, An, and The. For most books, arrange the information into three units, each followed by a period and one space:

Author’s last name, first name. Title. Place of publication: publisher, date.

The entire bibliography should be double-spaced. The first line of each entry is not indented. Subsequent lines are indented five spaces or a half-inch. Do not skip lines between entries.

### Sample Bibliography (or Works Cited)

- **Books (one author)**

- **Books (two authors)**

- **More than 3 authors**

- **Encyclopedia (signed)**

- **Encyclopedia (unsigned)**

- **Magazine article (signed)**

- **Internet (unsigned)**

  *Note: May 2003 represents the date the article was posted; Mar 2004 represents the date it was accessed. If available, include the title of the site, underlined, before the first date and the name of the sponsor before the access date.*

STRONG VERBS
<table>
<thead>
<tr>
<th>GO/WENT &amp; COME/CAME</th>
</tr>
</thead>
<tbody>
<tr>
<td>advance</td>
</tr>
<tr>
<td>amble</td>
</tr>
<tr>
<td>arise</td>
</tr>
<tr>
<td>ascend</td>
</tr>
<tr>
<td>billow</td>
</tr>
<tr>
<td>blunder</td>
</tr>
<tr>
<td>bob</td>
</tr>
<tr>
<td>bolt</td>
</tr>
<tr>
<td>bounce</td>
</tr>
<tr>
<td>bound</td>
</tr>
<tr>
<td>burst</td>
</tr>
<tr>
<td>careen</td>
</tr>
<tr>
<td>cartwheel</td>
</tr>
<tr>
<td>cascade</td>
</tr>
<tr>
<td>charge</td>
</tr>
<tr>
<td>climb</td>
</tr>
<tr>
<td>coast</td>
</tr>
<tr>
<td>coil</td>
</tr>
<tr>
<td>continue</td>
</tr>
<tr>
<td>crawl</td>
</tr>
<tr>
<td>creep</td>
</tr>
<tr>
<td>cross</td>
</tr>
<tr>
<td>crusade</td>
</tr>
<tr>
<td>dance</td>
</tr>
<tr>
<td>dart</td>
</tr>
<tr>
<td>dash</td>
</tr>
<tr>
<td>depart</td>
</tr>
<tr>
<td>descend</td>
</tr>
<tr>
<td>dip</td>
</tr>
<tr>
<td>dive</td>
</tr>
<tr>
<td>dribble</td>
</tr>
<tr>
<td>drift</td>
</tr>
<tr>
<td>drive</td>
</tr>
<tr>
<td>droop</td>
</tr>
<tr>
<td>drop</td>
</tr>
<tr>
<td>drudge</td>
</tr>
<tr>
<td>exit</td>
</tr>
<tr>
<td>flee</td>
</tr>
<tr>
<td>float</td>
</tr>
<tr>
<td>flock</td>
</tr>
<tr>
<td>flop</td>
</tr>
</tbody>
</table>
accuse
acknowledge
add
admit
admonish
advise
affirm
agree
allege
announce
apologize
assert
babble
bargain
bawl
beg
begin
bellow
boom
beseech
bemoan
blast
boast
cackle
calculation
challenge
chant
charge
chime
chorus
chuckle
chide
cite
clamor
claim
coax
command
comment
complain
concede
concur
confess
confide
confirm
continue
contradict
contest
contest
contest
contradict
cry
GET/GOT

acquire  
capture  
earn  
seize  
receive  
realize  
attain  
pocket  
reap  
procure  
grab  
snatch  
purchase  
steal  
collect  
gain  
achieve  
reach  
profit  
secure  
gather  
glean  
entrapped  
fetch  
obtain  

As in “Get There”  
enter  
appear  
show up  
turn up  
return  
approach  
join  
intrude  
burst in  
infiltrate  
invade  
arrive  
(see go/went)  

As in “Get out of Bed”  
bounce  
climb  
fall  
spring  
fly  
roll  

As in “Get an Idea”  
comprehend  
grasp  
realize  
catch on  
apprehend  
fathom  
figure out  
perceive  
discover  
understand

Add Your Own
## SEE/LOOK

<table>
<thead>
<tr>
<th>be aware of</th>
<th><strong>Look for</strong></th>
<th>Add Your Own</th>
</tr>
</thead>
<tbody>
<tr>
<td>behold</td>
<td>canvass</td>
<td></td>
</tr>
<tr>
<td>check out</td>
<td>forage</td>
<td></td>
</tr>
<tr>
<td>detect</td>
<td>hunt for</td>
<td></td>
</tr>
<tr>
<td>discover</td>
<td>pursue</td>
<td></td>
</tr>
<tr>
<td>examine</td>
<td>ransack</td>
<td></td>
</tr>
<tr>
<td>explore</td>
<td>rummage</td>
<td></td>
</tr>
<tr>
<td>eye</td>
<td>scavenge</td>
<td></td>
</tr>
<tr>
<td>find</td>
<td>scour</td>
<td></td>
</tr>
<tr>
<td>gape</td>
<td>scout</td>
<td></td>
</tr>
<tr>
<td>gawk</td>
<td>scrounge</td>
<td></td>
</tr>
<tr>
<td>gaze</td>
<td>sweep</td>
<td></td>
</tr>
<tr>
<td>glance</td>
<td>track down</td>
<td></td>
</tr>
<tr>
<td>glare</td>
<td>trail</td>
<td></td>
</tr>
<tr>
<td>glimpse</td>
<td></td>
<td></td>
</tr>
<tr>
<td>inspect</td>
<td></td>
<td></td>
</tr>
<tr>
<td>keep an eye on</td>
<td></td>
<td></td>
</tr>
<tr>
<td>monitor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>notice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>observe</td>
<td></td>
<td></td>
</tr>
<tr>
<td>peek</td>
<td></td>
<td></td>
</tr>
<tr>
<td>peep</td>
<td></td>
<td></td>
</tr>
<tr>
<td>peer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>scrutinize</td>
<td></td>
<td></td>
</tr>
<tr>
<td>search</td>
<td></td>
<td></td>
</tr>
<tr>
<td>spot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>spy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>stare</td>
<td></td>
<td></td>
</tr>
<tr>
<td>study</td>
<td></td>
<td></td>
</tr>
<tr>
<td>survey</td>
<td></td>
<td></td>
</tr>
<tr>
<td>take note of</td>
<td></td>
<td></td>
</tr>
<tr>
<td>view</td>
<td></td>
<td></td>
</tr>
<tr>
<td>watch</td>
<td></td>
<td></td>
</tr>
<tr>
<td>witness</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
-LY WORDS
(ADVERBS)
ADVERBS

abruptly  abruptly  evenly  joyfully  safely
abnormally  eventuallly  exactly  kindly  scarcely
absentmindedly  exceptionally  excitedly  knowingly  seemingly
actually  explicitly  extremely  laboriously  separately
aimlessly  fairly  ferociously  seemingly  serenely
amazingly  freely  frightfully  separately  seriously
anxiously  fully  furiously  sharply  slyly
apparently  gravely  generously  seriously  smoothly
apologetically  gently  gleefully  seriously  solemnly
assuredly  greatly  gratefully  seriously  soothingly
bashfully  happily  hastily  slightly  sharply
beautifully  helpfully  hesitantly  slightly  sharply
bravely  highlly  hopefully  soothingly  sharply
brilliantly  hopefully  highlly  soothingly  sharply
briskly  hopefully  highlly  soothingly  sharply
broadly  hopefully  highlly  soothingly  sharply
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympathetically  sympathetically
cautiously  gravely  generously  sympa
<table>
<thead>
<tr>
<th>For Reports</th>
<th>Add Your Own</th>
</tr>
</thead>
<tbody>
<tr>
<td>absolutely</td>
<td></td>
</tr>
<tr>
<td>additionally</td>
<td></td>
</tr>
<tr>
<td>assuredly</td>
<td></td>
</tr>
<tr>
<td>clearly</td>
<td></td>
</tr>
<tr>
<td>consequently</td>
<td></td>
</tr>
<tr>
<td>distinctly</td>
<td></td>
</tr>
<tr>
<td>essentially</td>
<td></td>
</tr>
<tr>
<td>evidently</td>
<td></td>
</tr>
<tr>
<td>finally</td>
<td></td>
</tr>
<tr>
<td>fundamentally</td>
<td></td>
</tr>
<tr>
<td>initially</td>
<td></td>
</tr>
<tr>
<td>normally</td>
<td></td>
</tr>
<tr>
<td>notably</td>
<td></td>
</tr>
<tr>
<td>positively</td>
<td></td>
</tr>
<tr>
<td>presumably</td>
<td></td>
</tr>
<tr>
<td>previously</td>
<td></td>
</tr>
<tr>
<td>primarily</td>
<td></td>
</tr>
<tr>
<td>relatively</td>
<td></td>
</tr>
<tr>
<td>significantly</td>
<td></td>
</tr>
<tr>
<td>strictly</td>
<td></td>
</tr>
<tr>
<td>substantially</td>
<td></td>
</tr>
<tr>
<td>thoroughly</td>
<td></td>
</tr>
<tr>
<td>typically</td>
<td></td>
</tr>
<tr>
<td>ultimately</td>
<td></td>
</tr>
<tr>
<td>undeniably</td>
<td></td>
</tr>
<tr>
<td>unequivocally</td>
<td></td>
</tr>
<tr>
<td>virtually</td>
<td></td>
</tr>
</tbody>
</table>
Note: When trying to avoid “really” and “very,” the preferable solution is to find a strong verb or adjective that does not need intensifying.

Below are some examples.

Instead of...
very bad—heinous, dreadful (see “bad” list)
really sorry—contrite, remorseful
looked very closely—scrutinized, examined

Use a thesaurus such as The Synonym Finder.

If you are unable to find a strong word, replace “really” or “very” with one of the words on the left.
QUALITY

ADJECTIVES
GOOD

Character
scrupulous
godly
virtuous
moral
righteous
honest
noble
wholesome
pure
innocent
untainted
saintly
courteous
well-mannered
obedient
trustworthy
upstanding
upright
respectable
gallant
benevolent

Great
terrific
superior
extraordinary
marvelous
excellent
super
wonderful
magnificent
splendid
exemplary
awesome
fascinating
superb
glorious
spectacular
capital
first-rate
topnotch
top quality
select
unequalled
unparalleled
outstanding
unrivaled
exquisite
majestic
refreshing

Acceptable
agreeable
satisfactory
presentable
tolerable
all right
pleasant
pleasing

Sounds
melodious
sweet
harmonious
golden
catchy
clear
pleasant
flowing
glorious
heavenly

Skilled
capable
accomplished
efficient
effective
knowledgeable
qualified
adroit
proficient
expert
experienced
productive

Food
delicious
delectable
scrumptious
flavorful
tasty
appetizing
yummy
savory
mouth-watering
luscious
succulent

Add Your Own
credible
savory
mouth-watering
luscious
succulent

A Deed is...
praiseworthy
laudable
commendable
admirable
credible

An Idea Is...
brilliant
ingenious
resourceful
inventive
creative
innovative
imaginative

Special
cherished
idolized
prized
esteemed
held dear
revered
adored
BAD  
(see also “mean”)

<table>
<thead>
<tr>
<th>Character</th>
<th>Acts</th>
<th>Faulty</th>
<th>Add Your Own</th>
</tr>
</thead>
<tbody>
<tr>
<td>wicked</td>
<td>heinous</td>
<td>imperfect</td>
<td></td>
</tr>
<tr>
<td>unrighteous</td>
<td>terrible</td>
<td>imperfect</td>
<td></td>
</tr>
<tr>
<td>amoral</td>
<td>spiteful</td>
<td>inferior</td>
<td></td>
</tr>
<tr>
<td>immoral</td>
<td>awful</td>
<td>second-class</td>
<td></td>
</tr>
<tr>
<td>ungodly</td>
<td>brutal</td>
<td>defective</td>
<td></td>
</tr>
<tr>
<td>dishonest</td>
<td>diabolical</td>
<td>inadequate</td>
<td></td>
</tr>
<tr>
<td>unscrupulous</td>
<td>atrocious</td>
<td>unacceptable</td>
<td></td>
</tr>
<tr>
<td>impious</td>
<td>horrible</td>
<td>lousy</td>
<td></td>
</tr>
<tr>
<td>dissolute</td>
<td>abominable</td>
<td>ineffectual</td>
<td></td>
</tr>
<tr>
<td>licentious</td>
<td>detestable</td>
<td>unfit</td>
<td></td>
</tr>
<tr>
<td>roguish</td>
<td>despicable</td>
<td>languid</td>
<td></td>
</tr>
<tr>
<td>crooked</td>
<td>contemptible</td>
<td></td>
<td></td>
</tr>
<tr>
<td>untrustworthy</td>
<td>vile</td>
<td></td>
<td></td>
</tr>
<tr>
<td>disloyal</td>
<td>sordid</td>
<td></td>
<td></td>
</tr>
<tr>
<td>treasonous</td>
<td>foul</td>
<td></td>
<td></td>
</tr>
<tr>
<td>insidious</td>
<td>wretched</td>
<td></td>
<td></td>
</tr>
<tr>
<td>deceitful</td>
<td>reprehensible</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sinister</td>
<td>disgraceful</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sinful</td>
<td>shameful</td>
<td></td>
<td></td>
</tr>
<tr>
<td>criminal</td>
<td>scandalous</td>
<td></td>
<td></td>
</tr>
<tr>
<td>base</td>
<td>snide</td>
<td></td>
<td></td>
</tr>
<tr>
<td>unreliable</td>
<td>revolting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>naughty</td>
<td>obnoxious</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>disgusting</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>unpalatable</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>regrettable</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>untimely</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Harmful**

detrimental

deleterious

damaging

ruinous

baneful

venomous

fatal

injurious

treachorous
PRETTY

beautiful attractive comely handsome eye-catching fancy captivating gorgeous stunning ravishing alluring lovely charming enticing exquisite breathtaking inspiring
colorful brilliant adorned dazzling decorative deluxe elaborate glorious glowing lustrous lustrous ornate radiant shining vibrant vivid

adorable classy dainty delicate elegant grand refined ritzy sleek snazzy sophisticated swank

NICE

kind friendly delightful personable charismatic enchanting sweet charming pleasant genial congenial sociable benevolent amiable agreeable affectionate cordial neighborly cooperative sympathetic
UGLY
unsightly
grotesque
homely
unattractive
marred
contorted
mutilated
blemished
unappealing
grotesque
cruel
homely
barbaric
obnoxious
ferocious
marred
vicious
unattractive
brutal
contorted
brutish
blemished
evil
unappealing
grotesque
hideous
unappealing
frightening
creepy
horrifying
scary
creepy
shocking
daunting
disturbing

PLAIN
dull
drab
ordinary
common
boring
everyday
not much to look at
humdrum
bleak

MEAN
obnoxious
cruel
barbaric
ferocious
savage
vicious
brutal
brutish
evil
fiendish
diabolical
infearnal
wicked
nasty
disagreeable
sinister
villainous
haughty
unfriendly
uppity
harsh
unpleasant

A REMARK or
ACT CAN BE...
seething
scathing
biting
caucustic
bitter
cutting
stinging
critical
virulent
spiteful
hostile
injurious
damaging
malignant
heated
appalling
amazing  
astonishing  
astounding  
marvelous  
miraculous  
incredible  
remarkable  
unbelievable  
inconceivable  
confounding  
bizarre  
weird  
unique  
freakish  
offbeat  
outrageous  
outlandish  
oddball  
unorthodox  

intriguing  
amusing  
fascinating  
gripping  
engrossing  
thought-provoking  
exciting  
tantalizing  
captivating  
spell-binding  
enthralling  
puzzling  
baffling  
bewildering  
unfathomable  
abstruse  
mysterious  
enigmatic  
cryptic  
esoteric  

extraordinary  
unheard of  
uncommon  
strange  
odd  
peculiar  
curious  
seldom seen  
unimaginable  
surprising  
unconventional  
unprecedented  
novel  
irregular  

Add Your Own
<table>
<thead>
<tr>
<th><strong>BIG</strong></th>
<th><strong>SMALL</strong></th>
<th><strong>A LOT</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>large</td>
<td>tiny</td>
<td>several</td>
</tr>
<tr>
<td>gigantic</td>
<td>little</td>
<td>numerous</td>
</tr>
<tr>
<td>towering</td>
<td>wee</td>
<td>innumerable</td>
</tr>
<tr>
<td>great</td>
<td>mini</td>
<td>countless</td>
</tr>
<tr>
<td>spacious</td>
<td>short</td>
<td>multiple</td>
</tr>
<tr>
<td>bulky</td>
<td>teeny</td>
<td>a multitude</td>
</tr>
<tr>
<td>broad</td>
<td>itsy-bitsy</td>
<td>a myriad</td>
</tr>
<tr>
<td>immense</td>
<td>peewee</td>
<td>abundant</td>
</tr>
<tr>
<td>vast</td>
<td>bantam</td>
<td>profuse</td>
</tr>
<tr>
<td>huge</td>
<td>diminutive</td>
<td>considerable</td>
</tr>
<tr>
<td>enormous</td>
<td>petite</td>
<td>copious</td>
</tr>
<tr>
<td>good-sized</td>
<td>miniscule</td>
<td>umpteen</td>
</tr>
<tr>
<td>expansive</td>
<td>minute</td>
<td>teeming</td>
</tr>
<tr>
<td>colossal</td>
<td>puny</td>
<td>plentiful</td>
</tr>
<tr>
<td>monstrous</td>
<td>runty</td>
<td>plentiful</td>
</tr>
<tr>
<td>monumental</td>
<td>stunted</td>
<td>throng</td>
</tr>
<tr>
<td>tremendous</td>
<td>dwarf</td>
<td></td>
</tr>
<tr>
<td>grand</td>
<td>shrunken</td>
<td></td>
</tr>
<tr>
<td>extensive</td>
<td></td>
<td></td>
</tr>
<tr>
<td>massive</td>
<td></td>
<td></td>
</tr>
<tr>
<td>robust</td>
<td></td>
<td></td>
</tr>
<tr>
<td>jumbo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>mammoth</td>
<td></td>
<td></td>
</tr>
<tr>
<td>substantial</td>
<td></td>
<td></td>
</tr>
<tr>
<td>humongous</td>
<td></td>
<td></td>
</tr>
<tr>
<td>stupendous</td>
<td></td>
<td></td>
</tr>
<tr>
<td>prominent</td>
<td></td>
<td></td>
</tr>
<tr>
<td>elephantine</td>
<td></td>
<td></td>
</tr>
<tr>
<td>gargantuan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>prodigious</td>
<td></td>
<td></td>
</tr>
<tr>
<td>grandiose</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Herculean</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Add Your Own**
FIVE SENSES
&
EMOTIONS
<table>
<thead>
<tr>
<th>Adjective</th>
<th>Adjective</th>
<th>Adjective</th>
<th>Adjective</th>
<th>Adjective</th>
<th>Adjective</th>
</tr>
</thead>
<tbody>
<tr>
<td>angular</td>
<td>feathery</td>
<td>metallic</td>
<td>tangled</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ashen</td>
<td>fiery</td>
<td>muddy</td>
<td>tantalizing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>blazing</td>
<td>flat</td>
<td>minute</td>
<td>tapering</td>
<td></td>
<td></td>
</tr>
<tr>
<td>blotched</td>
<td>flared</td>
<td>muscular</td>
<td>top-heavy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>brazen</td>
<td>flowery</td>
<td>narrow</td>
<td>translucent</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bright</td>
<td>fluffy</td>
<td>neat</td>
<td>transparent</td>
<td></td>
<td></td>
</tr>
<tr>
<td>brilliant</td>
<td>flushed</td>
<td>ornate</td>
<td>tubular</td>
<td></td>
<td></td>
</tr>
<tr>
<td>broad</td>
<td>foamy</td>
<td>opaque</td>
<td>turbulent</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bubbling</td>
<td>foggy</td>
<td>oval</td>
<td>twinkling</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bulky</td>
<td>frilled</td>
<td>padded</td>
<td>twiggy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bumpy</td>
<td>fuzzy</td>
<td>pale</td>
<td>unstained</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bushy</td>
<td>furrowed</td>
<td>patterned</td>
<td>untidy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>calm</td>
<td>gigantic</td>
<td>petite</td>
<td>vibrant</td>
<td></td>
<td></td>
</tr>
<tr>
<td>cascading</td>
<td>glassy</td>
<td>pointed</td>
<td>wavy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>clear</td>
<td>glimmering</td>
<td>powdered</td>
<td>whirling</td>
<td></td>
<td></td>
</tr>
<tr>
<td>cluttered</td>
<td>glossy</td>
<td>prickly</td>
<td>winged</td>
<td></td>
<td></td>
</tr>
<tr>
<td>coarse</td>
<td>glowing</td>
<td>pulpy</td>
<td>wiry</td>
<td></td>
<td></td>
</tr>
<tr>
<td>colossal</td>
<td>graceful</td>
<td>radiant</td>
<td>wrinkled</td>
<td></td>
<td></td>
</tr>
<tr>
<td>colorless</td>
<td>hairy</td>
<td>regal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>congested</td>
<td>hardy</td>
<td>rotund</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>cramped</td>
<td>hazy</td>
<td>ruffled</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>crowded</td>
<td>hideous</td>
<td>scalloped</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>curved</td>
<td>immense</td>
<td>scummy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>cylindrical</td>
<td>immeasurable</td>
<td>shaggy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dainty</td>
<td>imposing</td>
<td>shining</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dark</td>
<td>irregular</td>
<td>shimmering</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dazzling</td>
<td>jutting</td>
<td>skinny</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>decorated</td>
<td>jeweled</td>
<td>sleek</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dim</td>
<td>knobbed</td>
<td>sparkling</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dismal</td>
<td>lacy</td>
<td>spiky</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dotted</td>
<td>lavish</td>
<td>splintered</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>drab</td>
<td>lean</td>
<td>split</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>drenched</td>
<td>leathery</td>
<td>spongy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dripping</td>
<td>lopsided</td>
<td>steamy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dull</td>
<td>lumpy</td>
<td>stubby</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dusty</td>
<td>lustrous</td>
<td>stunning</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>elegant</td>
<td>massive</td>
<td>sunlit</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>erect</td>
<td>matted</td>
<td>spotty</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>exotic</td>
<td>messy</td>
<td>swollen</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOUND</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>banging</td>
<td>dripping</td>
<td>muttering</td>
<td>snapping</td>
<td></td>
<td></td>
</tr>
<tr>
<td>barking</td>
<td>discord</td>
<td>musical</td>
<td>snarling</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bawling</td>
<td>droning</td>
<td>muted</td>
<td>snorting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bawling</td>
<td>dulcet</td>
<td>noisy</td>
<td>snort</td>
<td></td>
<td></td>
</tr>
<tr>
<td>beating</td>
<td>euphonious</td>
<td>outcry</td>
<td>stormy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>belching</td>
<td>exploding</td>
<td>pandemonium</td>
<td>stuttering</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bellowing</td>
<td>faint</td>
<td>patter</td>
<td>stomping</td>
<td></td>
<td></td>
</tr>
<tr>
<td>blasting</td>
<td>fizzing</td>
<td>peaceful</td>
<td>stamping</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bleating</td>
<td>gagging</td>
<td>pealing</td>
<td>splat</td>
<td></td>
<td></td>
</tr>
<tr>
<td>boisterous</td>
<td>gasping</td>
<td>peeping</td>
<td>swish</td>
<td></td>
<td></td>
</tr>
<tr>
<td>booming</td>
<td>giggling</td>
<td>piercing</td>
<td>speechless</td>
<td></td>
<td></td>
</tr>
<tr>
<td>blustering</td>
<td>grating</td>
<td>piping</td>
<td>tapping</td>
<td></td>
<td></td>
</tr>
<tr>
<td>brash</td>
<td>growling</td>
<td>placid</td>
<td>tearing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>burping</td>
<td>grunting</td>
<td>plopping</td>
<td>tinkling</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bursting</td>
<td>guffaw</td>
<td>popping</td>
<td>thudding</td>
<td></td>
<td></td>
</tr>
<tr>
<td>buzzing</td>
<td>gurgling</td>
<td>quacking</td>
<td>thumping</td>
<td></td>
<td></td>
</tr>
<tr>
<td>cacophony</td>
<td>gushing</td>
<td>racket</td>
<td>thundering</td>
<td></td>
<td></td>
</tr>
<tr>
<td>chattering</td>
<td>harmonic</td>
<td>racket</td>
<td>thwack</td>
<td></td>
<td></td>
</tr>
<tr>
<td>cheering</td>
<td>hissing</td>
<td>rasping</td>
<td>ticking</td>
<td></td>
<td></td>
</tr>
<tr>
<td>chiming</td>
<td>honking</td>
<td>rattling</td>
<td>tranquil</td>
<td></td>
<td></td>
</tr>
<tr>
<td>chirping</td>
<td>howling</td>
<td>rhythmic</td>
<td>tuneful</td>
<td></td>
<td></td>
</tr>
<tr>
<td>clamoring</td>
<td>hubbub</td>
<td>ringing</td>
<td>twittering</td>
<td></td>
<td></td>
</tr>
<tr>
<td>clanging</td>
<td>humming</td>
<td>ripping</td>
<td>uproar</td>
<td></td>
<td></td>
</tr>
<tr>
<td>clapping</td>
<td>hushing</td>
<td>rowdy</td>
<td>wailing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>clicking</td>
<td>inaudible</td>
<td>rumbling</td>
<td>warbling</td>
<td></td>
<td></td>
</tr>
<tr>
<td>clinking</td>
<td>jangling</td>
<td>rustling</td>
<td>wheezing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>commotion</td>
<td>jingling</td>
<td>scratching</td>
<td>whimpering</td>
<td></td>
<td></td>
</tr>
<tr>
<td>cooing</td>
<td>lamenting</td>
<td>screaming</td>
<td>whining</td>
<td></td>
<td></td>
</tr>
<tr>
<td>coughing</td>
<td>laughing</td>
<td>screeching</td>
<td>whispering</td>
<td></td>
<td></td>
</tr>
<tr>
<td>crackling</td>
<td>lyrical</td>
<td>serene</td>
<td>whirring</td>
<td></td>
<td></td>
</tr>
<tr>
<td>crashing</td>
<td>murmur</td>
<td>singing</td>
<td>whizzing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>croaking</td>
<td>mellow</td>
<td>slaming</td>
<td>whooping</td>
<td></td>
<td></td>
</tr>
<tr>
<td>crunching</td>
<td>melodious</td>
<td>shouting</td>
<td>whistling</td>
<td></td>
<td></td>
</tr>
<tr>
<td>crying</td>
<td>moaning</td>
<td>silent</td>
<td>yell</td>
<td></td>
<td></td>
</tr>
<tr>
<td>deafening</td>
<td>mooing</td>
<td>splashing</td>
<td>yelp</td>
<td></td>
<td></td>
</tr>
<tr>
<td>drawl</td>
<td>mumbling</td>
<td>squawking</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
# TASTE & SMELL
(see also “good” and “bad”)

<table>
<thead>
<tr>
<th>Acidic</th>
<th>Fragrant</th>
<th>Perfumed</th>
<th>Sour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acrid</td>
<td>Fresh</td>
<td>Pickled</td>
<td>Spicy</td>
</tr>
<tr>
<td>Alkaline</td>
<td>Fruity</td>
<td>Piney</td>
<td>Spoiled</td>
</tr>
<tr>
<td>Appetizing</td>
<td>Gamy</td>
<td>Plastic</td>
<td>Stagnant</td>
</tr>
<tr>
<td>Aromatic</td>
<td>Garlicky</td>
<td>Poignant</td>
<td>Stale</td>
</tr>
<tr>
<td>Balmy</td>
<td>Harsh</td>
<td>Pungent</td>
<td>Stench</td>
</tr>
<tr>
<td>Biting</td>
<td>Hearty</td>
<td>Putrid</td>
<td>Succulent</td>
</tr>
<tr>
<td>Bitter(sweet)</td>
<td>Hot</td>
<td>Rancid</td>
<td>Sugary</td>
</tr>
<tr>
<td>Bland</td>
<td>Lemony</td>
<td>Raw</td>
<td>Sweaty</td>
</tr>
<tr>
<td>Burnt</td>
<td>Luscious</td>
<td>Reeking</td>
<td>Sweet</td>
</tr>
<tr>
<td>Buttery</td>
<td>Medicinal</td>
<td>Repugnant</td>
<td>Tangy</td>
</tr>
<tr>
<td>Crisp</td>
<td>Mellow</td>
<td>Rich</td>
<td>Tart</td>
</tr>
<tr>
<td>Delectable</td>
<td>Mildewed</td>
<td>Ripe</td>
<td>Tasteless</td>
</tr>
<tr>
<td>Delicious</td>
<td>Minty</td>
<td>Rotten</td>
<td>Vile</td>
</tr>
<tr>
<td>Delicate</td>
<td>Moist</td>
<td>Rubbery</td>
<td>Vinegary</td>
</tr>
<tr>
<td>Doughy</td>
<td>Moldy</td>
<td>Salty</td>
<td>Unappetizing</td>
</tr>
<tr>
<td>Earthy</td>
<td>Musty</td>
<td>Seasoned</td>
<td>Unpalatable</td>
</tr>
<tr>
<td>Fetid</td>
<td>Noxious</td>
<td>Savory</td>
<td>Zesty</td>
</tr>
<tr>
<td>Fishy</td>
<td>Oily</td>
<td>Scented</td>
<td></td>
</tr>
<tr>
<td>Foul</td>
<td>Overripe</td>
<td>Sharp</td>
<td></td>
</tr>
<tr>
<td>Flowery</td>
<td>Peppery</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
TOUCH

abrasive, biting, blustery, boiling, bubbly, bulky, bumpy, burning, bushy, clammy, coarse, cold, cool, cottony, corrugated, crinkly, crisp, cushioned, damp, delicate, downy, drenched, dripping, dry, dusty, feathery, fine, firm

fluffy, foamy, freezing, furry, fuzzy, frigid, glassy, gluey, gnarled, grainy, greasy, gritty, gushy, hairy, hard, heavy, hot, humid, icy, jagged, knobbled, knotted, lacy, leathery, lukewarm, lumpy, matted, metallic

moist, mushy, numbing, oily, piercing, plastic, pointed, powdery, prickly, pulpy, rocky, rough, rubbery, rugged, sandy, scalding, scorching, scaly, scratchy, scummy, shaggy, sharp, silky, slick, slimy, slippery, sloppy, smooth

smothering, soapy, sopping, soft, soupy, spiky, splintered, spongy, steamy, steely, sticky, stifled, stinging, stony, stubby, swirling, tangled, tender, tepid, thick, tickling, tough, velvety, warm, waxy, wet, wiry, wooly
<table>
<thead>
<tr>
<th>Emotion Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>abashed</td>
</tr>
<tr>
<td>aggravated</td>
</tr>
<tr>
<td>agitated</td>
</tr>
<tr>
<td>alarmed</td>
</tr>
<tr>
<td>ambivalent</td>
</tr>
<tr>
<td>angry</td>
</tr>
<tr>
<td>annoyed</td>
</tr>
<tr>
<td>anxious</td>
</tr>
<tr>
<td>apathetic</td>
</tr>
<tr>
<td>appeased</td>
</tr>
<tr>
<td>apprehensive</td>
</tr>
<tr>
<td>aroused</td>
</tr>
<tr>
<td>baffled</td>
</tr>
<tr>
<td>betrayed</td>
</tr>
<tr>
<td>bewildered</td>
</tr>
<tr>
<td>bothered</td>
</tr>
<tr>
<td>calm</td>
</tr>
<tr>
<td>cocky</td>
</tr>
<tr>
<td>collected</td>
</tr>
<tr>
<td>composed</td>
</tr>
<tr>
<td>concerned</td>
</tr>
<tr>
<td>confident</td>
</tr>
<tr>
<td>confused</td>
</tr>
<tr>
<td>crazed</td>
</tr>
<tr>
<td>deceived</td>
</tr>
<tr>
<td>decided</td>
</tr>
<tr>
<td>dubious</td>
</tr>
<tr>
<td>dejected</td>
</tr>
<tr>
<td>deceived</td>
</tr>
<tr>
<td>dejected</td>
</tr>
<tr>
<td>dependent</td>
</tr>
<tr>
<td>depressed</td>
</tr>
<tr>
<td>despondent</td>
</tr>
<tr>
<td>determined</td>
</tr>
<tr>
<td>disappointed</td>
</tr>
<tr>
<td>discontented</td>
</tr>
<tr>
<td>discouraged</td>
</tr>
<tr>
<td>dissatisfied</td>
</tr>
<tr>
<td>disturbed</td>
</tr>
<tr>
<td>doubtful</td>
</tr>
<tr>
<td>downhearted</td>
</tr>
<tr>
<td>drained</td>
</tr>
<tr>
<td>drowsy</td>
</tr>
<tr>
<td>eager</td>
</tr>
<tr>
<td>ecstatic</td>
</tr>
<tr>
<td>edgy</td>
</tr>
<tr>
<td>embarrassed</td>
</tr>
</tbody>
</table>
DECORATIONS
ALLITERATION

Alliteration is a poetic device that uses two or more words that begin with the same sound (not necessarily letter) close together. These words may be separated by conjunctions, articles, short pronouns, or prepositions.

Big, beautiful butterflies took to the sky.

Clumsily he clawed and clambered up the cliff.

The sunny city was sizzling with excitement.

“The King’s Breakfast” by A. A. Milne ends with this famous alliteration:

Nobody,
My Darling,
Could call me a fussy man—
But
I do like a little bit of butter for my bread.

Look for alliteration in the literature you read. Try to create some of your own extended alliterations by finishing these thoughts:

Crazy cats ________________________________.

Daring dogs ________________________________.

Jazzy jets ________________________________.

Silly Sally ________________________________.

Try your own:
THREE SHORT STACCATO SENTENCES

Placing three very short sentences together is an effective way to grab a reader’s attention. (Short sentences have two to five words.) Use this technique at pivotal points in your writing for emphasis. The “3sss” works especially well at the beginning of a composition and at the end of a paragraph. Here are some examples from students:

The naïve animals never realized, until too late, what the lion was up to. They all pitied the lion. They came to help. They never returned.

The huge pockets of his coat were stuffed with shirts and socks. He was hungrily devouring a loaf of bread and didn’t care how funny he looked. Some people frowned at him. Others giggled. Everyone wondered who he was.

The public school system claims to present an unbiased outlook of education. It takes pride in exhibiting “total freedom of speech and faith.” But is it actually accomplishing this? The Ten Commandments are banned. Prayer is forbidden. Creation is scoffed.

QUESTIONS OR COMMANDS

When you ask a question or give a command, it causes your reader to take note and pay attention because he will feel the need to respond. Notice how questions and commands are used in the following student samples:

Questions

Evolutionists believe that the world, indeed the entire universe, began from a “Big Bang.” However, could something of such complex order and design really be the product of catastrophe or chance?

Some public schools are a threat to the safety of our children. Would you want your child in a school where students must be frisked for weapons?

Commands

Never underestimate the value of courage.

Look up into the heavens and consider the handiwork of God.
SIMILES AND METAPHORS

Porcupines can’t throw their quills. These barbed harpoons, however, leave the original owner at a touch, but stay in the flesh of enemies like fishhooks. From Rascal, by Sterling North

Similes and metaphors describe things by comparing them to other things.

**Similes** use the words *like* or *as* to connect the two things.

- Man cometh forth like a flower and is cut down… (Job 14:2)
- Whoso boasteth himself is like clouds and wind without rain… (Proverbs 25:14)

**Metaphors** simply call one thing another thing.

- Thy Word is a lamp unto my feet… (Psalm 199:105)
- Jesus said, “I am the bread of life; you are the branches.” (John 15:5)

To create your own similes and metaphors, try these steps:

1. List as many adjectives and phrases as you can to tell about the object you want to describe.
2. Then look carefully at your list, trying not to think of the object you just described. What else could match several of those descriptions?

For example, let’s try to finish the following sentence with a simile:

As he clutched tightly to the branch, he looked below him at the rows of pine trees that seemed to him to be like __________________________________________.

List words or phrases that describe pine trees:

- long
- tapered
- pointed
- green
- could hurt him
- pointing toward him

What else could be described with several of the things on this list?

- What about… green lances waiting to pierce him.
PRACTICE WITH SIMILES AND METAPHORS

Complete the following similes by first listing several adjectives and phrases that relate to the object or scene to be described. Study your list and try to think of other things that could match them.

1. The tiger’s teeth shone like ____________________
2. The Ninjas descended like _________________________________
3. The herd of buffalo rushed down the hill like ________________
4. The words struck like ______________________________
5. Circles of silence spread through the crowd like ________________
6. Fear swept through him like ________________

The following description of the Boston Tea Party is from *The American Revolution* by JoAnn A. Grope. Can you guess the similes she used? (Notice the five-senses words.)

Splintered chests splashed as they landed alongside the ships. The wooden chests bobbed in the moonlight. Spilled tea drifted like ______________ on top of the dark water. He could smell the tea over the strong smell of sea and fish.

When all the tea had been dumped, the “Indians” finally left the ships. They lined up, four in a row. Just like ______________, Stephen thought, chuckling. They rested their axes on their shoulders the same way ______________ rested their ______________. Someone played a tune on a fife.

In these metaphors, explain how the two underlined things are alike.

1. The cowboy’s face was made of tanned leather.
2. The wrestler is a gorilla.
3. The sentinel tree stands guard at the gate.
Dramatic openers are designed to grab the reader’s attention. A dramatic opener for a single paragraph is often a very short sentence placed before the topic sentence. More often, dramatic openers are used to begin an entire report or essay. In these, another very short sentence may also be placed at the end of the essay or report to remind the reader of the opening. These would then frame the composition.

Some examples of several different types of hooks follow. Each of them could work well in any type of composition—descriptive, narrative, or persuasive.

| **QUESTION** | What is of more value than gold?  
*Essay on friendship*  
Possible closing: A man with many friends is richly blessed. |
| **STATISTIC/FACT** | I was thirteen years old when I first visited our nation’s capital.  
*Essay about how a trip to Washington, D.C. was inspiring*  
Closing: Now ten years later, I hope to return, not as a tourist, but as a lobbyist. |
| **QUOTE** | “We the people of the United States…”  
*Report on the Constitution of the United States*  
Closing: The rights guaranteed by our Constitution ensure that the real power of the government is in the hands of the people. |
| **SHOCK** | Television is electronic heroin.  
*Essay on the dangers of too much T.V.*  
Closing: Don’t become an addict. |
| **SUSPENDED INTEREST** | (Leaves out important information to entice the reader to read on to discover the meaning)  
No one has been able to explain the strange disappearances.  
*Report on the Bermuda Triangle*  
Closing: We may never know. |
| **AN IMPERATIVE** | (command)  
Look into the heavens and count the stars if you can.  
*Report on outer space*  
Closing: Man will never fathom the expanse of the universe. |
| **FRAGMENTS** | Kids. Kids everywhere. As far as I could see!  
*Narrative about the writer’s first job in a day care*  
Closing: I learned to pray each day to have an impact on just one of those kids. |
| **NAME DROPPING** | (famous names, places)  
The statue of Liberty is a welcoming symbol of freedom.  
*Report on Ellis Island*  
Closing: Immigrants from many lands know that special lady who greeted them. |
ANECDOタル OPENERS & CLOSERS

An anecdote is a short story. An anecdotal opener, then, is a short narrative (story-like) paragraph placed at the beginning of a report or essay.

The purpose of this type of opening is to capture your reader’s interest. A story is usually more interesting than a report. To do this well, the paragraph must include the same elements as a well-written story:

- plenty of vivid description using five-senses words
- an appeal to the readers’ emotions

In biographical reports, the anecdote should help the reader feel as if they know the person being written about more personally. It should reveal his or her character, thoughts, and/or emotions. With this in mind, try to choose a situation that reveals the personality of the person you are writing about.

Here are some samples from students.

In a dingy hut next to a dingy alley a small boy sat alone and hungry. Suddenly the door burst open and his drunken father stumbled in. He violently beat his son until he became tired and staggered away. This was a typical night in the life of young Joseph Stalin.  

(Report on Joseph Stalin)

His childhood beatings did more than shape his character; they made a young boy more heartless than his abusive father.

Obscure German voices behind the door were yelling—barking out orders. It was impossible to make out what they were saying. The ground seemed to quiver along with the young girl. Without the secret knock, the door flew open and before her stood her worst nightmare. It seemed as if events like this only happened in fairy tales, and in the end everything turned out all right. Anne was scared as she clung tightly to the hope that everything would turn out fine.

(Essay on Anne Frank)

Tragically, unlike the traditional fairy tale ending, Anne never lived happily ever after. But she left us with something fairy tales do not. She left us with an authentic drama of what it was like to live in mortal fear without giving up hope for a better life.
The wind itself seemed to be angry at the big tree’s stubborn resistance. It groaned and moaned as it pushed harder against the wavering top. With one final, grinding, creaking sigh the big sycamore started down.

From Where the Red Fern Grows by Wilson Rawls

**Personification** gives human characteristics to things or ideas.

To use this decoration, picture an object as a human, or alive. Ask yourself what it would be doing, saying, thinking, or feeling in a given situation.

**Practice with Personification**

Fill in each blank with words that give the objects human characteristics. Possible answers are below, but try not to look until you have thought of your own.

1. The rocking chair _____________________ under his weight.
2. The _____________________ volcano exploded violently.
3. Tires _____________________ as the race began.
4. The vines _____________________ at my ankles.
5. Fear _____________________ us in that house.
6. The gray clouds engulfed the light, _____________________ the last bit of day.
7. The _____________________ November trees stood bare and lifeless.
8. Pines _____________________ under a blanket of snow.

**Possible answers:** 1. moaned 2. angry 3. screamed (note: screech would not be personification) 4. grabbed or clutched 5. lived with 6. swallowing 7. sad 8. slept
ASSONANCE AND CONSONANCE

**Assonance:** words that have the same internal vowel sound used in sequence or in close proximity

Which phrases are more pleasing to the ear? Underline the assonance.

1. a. tall mountains  
   b. high mountains  
   c. towering mountains

2. a. waves hitting and exploding  
   b. waves clapping and crashing

**Consonance:** words that end with the same consonant sound used in sequence or in close proximity

Which phrases are more pleasing to the ear? Underline the consonance.

1. a. rocks with patches of snow  
   b. black rocks speckled with snow

2. a. sun covered by pines trees  
   b. sun hidden by evergreens and pines
TRIPLE EXTENSIONS

Repeating words or phrases twice can sound elementary—as if you couldn’t think of another way to express an idea. However, repeating a word or phrase three times sounds purposeful and even a bit sophisticated. Underline or highlight the repeated words or phrases in the samples below.

1. Repeating the Same Word

Never in the field of conflict was so much owed by so many to so few.
(Winston Churchill)

Villainy is the matter; baseness is the matter; deception, fraud, conspiracy are the matter.
(Charles Dickens)

Now this is not the end. It is not even the beginning of the end. But it is, perhaps, the end of the beginning. (Winston Churchill)

2. Repeating a Part of Speech (verbs, adjectives, -ly words)

The caste system serves no useful purpose, causes strife, and deserves to be obliterated.

The runaway slaves warily, tirelessly, and continuously pushed northward.

They were patient, persistent, and persevering.

3. Repeating a Type of Phrase or Clause

But in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. (Abraham Lincoln)

…government of the people, by the people, and for the people shall not perish from this earth.
(Abraham Lincoln)

They lived in a land where the winter was harsh, where the food was scarce, and where provisions had to be stored.
TRANSITIONAL WORDS & PHRASES
TRANSITIONAL WORDS AND PHRASES

Words That Show Sequence and Time

- before
- later
- immediately
- in an instant
- temporarily
- frequently
- sporadically
- second
- after
- meanwhile
- when
- directly
- intermittently
- repeatedly
- momentarily
- earlier
- during
- then
- while
- as soon as
- periodically
- oftentimes
- cyclically
- at the same time
- next
- just then
- suddenly
- occasionally
- eventually
- usually
- first
- later

Words That Show Addition or Link Thoughts

- also
- in addition
- plus
- to add to that
- equally important
- besides
- moreover
- once more
- another
- additionally
- further
- then
- in like manner
- similarly
- most of all
- furthermore
- finally
- above all
- likewise
- again

Words That Give Examples

- for example
- specifically
- to clarify
- for instance
- to exemplify
- to illustrate
- in particular
- a case in point
- in fact
- illustration
- by way of

Words to Emphasize

- above all
- more importantly
- definitely
- unequivocally
- surely
- primarily
- significantly
- decidedly
- unquestionably
- obviously
- chiefly
- strikingly
- without a doubt
- certainly
- first and foremost
- notably
- emphatically
- truly
- indeed
- absolutely
### Words to Show Cause and Effect

- it follows that
- as a result
- accordingly
- due to
- if…then
- for this reason
- in effect
- because
- therefore
- since
- after all
- not surprisingly
- consequently
- in view of
- hence
- thus

### Words to Compare

- similarly
- identically
- correspondingly
- likewise
- in the same way
- in the same manner
- consistent with
- relatively
- equally

### Words to Contrast

- but
- however
- on the other hand
- even though
- yet
- in contrast
- while
- unlike
- in another way
- conversely
- although
- to differentiate
- another distinction
- nevertheless

### Words to Summarize or Conclude

(Clincher/Conclusion Starters)

- in other words
- thus
- to summarize
- in closing
- as a result
- in view of
- in short
- hence
- in brief
- consequently
- it is clear that
- without a doubt
- in summary
- the outcome
- lastly
- undeniably
- as a consequence
- not surprisingly
- in conclusion
- all in all
- finally
- therefore
- so
- thus
GRAMMAR RULES

These rules may be taught in any order. If you are using *U.S. History-Based Writing Lessons* Volume 1 or 2, the lessons instruct you when to learn and practice each. Volume 2 assignments are interspersed with Volume 1 assignments so that the exercises can be grouped with the rule being practiced.

If you are not using the history-based lessons, realize that some of the rules help in using specific IEW elements of style correctly or help in writing a particular type of composition. Below is a chart that recommends which of these rules go well with a particular element of style or composition type.

<table>
<thead>
<tr>
<th>When this IEW concept is covered…</th>
<th>this grammar rule will help.</th>
</tr>
</thead>
<tbody>
<tr>
<td>stories</td>
<td>Rule 4</td>
</tr>
<tr>
<td>the who/which clause</td>
<td>Rule 7</td>
</tr>
<tr>
<td><a href="http://www.asia.because">www.asia.because</a> clause</td>
<td>Rule 8</td>
</tr>
<tr>
<td>“-ing” opener</td>
<td>Rule 9</td>
</tr>
<tr>
<td>creative writing or critiques</td>
<td>Rule 10</td>
</tr>
</tbody>
</table>

Once a grammar rule has been taught, if a student breaks the rule in a composition, the teacher should mark the error by noting the number of the rule. The student should then refer to the rule in order to correct the error.

Answers to all practice exercises are at the back of this grammar section.
Contents
Grammar Rules

Punctuation
1. Commas 56
2. Semicolons 60
3. Colons 63
4. Using Quotation Marks in Dialogue 67

Frequently Confused Words
5. Possessive Pronouns vs. Contractions 69
6. Tricky Words 69, 72

Clauses and Phrases
7. a. The Who/Which Clause 74
   b. Refining the Who/Which Clause (Invisibles) 75
   c. Who, Which, or That? 76
8. The Adverb Clause (www.asia.because) 77
   #2 or #5 Opener? 79
9. No Dangling or Misplaced Modifiers 80

Other
10. Avoid the Indefinite “You” 81
11. Parallel Construction 83
12. a. Pronoun-Antecedent Agreement 84
    b. Clear Pronoun References 84
13. Numbers 85

Answers to Practice Exercises 86
**RULE 1: COMMAS**

1a. LISTS

Use commas to separate three or more items in a series.

*The Pilgrims ate corn, pumpkin, berries, and wild game.*

Do not omit the comma before the “and.”

At one time the final comma was optional, but now it is considered necessary to avoid confusion. Look at the sentence below. How could it be misunderstood?

*Pumpkins, the smell of freshly baked bread and Indians all remind me of Thanksgiving.*

1b. COMPOUND SENTENCES

To decide if a comma is necessary in a sentence with the words *and, but, or, nor, yet, for or so,* look at what is on either side of the word. If both sides could be complete sentences, use a comma. If one side could not be a complete sentence, do not use a comma (except in a series as in Rule 1a).

*The storm lasted for weeks, but the Pilgrims knew the Lord would keep them safe.*

*The waves crashed over the deck and rocked the tiny ship.*

**Exception:** If the two complete “sentences” are short and closely related, you may omit the comma.

*They prayed so they wouldn’t be afraid.*

Note: When the words *however, thus, accordingly, indeed,* and *therefore* separate two complete thoughts, a semicolon is needed before them and a comma after. Rule 2 will cover this.
COMMA RULES WORKSHEET

Add commas where needed. Be sure you can explain the rule for adding or not adding a comma as it applies to each sentence.

1. The Pilgrims were glad that John Howland was safe but they knew the trip would be perilous.

2. The Pilgrims spotted the coast of Massachusetts and thanked God for land.

3. They had intended to go to Virginia but Plymouth would now be their home.

4. The men women and children all helped build a settlement.

5. The Pilgrims wanted law and order so they wrote the Mayflower Compact.

6. There was little food so many Pilgrims died the first winter.

7. Indians helped them plant corn and hunt for food.

8. They had a feast and celebrated the first bountiful harvest.

9. They had popcorn wild game and berries to eat.

10. The Pilgrims prayed and thanked God.

Answers on page 86
RULE 1: COMMA RULES CONTINUED

1c. PREPOSITIONAL PHRASES
In general, use a comma after a prepositional opener (#2 sentence opener) when the prepositional phrase is four or more words. The comma is optional, but recommended, for shorter phrases.

*In the still December night, George Washington led his men across the Delaware River.*

When two phrases begin a sentence, place a comma only after the final phrase.

*For many months during the winter, food was scarce.*

1d. INTERRUPTERS
Use commas to set off interrupters:

*George Washington, in fact, wanted no money for his services as Commander-in-Chief of the American army.*

1e. DATES
When writing dates, use a comma between the day and the year but not between the month and the day. If the date is not at the end of the sentence, follow it with a comma.

If a date contains only a month and a year, commas are optional.

*It was June 3, 1775, when George Washington took command of the American army.*  
*It was December, 1783, when he left the army.*

Also correct: *It was December 1783 when he left the army.*

1f. CITIES AND STATES/COUNTRIES
Use a comma between a city and state or country. If a city and state or country occurs within a sentence, follow it with a comma.

*King George ruled from London, England, and did not understand the determination of the American people.*

*In Yorktown, Virginia, the final great battle of the American Revolution was fought.*
GRAMMAR REVIEW: COMMA RULES 1a–1f

Add commas where necessary. If the sentence is correct as is, write “C” on the blank. Also on each of the blanks, write the appropriate rule number.

______ 1. Not all Southerners owned slaves but owners of large plantations were rich and powerful.

______ 2. They in fact depended upon slave labor in order to make their fortunes.

______ 3. The Southern plantations grew tobacco sugar cane and cotton.

______ 4. In response to comments made by dinner guests Eli Whitney began working on a machine to clean cotton.

______ 5. His cotton gin inspired Southerners to plant more cotton and buy more slaves.

______ 6. Harriet Beecher Stowe’s novel, Uncle Tom’s Cabin, helped people see the evils of slavery and the resulting hostility brought our country closer to war.

______ 7. The Civil War began on April 12 1861 at Fort Sumter.

______ 8. The Confederates moved their capital from Montgomery Alabama to Richmond Virginia.

Answers on page 86
RULE 2: SEMICOLONS

Semicolons are marks that signal readers to pause longer than for a comma but not as long as for a period. Semicolons are used to separate independent clauses. Independent clauses could stand alone as complete sentences; they contain both a subject and a verb.

2a. Use a semicolon between related independent clauses not joined by a coordinating conjunction (and, but, or, nor, so, yet, for).

Samples

The delegates pledged their lives when they signed the Declaration; they knew they could be hanged for treason.

Also correct:
The delegates pledged their lives when they signed the Declaration, and they knew they could be hanged for treason. (A comma plus “and” replaces the semicolon.)

2b. Use a semicolon between the independent clauses of a sentence when they are joined by one of the following:

however, thus, accordingly, indeed, therefore, for example, that is, namely

Samples

Most Americans did not want war; however, they would not tolerate a tyrannical government.

Patriots did what they could; for example, many farmers smuggled ammunition out of Boston.

Be sure both sides of the connecting word have a subject and a verb. If not, a comma should be used.

The Second Continental Congress, therefore, adopted the Declaration of Independence on July 4, 1776.
GRAMMAR REVIEW: RULES 1 AND 2

Add commas and semicolons where necessary. If the sentence is correct as is, write “C” on the blank. Also on each of the blanks, write the appropriate rule number.

1. Negroes were placed on auction blocks they were sold like animals.  
   Answer: _____ 1.  
   Rule number: _____

2. Slavery was a cruel institution however many owners treated their slaves kindly.  
   Answer: _____ 2.  
   Rule number: _____

3. It is natural for men to desire to be free therefore many slaves attempted to escape.  
   Answer: _____ 3.  
   Rule number: _____

4. Many slave owners were cruel and beat their slaves without cause.  
   Answer: _____ 4.  
   Rule number: _____

5. Some slaves therefore fought back.  
   Answer: _____ 5.  
   Rule number: _____

6. Some Southerners believed slavery was wrong so they helped runaways escape.  
   Answer: _____ 6.  
   Rule number: _____

Answers on page 87
Grammar Rules 1b and 2 concern punctuating sentences that look like two complete sentences joined together with a connecting word. Either a comma or a semicolon must be placed between the two independent clauses, but how do you know which to use? Check the word used to connect them. If no word is between them, a semicolon is needed.

Unscramble the words to reveal which words need commas and which words need semicolons.

Complete sentence, ____________ complete sentence

nda ____________ tub ____________
onr ____________ ro ____________
yte ____________ os ____________
ofr ____________

Note that all of these words are two or three letter words.

******************************************************************************

Complete sentence; ____________ complete sentence

revewoh ____________ hatt si ____________
suth ____________ dedeni ____________
ofr paxemle ____________ heeetorfr ____________

Note that all of these words or phrases are at least four letters.

Answers on page 87
RULE 3: COLONS

Colons are used in several ways. Rule 3 focuses on the two most common for our purposes.

3a. LISTS

Use a colon after an independent clause that introduces a list of three or more things.

The Declaration of Independence is divided into four parts: the Preamble, a Declaration of Rights, a Bill of Indictment, and a Statement of Independence.

Never place a colon after a verb that introduces a list.

No colons are needed in the following:

The ideals Thomas Jefferson expressed in the Declaration included the rights of all men, freedom from tyranny, and equality.

The men chosen to draft the Declaration were Benjamin Franklin, Roger Sherman, John Adams, Robert Livingston, and Thomas Jefferson.

3b. QUOTES

Use a colon after an independent clause that introduces a quote.

Thomas Jefferson penned these magnificent words: “We hold these truths to be self-evident, that all men are created equal.”
PRACTICE RULES 2 AND 3: SEMICOLONs AND COLONS
AND COMMA REVIEW

Add commas, semicolons, and colons where needed. Write “C” in the margin if the sentence is punctuated correctly.

1. American colonists were provoked by many things the Stamp Act, the tax on tea, no representation in Parliament, and the denial of their rights as Englishmen.

2. They protested “taxation without representation” and they called the laws England imposed on them intolerable acts.

3. The colonists were indignant the English were filled with animosity.

4. Leaders of the Sons of Liberty included John Hancock Sam Adams and Paul Revere.

5. John Hancock who was especially indignant over the taxes probably organized the Boston Tea Party.

6. King George was outraged by the tea party and took revenge on Boston.

7. He thought this would make the patriots of Boston give in however they were determined.

8. The other colonies helped Boston by sending many things food cloth candles and even flocks of sheep.

9. Many soldiers were sent to Boston and animosity against England became stronger.

10. It is believed that Benjamin Franklin warned his fellow delegates of the gravity of their decision with a pun “We must all hang together, or most assuredly, we shall all hang separately.”

Answers on page 87
RULE 3: COLONS CONTINUED

3c. EXPLANATIONS
Use a colon to introduce an example or an explanation related to an idea just expressed. If the explanation could be a complete sentence, it may begin with a capital or a lowercase letter.

*People who were part of the Underground Railroad were from all classes of society, but they had one thing in common: They believed slavery was wrong.*

*People who were part of the Underground Railroad were from all classes of society, but they had one thing in common: compassion.*

3d. LONG QUOTATIONS
Use a colon at the end of a paragraph that introduces a long quotation.

*“Follow the Drinking Gourd” was a song with a secret message for slaves. The words of the chorus went like this:*

*When the sun comes back and the first quail calls,*
*Follow the Drinkin’ Gourd.*
*For the Old Man’s waiting for to carry you to freedom,*
*If you follow the Drinkin’ Gourd.*

Note that long quotations that are set off from a paragraph are not placed in quotation marks. Instead, each line is indented twelve spaces. This lets the reader know the material is quoted.
GRAMMAR REVIEW: RULES 1–3

Add commas, semicolons, and colons where necessary. If the sentence is correct as is, write “C” on the blank. Also on each of the blanks, write the appropriate rule number.

_______ 1. Slaves traveling on the Underground Railroad used many forms of transportation horses, boats, carts, carriages and feet.

_______ 2. The South relied on slave labor the North did not.

_______ 3. Some of the most famous people who worked on the Underground Railroad include Harriet Tubman, Fredrick Douglas, and Levi Coffin.

_______ 4. Some slaves actually mailed themselves to freedom and made it!

_______ 5. The penalties for helping slaves escape were severe however this did not deter kind men and women from being part of the Underground Railroad.

_______ 6. The code name for a conductor was “Lord” or “Old Man” Harriet Tubman was “Moses.”

_______ 7. Slaves on the Underground Railroad had one goal freedom.

_______ 8. Conductors and station masters relied on one rule in particular Codes and signals had to remain secret.

_______ 9. “Station masters” however had to be careful.

_______ 10. Many “station masters” built hiding places into their homes and they were able to fool even their neighbors.

Answers on page 88
**RULE 4: USING QUOTATION MARKS IN DIALOGUE**

4a. **Capitalize the first word of a quotation.** If the quotation is interrupted by other words, the second part should not begin with a capital unless it is the beginning of a new sentence or a word that would be capitalized anyway.

   “Give me liberty,” proclaimed Patrick Henry, “or give me death.”

   “Dost thou love life?” asked Franklin. “Then do not squander time."

4b. **Quotations should be set off from other words in the sentence** by using a comma, question mark, or exclamation point. Note that when a question mark or exclamation point is used, a comma is not needed. See samples above.

4c. **Commas and periods always go inside closing quotation marks, except when the quotation is followed by parentheses.** This is true even when not in dialogue.

   Emerson wrote the poem with the famous line, “The shot heard ’round the world."

4d. **Colons and semicolons always go outside closing quotation marks.**

   Colonists protested “taxation without representation”; King George refused to hear.

4e. **Question marks and exclamation points** go inside closing quotation marks when they apply to the quoted matter only. They go outside when they refer to the whole sentence.

   The colonists asked, “Isn’t it every man’s right to bear arms?”
   (Note that no period is needed following the quotation marks.)

   Did Paul Revere really say, “The British are coming”?"

4f. **When writing conversation, begin a new paragraph each time the speaker changes.**

   Early that morning about seven hundred troops arrived.
   “Do not fire unless fired upon,” a minuteman commanded, “but do not move either. We can’t let them get to Concord.”
   “Disperse, rebels,” the British officer ordered as his men took their positions behind him.
   The minutemen did not budge.
PRACTICE USING QUOTATION MARKS IN DIALOGUE

Add quotation marks and punctuation as needed. Notice the paragraph breaks as speakers change.

We can’t let those lobsterbacks intimidate us. Follow them Captain Parker shouted indignantly.

We can fire from behind trees and rocks suggested one minuteman and their red coats will make perfect targets.

Do you think they will return fire another asked

Not if we run as soon as we shoot

With that they laughed and shouted Let’s go

With new determination, the minutemen grabbed their muskets. The small band shot at the mighty British army all the way back to Boston. The American Revolution had begun.

Answers on page 88
RULE 5: POSSESSIVE PRONOUNS VS. CONTRACTIONS

Do not use apostrophes in *possessive pronouns*.

its, theirs, yours, whose, ours

Do use an apostrophe in *contractions*.

it’s = it is    there’s = there is    who’s = who is

RULE 6: OTHER TRICKY WORDS

Do not use *then* when you mean *than*.

For comparison: greater than, less than, more than

For time: now and then

there = opposite of here         their = possessive         they’re = they are

*Alright* is a nonstandard spelling. Always use *all right* in your writing.

*Alot* is not a word. It is *a lot*.

*Among* is used with three or more; *between* is used with two.

She divided the money among the three of us.

“Between you and I” is incorrect; “between you and me” is correct.

*Like* is a preposition and it can be followed only by a noun or noun phrase.
Use *as* or *as if* to begin a clause. (A clause will have a subject and a verb.)

She sang like a nightingale.    He listened as if he was under a spell.
PRACTICE GRAMMAR RULES 5 & 6: TRICKY WORDS

Correct any errors. Write a “C” in the right margin by any sentences that are correct as is.

1. The gun deck was wet because it’s walls were full of cracks.

2. Puritans made all of there own clothes.

3. Whose the town crier?

4. Puritan rules at mealtimes were stricter then they are today.

5. Puritans did not believe that it was alright to squander time.

6. Alot of Puritans believed in witches.

7. There’s much to do on a New England farm.

8. The work was shared between all the family members.

Answers on page 88
GRAMMAR REVIEW: RULES 5–6

Make any corrections necessary. There may be more than one in a sentence. If there are no mistakes, write “C” in the left margin.

1. Slavery was crueler then any other institution in America.

2. It robbed blacks of there right to “life, liberty, and the pursuit of happiness.”

3. Who’s lives were as sad as their’s?

4. Secret messages were circulated between the slaves in the fields.

5. Alot of messages were in songs such as “Swing Low Sweet Chariot.”

6. It was alright for slaves to sing while they worked.

7. Between you and I, I believe its a disgrace that slavery ever existed here.

Answers on page 89
RULE 6: MORE TRICKY WORDS

Affect is a verb; effect is a noun.

Knowing the effect of music on life has affected my choice in music.

Allusion is an indirect reference or casual mention.

In his speech, he alluded to Thomas Edison.

Illusion is something that gives a deceptive impression.

Advertisers often give the illusion that their product is better than it really is.

Elusion is avoiding or escaping.

His elusion of the police was remarkable.

Anxious means “filled with anxiety.” It is not a positive thing. Do not use it when you mean “eager.”

Compare to: To compare one thing to another is to say that one thing is like another.

Compare with: To compare one thing with another is to discuss how they are alike and how they are different.

Compliment is something said in praise.

Complement is an addition or counterpart that brings to perfection.

She complimented me on how well the color of my shirt complemented my eyes.

Continuous means going on without interruption or break;

Continual means repeatedly (stopping and starting).

Different from is correct; different than is not.

Each other is used with two.

One another is used with more than two.

A husband and wife should love each other.

Brothers and sisters must learn to get along with one another.
Eminent means famous, prominent, or remarkable.
Imminent means impending; threatening to happen.
Immanent means inherent.

Farther refers to distance that can be measured.
Further refers to figurative or immeasurable distances.

\[ \text{We are farther from Texas than you are. I got no further on the housework.} \]

Fewer is used when things can be counted.
Less is used when things cannot be counted.

\[ \text{Diet food contains fewer calories and is less fattening than most other food.} \]

Healthful means something that promotes health.
Healthy means not sickly; it applies only to living things, not food.

\[ \text{Americans need to eat food that is healthful if they want to be healthy.} \]

Immigrate is to move into a country.
Emigrate is to move out of a country.

Presently means soon, not now.

Principal can be an adjective meaning “most important” or a noun meaning “the administrator of a school.”

\[ \text{The principal objective is salvation.} \]
\[ \text{The principal ordered her to stay after school.} \]

Principle is a doctrine, moral, or motivating force upon which conduct or judgments are based. It is a noun.

\[ \text{He is a man of high principles.} \]
RULE 7a: THE WHO/WHICH CLAUSE

The IEW dress-up known as the *who/which clause* is called an adjective clause in grammar books. This is because it is an entire clause that describes a noun. It will, therefore, follow a noun. It will begin with either the word *who* or the word *which* followed by a verb. The entire clause will be inserted into an already complete sentence.

The *who/which* clause is useful in two ways:

- to help you add more detail to a sentence
- to help combine two short sentences into one

The *w/w* clause should be set off by commas. If it is removed, there should still be a complete sentence left.

Sample

*The English gentlemen, who wanted to search for riches, would not work.*

Notice that if we remove the *who* clause, we would still be left with a complete sentence:

*The English gentlemen would not work.*

This will always be the case if you have added a true *w/w* clause.

Practice

Combine these two sentences into one using a *w/w* clause:

1. John Smith was appalled at their frivolity. He made a clever rule.

2. John Smith knew how to trade with the Indians for food. He helped save Jamestown.

Add more information to this sentence by adding a *w/w* clause. Hint: Find the nouns first; a *w/w* clause can follow each of them.

3. The settlers could not eat the remaining sea rations.

*Answers on page 89*
RULE 7b: REFINING THE WHO/WHICH CLAUSE

The who/which clause is a step toward a more sophisticated sentence construction. In each of the sentences below, mark out the word who or which and the form of to be that follows it (is, was, are, were). Leave the remainder of the clause and the commas. Do you like the sentences better this way?

1. John, who was a farmer and a minuteman, lived near Lexington, Massachusetts.

2. John, who was like many other colonists, believed King George was a tyrant.

3. The ammunition, which was hidden in Concord, would be safe.

4. John Parker, who was the captain of the minutemen, gave the order.

5. John’s hands, which were shaking with fear, could barely hold his musket.

6. The shot, which is known as “the shot heard ’round the world,” began the American Revolution.

In the above sentences, you created what IEW calls “invisible who/which clauses.” These still count as the w/w dress-up. To indicate them, simply write “I w/w” in the right margin.

Answers on page 89
RULE 7c: WHO, WHICH, OR THAT?  
(ADVANCED)

These words can be confusing, and they are often misused. Here are some basic rules:

| When referring to **people**, always use **who**. |
| When referring to **things**, always use **which** or **that**. |
| When referring to **animals**, use **which** or **that** unless the animals are characters in a fable or story where animals are given human characteristics. |

If the clause is not necessary to convey the meaning of the sentence (a true who/which clause), use **who** (for people) or **which** (for things) and remember to set the clause off with commas. You should be able to remove the clause without changing the meaning of the sentence. In other words, the clause is just extra information.

*Abraham Lincoln, who preferred to err on the side of mercy, gave deserters a chance to return to their units.*  
*(Abraham Lincoln gave deserters a chance to return to their units.)*

*The Bible, which Lincoln kept on his desk, gave him strength.*  
*(The Bible gave him strength.)*

**Beware of Imposter Who/Which Clauses**

If the clause is necessary to the understanding of the sentence because it defines or specifies the thing or group referred to, it is not a true who/which clause. In such cases, follow these rules:

<table>
<thead>
<tr>
<th><strong>Necessary (restrictive) clauses</strong> use <strong>that</strong>, not <strong>which</strong>, for things and <strong>who</strong> for people. Do not set these clauses off in commas.</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The war that divided our nation is known as the Civil War.</em></td>
</tr>
<tr>
<td><em>One of the things that gave slaves hope was the Emancipation Proclamation.</em></td>
</tr>
<tr>
<td><em>Copperheads were people who lived in the North but were loyal to the South.</em></td>
</tr>
</tbody>
</table>
RULE 8: THE ADVERB CLAUSE

An adverb clause is *part* of a sentence that begins with one of the above words followed by what looks like a complete sentence. The clause, however, cannot stand alone because the www.asia word will make it an incomplete thought. The entire clause must be joined to another complete sentence.

*When America needed help in the war, Ben Franklin was sent to France.*

Without *when*, this beginning clause could be a complete sentence; however, as soon as *when* was added, it became an incomplete thought.

A sentence with an adverb clause will always look as if it has two complete sentences—one following the www word and the other before or after the entire clause. What are the two sentences in the example above?

**As a Dress-up**

Adverb clauses placed in the middle or at the end of a sentence are considered dress-ups and should be indicated by underlining the www word and writing *cl* in the right margin. Usually, no comma is required before the clause.

*Washington and his troops camped at Valley Forge where the winter was harsh cl and supplies were scarce.*

**As a Sentence Opener**

When an adverb clause occurs at the beginning of a sentence, we call it a *

*5 Sentence Opener.* It must be followed by a comma, and we indicate it in the left margin with a “5.”

5 *Because Samuel Adams was one of the first to turn the colonists against England, he is known as the “Father of the Revolution.”*
WWW (ADVERB CLAUSE) PRACTICE

Adverb clauses are useful in avoiding too many short, choppy sentences as they allow a writer to combine two complete thoughts into one sentence.

Connect each pair of sentences by using a www word to create one sentence with an adverb clause. The www may be either at the beginning or in the middle of the sentence.

1. Nathan Hale knew spying would be dangerous. He still wanted to help George Washington obtain information about the British troops.

2. The British captured Nathan Hale. They discovered he was a spy.

3. Nathan Hale was hanged for treason. He proclaimed, “I only regret that I have but one life to lose for my country.”

Make each of the following a #5 sentence. You will have to add a complete thought. There are two possible ways to accomplish this. Either place the www.asia word in front of the sentence given and then add a second sentence, or add an entire clause in front of the sentence given. Don’t forget the comma.

1. George Washington was an inspiring example to his troops.

2. Americans fought hard.

3. Molly Pitcher’s husband fell from heat stroke in the battle.

Answers on page 89
#2 OR #5 OPENER?

A few www.asia words can also begin prepositional phrases: as, since, until, before, after.

You can easily tell the difference between a prepositional phrase and an adverb clause because a prepositional phrase does not have a verb. If you were to remove the as, after, before, since, or until from the phrase, you would not be left with a complete sentence.

Mark each of the following either #2 (prepositional phrase) or #5 (adverb clause). To determine which each is, first highlight the beginning phrase or clause. Then read it without the first word. If what is left is not a complete sentence, the opener is a #2; if what is left is a complete sentence, the opener is a #5.

_____ 1. (Until) July 4, 1776, America was a colony of England.

_____ 2. After the Battle of Bunker Hill, Americans knew they could put up a strong fight against the mighty British army.

_____ 3. After he suffered through the horrible winter at Valley Forge, Washington inspired his men to persevere.

_____ 4. As Commander-in-Chief, Washington was respected by the men who fought under him.

_____ 5. Since the Battle of Saratoga ended British chances of dividing the colonies, it is considered the turning point of the war.

_____ 6. Before the Battle of Yorktown, Washington had a French fleet block supplies from reaching the British army.


Note: Because is an adverb clause starter; because of is a preposition.

Answers on page 90
RULE 9: NO DANGLING OR MISPLACED MODIFIERS

A modifying phrase used as a sentence opener (#2, #4) must be directly followed by the person or thing that it modifies.

In the sentences below, the phrase cannot be linked to anything in the sentence. The phrase is said to be “dangling.” The person or thing being described must closely follow the phrase. Fix each:

example Signing the Declaration during the meeting, a new nation was born.

Signing the Declaration during the meeting, the representatives realized a new nation was born.

1. Looking at the sky on Fourth of July, the fireworks are an amazing sight.

2. At the age of five, his father died.

3. Hurrying down the street, Independence Hall came into view.

Sometimes the subject is there, but not directly after the phrase. This causes confusion. Fix these sentences:

4. Hiding in his shoe, the spy kept the evidence safe.

5. Being old and dog-eared, I found it impossible to decipher the records.

Keep related words together and in the order that best conveys the intended meaning.

Fix the following:

6. He told her he wanted to marry her frequently.

7. I have discussed how to fill the fish tanks with my students.

8. The fire was extinguished before any damage was done by the fire department.

Answers on page 90
RULE 10: AVOID THE INDEFINITE “YOU”

Use the word “you” only when you specifically mean your readers (i.e., when asking them a question). Do not use “you” to refer to people in general. It is too vague; the reader will not know who “you” is. There are several ways to avoid the indefinite “you.”

1. Substitute words such as “people,” “an individual,” “one,” or “those.”
   
   You do not truly possess valor unless you recognize your fears.
   
   Better: One does not truly possess valor unless he recognizes his fears.
   
   People do not truly possess valor unless they recognize their fears.

2. If possible, however, it is better to substitute the precise person or group of people being referred to.

   When you watch too much T.V., you don’t get your homework done.
   
   Better: Children who watch too much T.V. often neglect their homework.

3. Sometimes you must rewrite the entire sentence to get rid of the “you.”

   Courage helps you get through everything that life throws at you.
   
   Better: Courage provides the strength to persevere through the tribulations life brings.

4. If you are writing a personal essay in which you are writing about yourself, you should use “I” instead of “you.”

   When “The Star Spangled Banner” plays and the flag waves, you feel proud to be an American.
   
   Better: When “The Star Spangled Banner” plays and the flag waves, I feel proud to be an American.

5. If you are writing a critique, you can substitute “readers.”

   The climax leaves you pleasantly surprised.
   
   Better: The climax leaves readers pleasantly surprised.
PRACTICE: AVOID THE INDEFINITE “YOU”

Rewrite each of the following sentences. Get rid of the indefinite “you.”

1. When you see the stars and stripes, you think of America.

___________________________________________________________________________________

2. When you worship, you don’t have to worry about being persecuted.
   (Substitute the specific group of people the “you” refers to.)

___________________________________________________________________________________

3. You will enjoy this humorous story.

   This _________________________________ story is very ________________________________.

4. “A Successful Expedition” shows you some of the many hardships the Lewis and Clark expedition faced.

___________________________________________________________________________________

___________________________________________________________________________________

5. If you persevere, you will be rewarded.

___________________________________________________________________________________

Answers on page 90
RULE 11: PARALLEL CONSTRUCTION

When you use coordinating conjunctions (and, but, or, nor, so, yet), it is important that the ideas you connect are worded in the same way. Note the sample sentences that follow.

Incorrect: Abraham Lincoln became known for his stand against slavery, his magnificent speeches, and he relied on God for wisdom.

Everything in this list must follow the thought “became known for ______.” It would not make sense to say “known for he relied on God for wisdom.”

Better: Abraham Lincoln became known for his stand against slavery, his magnificent speeches, and his reliance on God for wisdom.

Incorrect: The Southern states were angry over Lincoln’s election, worried about their future, and seceded from the Union.

Things in this list must follow the thought “The Southern states were ________.” “Seceded from the Union” doesn’t fit. Note that to improve this, the phrase that didn’t fit was removed from the list.

Better: The Southern states, which were angry over Lincoln’s election and worried about their future, seceded from the Union.

Correct the following sentences.

1. The drink was cold, frosty, and a thirst-quencher.

2. In Washington, D.C., he was excited by the speeches, the crowds, and by the patriotic music. (Hint: Decide whether to begin the list after “excited” or after “by.”)

3. What is innovative, time-tested, diverse, and develops leaders? (Hint: Break this into two sentences.)

4. Lee learned from his mother to be patient, self-controlled, and the advantage of being disciplined.

Answers on page 90
RULE 12a: PRONOUN-ANTECEDENT AGREEMENT

Pronouns take the place of nouns. The noun that a pronoun replaces is called its *antecedent*. If the antecedent is singular, the pronoun that replaces it must be singular. If the antecedent is plural, the pronoun that replaces it must be plural.

**Compound nouns connected by *and* require a plural pronoun.**

Alexander Graham Bell and Thomas Edison put much perspiration into *their* inventions.

**Compound nouns connected by *or* or *nor* are tricky. The pronoun must agree with the noun it is closest to.**

Either Henry Ford or the *Wright Brothers* will be nominated for *their* innovative work.
Either the Wright Brothers or *Henry Ford* will be nominated for *his* innovative work.

**When a pronoun replaces an indefinite pronoun ending in -one, -body, or -thing (e.g., everyone, anybody, everything), the pronoun must be singular.**

During the Great Depression, *everyone* feared losing *his* job. (“Their” would not be correct.)

RULE 12b: CLEAR PRONOUN REFERENCES

**When you use a pronoun, be sure that its antecedent is clear. Avoid using *this, that, which, or it* unless the antecedent is clearly stated.**

Vague: The Red Baron was one of the best pilots of WWI. *This* is evident by the fact that he shot down over eighty enemy planes.

Better: The Red Baron was one of the best pilots of WWI. *His skill in an airplane* is evident by the fact that he shot down over eighty enemy planes.

**If a pronoun could refer to more than one noun, reword the sentence.**

Vague: After a German U-boat fired at the *Lusitania*, it sank.
Better: After a German U-boat fired at the *Lusitania*, the luxury liner sank.

**Do not use an indefinite you or they. (See Rule 10.)**

Better: Following World War I, *many of the counties that had been involved* formed….
RULE 13: NUMBERS

13a. In general, spell out numbers that can be written in one or two words.

Abe was seven when they moved.

13b. Do not spell out dates or other serial numbers.

July 4, 1776  Chapter 8  Rule 3  265 Cherry Lane

13c. Numbers listed in the same sentence should be kept in the same form.

He ate 2 hamburgers, 48 fries, and 5 cookies.
He ate two hamburgers, forty-eight fries, and five cookies.

13d. Never begin a sentence with a numeral.

One hundred and five men sailed to the New World.

13e. Use numerals in the following forms: ages 10 and above, money, percentages, decimals, time, identification numbers, and statistics.

70 years old  $2.00  50%  3.5 centimeters  10 o’clock  Interstate 5  a vote of 8 to 5

13f. Numbers that come before a compound modifier that includes another number should be spelled out.

The men dragged three 8-foot cannons.

13g. Large numbers that are rounded or that can be written as two words should be spelled out.

Thousands of men lost their lives at Gettysburg.
Two thousand
2051

13i. Spell out all ordinal numbers.

The Lincolns were an average nineteenth-century family.
ANSWERS TO PRACTICE EXERCISES

COMMA RULES WORKSHEET: RULES 1a & 1b (Page 57)

1. The Pilgrims were glad that John Howland was safe, but they knew the trip would be perilous.
2. The Pilgrims spotted the coast of Massachusetts and thanked God for land.
3. They had intended to go to Virginia, but Plymouth would now be their home.
4. The men, women, and children all helped build a settlement.
5. The Pilgrims wanted law and order, so they wrote the Mayflower Compact.
6. There was little food, so many Pilgrims died the first winter.
7. Indians helped them plant corn and hunt for food.
8. They had a feast and celebrated the first bountiful harvest.
9. They had popcorn, wild game, and berries to eat.
10. The Pilgrims prayed and thanked God.

GRAMMAR REVIEW: COMMA RULES 1a–1f (Page 59)

(1b) 1. Not all Southerners owned slaves, but owners of large plantations were rich and powerful.
(1d) 2. They, in fact, depended upon slave labor in order to make their fortunes.
(1a) 3. The Southern plantations grew tobacco, sugar cane, and cotton.
(1c) 4. In response to comments made by dinner guests, Eli Whitney began working on a machine to clean cotton.
(1b) C 5. His cotton gin inspired Southerners to plant more cotton and buy more slaves.
(1b) 6. Harriet Beecher Stowe’s novel, *Uncle Tom’s Cabin*, helped people see the evils of slavery, and the resulting hostility brought our country closer to war.
(1e) 7. The Civil War began on April 12, 1861, at Fort Sumter.
(1f) 8. The Confederates moved their capital from Montgomery, Alabama, to Richmond, Virginia.
GRAMMAR REVIEW: RULES 1 AND 2 (Page 61)

(2a) 1. Negroes were placed on auction blocks; they were sold like animals.
(2b) 2. Slavery was a cruel institution; however, many owners treated their slaves kindly.
(2b) 3. It is natural for men to desire to be free; therefore, many slaves attempted to escape.
(1b) C 4. Many slave owners were cruel and beat their slaves without cause.
(2b) 5. Some slaves, therefore, fought back.
(1b) 6. Some Southerners believed slavery was wrong, so they helped runaways escape.

COMMA OR SEMICOLON? (Page 62)

Complete sentence, ______________ complete sentence

<table>
<thead>
<tr>
<th>and</th>
<th>but</th>
<th>for</th>
</tr>
</thead>
<tbody>
<tr>
<td>nor</td>
<td>or</td>
<td>yet</td>
</tr>
<tr>
<td>so</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Complete sentence; ______________ , complete sentence

<table>
<thead>
<tr>
<th>however</th>
<th>that is</th>
</tr>
</thead>
<tbody>
<tr>
<td>thus</td>
<td>indeed</td>
</tr>
<tr>
<td>for example</td>
<td>therefore</td>
</tr>
</tbody>
</table>

PRACTICE RULES 2 AND 3: SEMICOLONs AND COLONS AND COMMA REVIEW (Page 64)

1. American colonists were provoked by many things: the Stamp Act, the tax on tea, no representation in Parliament, and the denial of their rights as Englishmen.
2. They protested “taxation without representation,” and they called the laws England…
3. The colonists were indignant; the English were filled with animosity.
4. Leaders of the Sons of Liberty included John Hancock, Sam Adams, and Paul Revere.
5. John Hancock, who was especially indignant over the taxes, probably organized the…
6. King George was outraged by the tea party and took revenge on Boston.
7. He thought this would make the patriots of Boston give in; however, they were determined.
8. The other colonies helped Boston by sending many things: food, cloth, candles, and even flocks of sheep.
9. Many soldiers were sent to Boston, and animosity against England became stronger.
10. It is believed that Benjamin Franklin warned his fellow delegates of the gravity of their decision with a pun: “We must all hang together, or most assuredly, we shall all hang separately.”
GRAMMAR REVIEW: RULES 1–3 (Page 66)

3a, 1a 1. Slaves traveling on the Underground Railroad used many forms of transportation: horses, boats, carts, carriages, and feet.

2a 2. The South relied on slave labor; the North did not.

3a C 3. Some of the most famous people who worked on the Underground Railroad include Harriet Tubman, Fredrick Douglas, and Levi Coffin.

1b C 4. Some slaves actually mailed themselves to freedom and made it!

2b 5. The penalties for helping slaves escape were severe; however, this did not deter kind men and women from being part of the Underground Railroad.

2a 6. The code name for a conductor was “Lord” or “Old Man”; Harriet Tubman was “Moses.”

3c 7. Slaves on the Underground Railroad had one goal: freedom.

3c 8. Conductors and station masters relied on one rule in particular: Codes and signals had to remain secret.

2b 9. “Station masters,” however, had to be careful.

1b 10. Many “station masters” built hiding places into their homes, and they were able to fool even their neighbors.

GRAMMAR RULE 4: PRACTICE USING QUOTATION MARKS IN DIALOGUE (Page 68)

“We can’t let those lobsterbacks intimidate us. Follow them!” Captain Parker shouted indignantly.

“We can fire from behind trees and rocks,” suggested one minuteman, “and their red coats will make perfect targets.”

“Do you think they will return fire?” another asked.

“Not if we run as soon as we shoot.”

With that they laughed and shouted, “Let’s go!”

With new determination, the minutemen grabbed their muskets. The small band shot at the mighty British army all the way back to Boston. The American Revolution had begun.

PRACTICE GRAMMAR RULES 5–6: TRICKY WORDS (Page 70)

1. its

2. their

3. Who’s

4. than

5. all right

6. a lot (two words)

7. correct as is

8. between should be among
GRAMMAR REVIEW: RULES 5–6 (Page 71)
1. Slavery was crueler than any other institution in America.
2. It robbed blacks of their right to “life, liberty, and the pursuit of happiness.”
3. Whose lives were as sad as theirs?
4. Secret messages were circulated among the slaves in the fields.
5. A lot of messages were in songs like “Swing Low Sweet Chariot.”
6. It was all right for slaves to sing while they worked.
7. Between you and me, I believe it’s a disgrace that slavery ever existed here.

RULE 7a: THE WHO/WHICH CLAUSE (Page 74)
(Answers may vary.)
1. John Smith, who was appalled at their frivolity, made a clever rule.
2. John Smith, who knew how to trade with the Indians for food, helped save Jamestown.
3. The settlers, who were starving, could not eat the remaining sea rations, which had to be tossed.

RULE 7b: REFINING THE WHO/WHICH CLAUSE (Page 75)
Examples:
1. John, a farmer and a minuteman, lived near Lexington, Massachusetts.
2. John, like many other colonists, believed King George was a tyrant.

RULE 8: WWW (ADVERB CLAUSE) PRACTICE (Page 78)
(Answers may vary.)
Combine sentences with a www word:
#5 Although Nathan Hale knew spying would be dangerous, he wanted to help George Washington obtain information about the British troops.
   The British captured Nathan Hale when they discovered he was a spy. cl
#5 Before Nathan Hale was hanged for treason, he proclaimed, “I only regret that I have but one life to lose for my country.”

Add clauses to create #5 sentences:
1. As he persevered through the winter at Valley Forge, George Washington was an inspiring example to his troops.
2. Since they were determined to win their freedom, Americans fought hard.
3. When Molly Pitcher’s husband fell from heatstroke in the battle, she took his place.
#2 OR #5 OPENER? (Page 79)
1. #2: (Until) July 4, 1776,
2. #2: (After) the Battle of Bunker Hill,
3. #5: (After) he suffered through the horrible winter at Valley Forge,
4. #2: (As) Commander-in-Chief
5. #5: (Since) the Battle of Saratoga ended chances of dividing the colonies,
6. #2: (Before) the Battle of Yorktown
7. #5: (Before) Cornwallis surrendered,

RULE 9: NO DANGLING OR MISPLACED MODIFYERS (Page 80)
1. Looking at the sky on the Fourth of July, I think the fireworks are amazing.
2. At the age of five, Ben lost his father.
3. Hurrying down the street, we saw Independence Hall come into view.
4. Hiding in his shoe, the evidence was kept safe by the spy.
5. Being old and dog-eared, the records were impossible to decipher.
6. He frequently told her he wanted to marry her.
7. I have discussed with my students how to fill the fish tanks.
8. The fire was extinguished by the fire department before any damage was done.

RULE 10: AVOID THE INDEFINTE “YOU” (Page 82)
1. When I see the stars and stripes, I think of America.
   (“I” is fine in a personal essay, but not in a critique.)
2. When Americans worship, they don’t have to worry about being persecuted.
3. This humorous story is very enjoyable.
4. “A Successful Expedition” reveals some of the many hardships the Lewis and Clark…
5. Perseverance is rewarded.

RULE 11: PARALLEL CONSTRUCTION (Page 83)
(Answers may vary.)
1. The drink was cold, frosty, and thirst quenching.
2. …he was excited by the speeches, by the crowds, and by the patriotic music.
   or …he was excited by the speeches, crowds, and patriotic music.
3. What is innovative, time-tested, and diverse? What also develops leaders?
4. …patience, self-control, and the advantage of being disciplined.
CHARTS & CHECKLISTS
PROOFREADING MARKS

😊 I like this word, phrase, or sentence. Be prepared to share it in class.

RO A run-on sentence. “RO” will be placed in a good spot to separate the sentence into two.

frag Fragment. Add more information to make it a complete sentence.

plits Capitalize this letter. the declaration of independence

_/ Don’t capitalize this letter. Our Country was at war.

sp Spelling error. See the bottom of your checklist for correct spelling.

¶ Begin a new paragraph.

# Add a space. PaulRevere rode like the wind.

(_) Close the space. The red coats were marching.

⊘ A banned or boring word. Replace it with a better word.

◯ You repeated the same word too soon or too often. Change one of them.

Five men were chosen to write the Declaration of Independence.

Thomas Jefferson was the best writer, so they decided he should write it.

R (#) You broke one of the grammar rules we have learned. The number indicates which rule. Look for it in the Grammar section of your Resource Notebook (pages 54–85) to correct your mistake.

tr You need a better transition between these sentences. Use the Transition section of your Resource Notebook (pages 51–53) for help.
<table>
<thead>
<tr>
<th>Symbol</th>
<th>Meaning</th>
<th>Abbreviation</th>
<th>Full Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>&amp;</td>
<td>and</td>
<td>govt</td>
<td>government</td>
</tr>
<tr>
<td>=</td>
<td>is, are</td>
<td>impt</td>
<td>important</td>
</tr>
<tr>
<td>≈</td>
<td>about, approximately</td>
<td>ea</td>
<td>each</td>
</tr>
<tr>
<td>&gt;</td>
<td>more than</td>
<td>tho</td>
<td>though</td>
</tr>
<tr>
<td>&lt;</td>
<td>less than</td>
<td>thro</td>
<td>through</td>
</tr>
<tr>
<td>#</td>
<td>number</td>
<td>probs</td>
<td>problems</td>
</tr>
<tr>
<td>x</td>
<td>times</td>
<td>min</td>
<td>minimum, least</td>
</tr>
<tr>
<td>→</td>
<td>leads to, caused</td>
<td>max</td>
<td>maximum, most</td>
</tr>
<tr>
<td>Δ</td>
<td>change</td>
<td>btwn</td>
<td>between</td>
</tr>
<tr>
<td>/</td>
<td>or</td>
<td>bkgd</td>
<td>background</td>
</tr>
<tr>
<td>. . .</td>
<td>therefore</td>
<td>vs</td>
<td>versus, against</td>
</tr>
<tr>
<td>↑</td>
<td>increase, grow, gain</td>
<td>qty</td>
<td>quantity (amount)</td>
</tr>
<tr>
<td>↓</td>
<td>decrease, loss</td>
<td>hv</td>
<td>have</td>
</tr>
<tr>
<td>♀</td>
<td>female, woman, girl</td>
<td>N.B.</td>
<td>note well (important)</td>
</tr>
<tr>
<td>♂</td>
<td>male, man, boy</td>
<td>e.g.</td>
<td>for example</td>
</tr>
<tr>
<td>yrs</td>
<td>years</td>
<td>i.e.</td>
<td>that is</td>
</tr>
<tr>
<td>@</td>
<td>at</td>
<td>cp (cf)</td>
<td>compare</td>
</tr>
<tr>
<td>w/</td>
<td>with</td>
<td>ct</td>
<td>contrast</td>
</tr>
<tr>
<td>w/o</td>
<td>without</td>
<td>B4</td>
<td>before</td>
</tr>
<tr>
<td>w/i</td>
<td>within</td>
<td>p</td>
<td>after</td>
</tr>
<tr>
<td>wrt</td>
<td>with respect to</td>
<td>q</td>
<td>every</td>
</tr>
<tr>
<td>re:</td>
<td>regarding</td>
<td>ASAP</td>
<td>as soon as possible</td>
</tr>
<tr>
<td>b/c</td>
<td>because</td>
<td>STAT</td>
<td>immediately</td>
</tr>
<tr>
<td>s/t</td>
<td>something</td>
<td>f</td>
<td>frequently (often)</td>
</tr>
<tr>
<td>s/o</td>
<td>someone</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
CHECKLISTS FOR EACH OF THE IEW UNITS

The following pages are sample checklists for each of the units in the IEW syllabus. In general, earlier units contain fewer elements of style than later units. However, because elements of style are not linked to specific models of structure, you may need to modify some of the checklists. Feel free to omit or add elements of style so that your checklist reflects the specific elements you have learned.
UNIT II CHECKLIST: ONE PARAGRAPH

Structure
Composition is neat and double-spaced with name (3 pts) ____
Title reflects words from final clincher (5 pts) ____

Style
Paragraph must contain at least one of each element of style (worth 2 pts each)

Dress-Ups (underline one of each and label in right margin)

<table>
<thead>
<tr>
<th>strong verb (v)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>-ly word (ly)</td>
<td></td>
</tr>
<tr>
<td>quality adjective (adj)</td>
<td></td>
</tr>
<tr>
<td>who/which clause (w/w)</td>
<td></td>
</tr>
</tbody>
</table>

Sentence Openers (number each in left margin)

#3  -ly
#6  VSS (2–5 words)

Other
No banned words (-1 ea) ____

Total Points _____/20
## UNIT III CHECKLIST: BASIC NARRATIVE STORY

### Structure
Composition is neat and double-spaced with name (3 pts) ______
Setting & Characters clear (Section I) (5 pts) ______
Conflict clear (Section II) (5 pts) ______
Climax & Resolution clear (Section III) (5 pts) ______
Title reflects words from final clincher (5 pts) ______

### Style
Each paragraph must contain all dress-ups and openers (worth 2 pts each)

#### Dress-Ups (underline one of each and label in right margin)
<table>
<thead>
<tr>
<th></th>
<th>I</th>
<th>II</th>
<th>III</th>
</tr>
</thead>
<tbody>
<tr>
<td>strong verb (v)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-ly word (ly)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>quality adjective (adj)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>who/which clause (w/w)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Sentence Openers (number each in left margin)

<table>
<thead>
<tr>
<th></th>
<th>I</th>
<th>II</th>
<th>III</th>
</tr>
</thead>
<tbody>
<tr>
<td>#2 prepositional phrase</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#3 -ly</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#6 VSS (2–5 words)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Other
No banned words (-1 ea) ______

TOTAL ________/65
**UNIT III CHECKLIST: ADVANCED NARRATIVE STORY**

### Structure
Composition is neat and double-spaced with name (2 pts) ______
Setting & Characters clear (Section I) (5 pts) ______
Conflict clear (Section II) (5 pts) ______
Climax & Resolution clear (Section III) (5 pts) ______
Title reflects words from final clincher (5 pts) ______

### Style
Each paragraph must contain all dress-ups and openers (worth 2 pts each)

#### Dress-Ups (underline one of each and label in right margin)

<table>
<thead>
<tr>
<th>I</th>
<th>II</th>
<th>III</th>
</tr>
</thead>
<tbody>
<tr>
<td>strong verb (v)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-ly word (ly)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>quality adjective (adj)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>who/which clause (w/w)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><a href="http://www.asia.because">www.asia.because</a> clause (cl)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Sentence Openers (number each in left margin)

<table>
<thead>
<tr>
<th></th>
<th>#2</th>
<th>#3</th>
<th>#5</th>
<th>#6</th>
</tr>
</thead>
<tbody>
<tr>
<td>prepositional phrase</td>
<td>-ly</td>
<td><a href="http://www.asia.because">www.asia.because</a> clause</td>
<td>VSS (2–5 words)</td>
<td></td>
</tr>
</tbody>
</table>

#### Decorations (label in right margin)

<table>
<thead>
<tr>
<th>allit</th>
<th>dialogue</th>
<th>3sss</th>
<th>sim</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choose three, any paragraph</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Other
Words that appeal to three different senses (9 pts) ______
(Bold or highlight three words or phrases, one for each sense, in any paragraph)

<table>
<thead>
<tr>
<th>Sight</th>
<th>Sound</th>
<th>Feel (touch)</th>
<th>Smell</th>
<th>Taste</th>
</tr>
</thead>
</table>

Emotions shown (6 pts) ______
Picture (3 pts) ______
No banned words (-1 ea) ______

**TOTAL ________/100**
UNIT IV CHECKLIST: A ONE-PARAGRAPH REPORT

Structure
Composition is neat and double-spaced with name (3 pts) ____
Topic Sentence (key words highlighted) (5 pts) ____
Clincher (words reflected from the topic sentence are highlighted) (5 pts) ____
Title reflects words from clincher (3 pts) ____

Style
Paragraph must contain at least one of each element of style (worth 2 pts each)

Dress-Ups (underline one of each and label in right margin)

<table>
<thead>
<tr>
<th>strong verb (v)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>-ly word (ly)</td>
<td></td>
</tr>
<tr>
<td>quality adjective (adj)</td>
<td></td>
</tr>
<tr>
<td>who/which clause (w/w)</td>
<td></td>
</tr>
</tbody>
</table>

Sentence Openers (number each in left margin)

<table>
<thead>
<tr>
<th>#2  prepositional phrase</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>#3  -ly</td>
<td></td>
</tr>
<tr>
<td>#6  VSS (2–5 words)</td>
<td></td>
</tr>
</tbody>
</table>

Other
Grammar rules followed (5 pts) ____
No banned words (-1 ea) ____

TOTAL ______/ 35
UNIT IV CHECKLIST:
A TWO OR THREE-PARAGRAPH REPORT

Structure
Composition is neat and double-spaced with name (3 pts) ___
Introductory statement (before first topic sentence) (2 pts) ___
Each paragraph has a Topic Sentence (key words highlighted) (6 pts) ___
Each paragraph ends with a Clincher (words reflected from the topic sentence are highlighted) (6 pts) ___
Final Clincher reflects introductory statement (bold key words) (2 pts) ___
Title reflects words from final clincher (3 pts) ___

Style
Each paragraph must contain at least one of each element of style (worth 2 pts each)

Dress-Ups (underline one of each and label in right margin) I II III
- strong verb (v)
- ly word (ly)
- quality adjective (adj)
- who/which clause (w/w)

Sentence Openers (number each in left margin)
#2 prepositional phrase
#3 -ly
#6 VSS (2–5 words)

Other
Grammar rules followed (5 pts) ___
No banned words (-1 ea) ___

TOTAL (3 paragraphs) ______/ 70
TOTAL (2 paragraphs) ______/ 55
**UNIT V CHECKLIST: WRITING FROM PICTURES**

**Structure**
Each paragraph has a Topic Sentence that tells the central fact of the picture  
(6 pts) ____
Each paragraph ends with a Clincher  
(words reflected from the topic sentences are highlighted)  
(6 pts) ____
Title reflects words from final clincher  
(5 pts) ____

**Style**
Each paragraph must contain at least one of each element of style  
(worth 2 pts each)

<table>
<thead>
<tr>
<th>Dress-Ups (underline one of each and label in right margin)</th>
<th>I</th>
<th>II</th>
<th>III</th>
</tr>
</thead>
<tbody>
<tr>
<td>strong verb (v)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-ly word (ly)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>quality adjective (adj)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>who/which clause (w/w)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><a href="http://www.asia.because">www.asia.because</a> clause (cl)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sentence Openers (number each in left margin)</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>#2 prepositional phrase</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#3 -ly</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#5 <a href="http://www.asia.because">www.asia.because</a></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#6 VSS (2–5 words)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Decorations (three throughout essay; label in right margin)</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>alliteration (allit)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 sss</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>simile (sim) or metaphor (met)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>other</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Other**
No banned words  
(-1 ea) ____

**TOTAL _____ / 80**
**UNIT VI CHECKLIST:**
**THREE-PARAGRAPH RESEARCH REPORT**

**Structure**
- Composition is neat and double-spaced with name (5 pts) ____
- Dramatic Opener (before first topic sentence) (5 pts) ____
- Each paragraph has a Topic Sentence (key words highlighted) (15 pts) ____
- Each paragraph ends with a Clincher (words reflected from the topic sentence are highlighted) (10 pts) ____
- Closer reflects dramatic opener (bold repeated/reflected words) (3 pts) ____
- Title reflects words from final clincher (closer) (5 pts) ____

**Style**
- Each paragraph must contain at least one of each element of style (worth 2 pts each)

<table>
<thead>
<tr>
<th>Dress-Ups (underline one of each and label in <em>right</em> margin)</th>
<th>I</th>
<th>II</th>
<th>III</th>
</tr>
</thead>
<tbody>
<tr>
<td>strong verb (v)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-ly word (ly)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>quality adjective (adj)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>who/which clause (w/w)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sentence Openers (number each in <em>left</em> margin)</th>
</tr>
</thead>
<tbody>
<tr>
<td>#2 prepositional phrase</td>
</tr>
<tr>
<td>#3 -ly</td>
</tr>
<tr>
<td>#6 VSS (2–5 words)</td>
</tr>
</tbody>
</table>

**Other**
- Bibliography (10 pts) ____
- Picture (5 pts) ____
- Decorations (extra credit) ____
- No banned words (-1 ea) ____
- Grammar rules (-1 ea) ____

**TOTAL _______ / 100**
UNIT VI / VIII CHECKLIST:  
FIVE-PARAGRAPH RESEARCH PAPER

Title reflects final clincher  

I. INTRODUCTION  
Attention grabber (dramatic opener)  
Subject/background Info  
Three topics (label A, B, C in left margin)  
Any four dress-ups  
Any two openers  

II–IV. Body Paragraphs  
Each paragraph has a Topic Sentence (key words highlighted)  
Each paragraph ends with a Clincher  
(words reflected from the topic sentence are highlighted)  
Each paragraph must contain at least one of each element of style  

Dress-Ups (underline one of each and label in right margin)  

<table>
<thead>
<tr>
<th>strong verb (v)</th>
<th>II</th>
<th>III</th>
<th>IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>-ly word (ly)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>quality adjective (adj)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>who/which clause (w/w)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><a href="http://www.asia.because">www.asia.because</a> clause (cl)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Sentence Openers (number each in left margin)  

<table>
<thead>
<tr>
<th>#2 prepositional phrase</th>
<th>II</th>
<th>III</th>
<th>IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>#3 -ly</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#5 <a href="http://www.asia.because">www.asia.because</a> clause</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#6 VSS (2–5 words)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

V. Conclusion  
Restate three topics (label A, B, C in left margin)  
Any four dress-ups  
Any two openers  
Most significant & why  
Final clincher (reflect the opener)  

Other  
No banned words  
Grammar rules  
Bibliography page  

TOTAL _______/ 100
### UNIT VII CHECKLIST: ONE PARAGRAPH

#### Structure
Composition is neat and double-spaced with name (5 pts) ____
Paragraph has a Topic Sentence (key words highlighted) (5 pts) ____
Paragraph ends with a Clincher (words reflected from the topic sentence are highlighted) (5 pts) ____
Title reflects words from final clincher (5 pts) ____

#### Style
Paragraph must contain at least one of each element of style (worth 2 pts each)

<table>
<thead>
<tr>
<th>Dress-Ups (underline one of each and label in right margin)</th>
</tr>
</thead>
<tbody>
<tr>
<td>strong verb (v)</td>
</tr>
<tr>
<td>-ly word (ly)</td>
</tr>
<tr>
<td>quality adjective (adj)</td>
</tr>
<tr>
<td>who/which clause (w/w)</td>
</tr>
<tr>
<td><a href="http://www.asia.because">www.asia.because</a> clause (cl)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sentence Openers (number each in left margin)</th>
</tr>
</thead>
<tbody>
<tr>
<td>#2  prepositional phrase</td>
</tr>
<tr>
<td>#3  -ly</td>
</tr>
<tr>
<td>#5  <a href="http://www.asia.because">www.asia.because</a> clause</td>
</tr>
<tr>
<td>#6  VSS (2–5 words)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Decorations (label in right margin)</th>
</tr>
</thead>
<tbody>
<tr>
<td>allit 3sss sim/met</td>
</tr>
<tr>
<td>choose one</td>
</tr>
</tbody>
</table>

#### Other
No banned words (including “you” and “I”) (-1 ea) ____
Grammar rules followed (5 pts) ____

TOTAL _______/ 45
UNIT VII / VIII CHECKLIST: FIVE-PARAGRAPH ESSAY

Title reflects final clincher (5 pts) _____

I. Introduction
Dramatic opener (3 pts) _____
Subject/background Info (3 pts) _____
Three topics (label A, B, C in left margin) (6 pts) _____
Any four dress-ups and two openers (4 pts) _____

II. – IV. Body Paragraphs
Each paragraph has a Topic Sentence (key words highlighted) (15 pts) ____
Each paragraph ends with a Clincher (words reflected from the topic sentence are highlighted) (9 pts) ____
Each paragraph must contain at least one of each element of style (1 pt each)

Dress-Ups (underline one of each and label in right margin) II III IV
strong verb (v) ____________________________
-ly word (ly) ____________________________
quality adjective (adj) ____________________________
who/which clause (w/w) ____________________________
www.asia.because (cl) ____________________________

Sentence Openers (number each in left margin)
#2 prepositional phrase ____________________________
#3 -ly ____________________________
#4 -ing ____________________________
#5 www.asia.because clause ____________________________
#6 VSS (2–5 words) ____________________________

Decorations: choose any three

V. Conclusion
Restate three topics (label A, B, C in left margin) (6 pts) _____
Any four dress-ups and two openers (6 pts) _____
Most significant & why (5 pts) _____
Final clincher (highlight words that reflect the opening) (5 pts) _____

Other
Banned words/grammar rules (-1 ea) _____

TOTAL ____/100
UNIT IX CHECKLIST:
BASIC THREE-PARAGRAPH CRITIQUE

Title reflects clincher  (3)_____

I. Introduction
     _____ Title and author of story  _____ Type of story  (2)_____
     _____ Background information  _____ Setting  (2)_____
     Four dress-ups: ___ verb ___ -ly ___ adj ___ w/w ___ cl (4)_____
     Three openers: ___ #2 ___ #3 ___ #5 ___ #6 (3)_____
     End with your impression of the story  (2)_____

II. Story Sequence Chart
     Characters described  (5)_____
     Conflict identified  (5)_____
     Climax identified  (5)_____
     Resolution clear  (5)_____
     Theme identified  (5)_____
     Four dress-ups: ___ verb ___ -ly ___ adj ___ w/w ___ cl (4)_____
     Three openers: ___ #2 ___ #3 ___ #5 ___ #6 (3)_____

III. Conclusion
     Begin with your opinion of the story  (3)_____
     Support with details from the story  (3)_____
     Dress-ups: ___ verb ___ -ly ___ adj ___ w/w ___ cl (5)_____
     Two Openers: ___ #2 ___ #3 ___ #5 ___ #6 (4)_____
     Final clincher reflects your opinion  (3)_____

Other
     Do not say “I,” “my,” or “you”  (2)_____
     No banned words  (2)_____

TOTAL ________/ 70
UNIT IX CHECKLIST: ADVANCED CRITIQUE

Title reflects final clincher (5 pts) ____

I. Introduction
Title and author of story (4 pts) ____
Type of story (4 pts) ____
Background information (4 pts) ____
Setting (4 pts) ____
Five dress-ups & four openers (9 pts) ____

II. – IV. Body Paragraphs
Each paragraph must contain the following:

<table>
<thead>
<tr>
<th>II</th>
<th>III</th>
<th>IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characters</td>
<td>Conflict</td>
<td>Climax</td>
</tr>
</tbody>
</table>

Story Sequence Chart (3 pts each)

| Topic Sentence (key words highlighted) |
| Details of paragraph support the topic |
| Each paragraph has a Clincher (words from topic sentence highlighted) |

Dress-Ups (choose five per paragraph; underline & indicate in right margin) (1 pt each)

- strong verb (v)
- -ly word (ly)
- quality adjective (adj)
- who/which clause (w/w)
- www.asia.because (cl)

Sentence Openers (choose four per paragraph; number each in left margin) (1 pt each)

- #2 prepositional phrase
- #3 -ly
- #4 “ing”
- #5 www.asia.because clause
- #6 VSS (2–5 words)

V. Conclusion
Begin with your opinion of the story (3) ____
Support with details from the story (5) ____
Dress-ups: ___ verb ___-ly ___ adj ___ w/w ___ cl (5) ____
Two openers: ___ #2 ___ #3 ___ #5 ___ #6 (4) ____

Other
Final clincher reflects your opinion (3) ____
Do not say “I,” “my,” or “you” (2) ____
No banned words (2) ____

TOTAL ________/ 100
The three pages of this checklist break the writing & grading into three manageable parts.

SUPER ESSAY CHECKLIST: ESSAY 1

Subtitle, Essay 1  
I. Introduction  
Subject/background info  
Three topics (label A, B, C in left margin)  
Any four dress-ups and two openers  
Main idea/thesis of Essay 1  
II. – IV. Body Paragraphs  
Each paragraph has a Topic Sentence (key words highlighted)  
Details support topic  
MLA in-text citations used correctly  
Each paragraph ends with a Clincher  
Each paragraph must contain at least one of each element of style  
Dress-Ups (underline one of each and label in right margin)  
Sentence Openers (number each in left margin)  
V. Conclusion  
Restate main idea/thesis of Essay 1  
Restate three topics (label A, B, C in left margin)  
Any four dress-ups and two openers  
Most significant & why  
Final clincher (reflect the opener)  
Other  
Decoration  
Grammar rules/no banned words  
TOTAL /100
**SUPER ESSAY CHECKLIST: ESSAY 2**

**Subtitle, Essay 2**

(3 pts) _____

**I. Introduction**

Subject/background info  
(3 pts) _____

Three topics (label A, B, C in _left_ margin)  
(6 pts) _____

Any four dress-ups and two openers  
(3 pts) _____

Main idea/thesis of Essay 2  
(5 pts) _____

**II. – IV. Body Paragraphs**

Each paragraph has a Topic Sentence (key words highlighted)  
(9 pts) _____

Details support topic  
(6 pts) _____

MLA in-text citations used correctly  
(9 pts) _____

Each paragraph ends with a Clincher  
(words reflected from the topic sentence are highlighted)  
(6 pts) _____

Each paragraph must contain at least one of each element of style  
(1 pt each)

**Dress-Ups (underline one of each and label in _right_ margin)**

<table>
<thead>
<tr>
<th>strong verb (v)</th>
<th>II</th>
<th>III</th>
<th>IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>-ly word (ly)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>quality adjective (adj)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>who/which clause (w/w)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><a href="http://www.asia.because">www.asia.because</a> clause (cl)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Sentence Openers (number each in _left_ margin)**

<table>
<thead>
<tr>
<th>#2</th>
<th>prepositional phrase</th>
<th>II</th>
<th>III</th>
<th>IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>#3</td>
<td>-ly</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#4</td>
<td>“-ing” phrase</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#5</td>
<td><a href="http://www.asia.because">www.asia.because</a> clause</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#6</td>
<td>VSS (2–5 words)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**V. Conclusion**

Restate main idea/thesis of Essay 2  
(3 pts) _____

Restate three topics (label A, B, C in _left_ margin)  
(6 pts) _____

Any four dress-ups and two openers  
(3 pts) _____

Most significant & why  
(3 pts) _____

Final clincher (reflect the _opener_)  
(2 pts) _____

**Other**

Decoration  
(3 pts) _____

Grammar rules/no banned words  
(-1 ea) _____

**TOTAL _____/100**
FINAL DRAFT: SUPER ESSAY CHECKLIST

Entire Super Essay together (20 pts) ____
    Essay 1 and Essay 2 corrected; Super Intro & Conclusion added
All three checklists attached (3 pts) ____
Title of entire essay from Final Clincher (5 pts) ____
MLA format (4 pts) ____
Works Cited page (10 pts) ____
Grammar & spelling (3 pts) ____

Super Introduction
Dramatic opener (5 pts) ____
Background info (5 pts) ____
Two major themes (label 1, 2 in left margin) (6 pts) ____
Main idea/thesis of entire composition clear (5 pts) ____
Three dress-ups/two openers (5 pts) ____

Super Conclusion
Reflect thesis (highlight words reflected from super-intro thesis) (5 pts) ____
Two major themes (label 1, 2 in left margin) (6 pts) ____
Most significant and why (10 pts) ____
Three dress-ups/two openers (5 pts) ____
Final clincher reflects opener (3 pts) ____

SUBTOTAL ________ / 100

Essay 1 points ______
Essay 2 points ______

TOTAL SUPER ESSAY POINTS ______________/ 300