Las Flores Middle School

7th & 8th Grade Language Arts Resource Handbook

Name:__________________________________________

English Teacher:________________________________

Keep this in your binder at all times. If you lose it, it is your responsibility to replace it by downloading the PDF available on your English teacher’s course site.
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Reference Documents
Las Flores Style Guide
Based on MLA Guidelines

General Guidelines:

- **MARGINS** – Set the margins of your document to 1 inch on all sides.
- **SPACING** –
  - Double-space your entire document, including the heading.
  - Leave only one space after periods or other punctuation marks.
- **HEADING** – should be on top left corner of paper (not in header).
- **FORMAT:** Name (first and last)
  - Teacher’s Name
  - Course Name, Period#
  - Date (day month year)
- **HEADER** - Page numbers should be on top right hand corner (in header ½” from top) and consist of your last name and the page number (see sample).

**Sample First Page**

Pete Smith
Mr. Smart
English 8, Period 5
5 March 2015

Building a Dream
During the 2000 football season, the Purdue Boilermakers won the Big Ten Conference Title, earned their first trip to the Rose Bowl in thirty-four years, and played every game in

Smith 1

It was because of their intense desire to win that Purdue was able to rise to the top and earn the Big Ten Conference Title.

Clearly, it is due to the tenacity of the Purdue Boilermakers that success was possible. Not everyone believed in this Cinderella team, but that did not stop them taking the title.

Smith 2

**Sample Second Page**

- **TITLE** –
  - Do not underline the title of your paper or put it in quotation marks or italics.
  - Write title in Title Case, not in all capital letters.
- **FONT** – Use a legible, 12-point font (Times New Roman, Courier, Arial, Helvetica or Comic Sans).
- **‘s** – Indent new paragraphs by pressing tab once (do not add an additional double space).
- **NUMBERS** –
  - Spell out numbers that can be written in one or two words (one, thirty-seven, one hundred)
  - use numerals for any numbers requiring more than two words (101, 278 and 1,209) or when used with symbols ($, %), addresses, dates, page references, decimals and fractions.
How an Essay Should Look

It is important to turn in work that is formatted properly and easy to read. The first thing to check is your margins. All four margins should be set to one inch. The heading goes in the upper left hand corner and is double spaced in this order: name, teacher, class and period, date. You should indent the first word of a paragraph one-half inch (or 5 spaces) from the left margin.

The title of your essay should be centered and not underlined or in quotations. There should be a double space between your heading and the title and then another double space between the title and the first paragraph. You can double space your essay by clicking on Format and then opening Paragraph. Once inside of Paragraph, you can pick the spacing in the Line spacing box. The entire essay should be double spaced, including the spaces between paragraphs.

Use a size 12 font that is easy to read and not in all capital letters like Arial, Helvetica, and Times New Roman. When writing numbers, you should spell out numbers that are written in one or two words and use numerals for any number requiring more than two words. Examples of this are: one, thirty-seven, one hundred, fifteen hundred, three million, 2 ½, 101, 137, and 1,275. Numerals instead of letters should be used with symbols ($), addresses, dates, page references, and in decimals or fractions.
Formatting Directions
Using Google Docs

To set one-inch MARGINS:
• Click on Format then Page Set Up
• Set Top, Bottom, Left and Right to 1 (click on “Set as Default”)

To CENTER title:
• Before typing title, click on “Align” button on toolbar
• Click on “Center align”
• Press return after typing and then click on “Left align” to return to left justification
  OR
• Click on Format, “Align and Indent”
• Change Alignment to Center
• Change back to Left after you are done typing title
DO NOT SIMPLY PRESS TAB A FEW TIMES TO CENTER!

To DOUBLE-SPACE text of paper:
• From the Toolbar, click on the button to double space
• Click on Double Spacing
  OR
• Click on Format then “Line Spacing”
• Change Line Spacing to Double
DO NOT SIMPLY PRESS RETURN AFTER EACH LINE TO DOUBLE SPACE!

To INDENT paragraphs:
• Press tab once and then begin typing

To ITALICIZE titles of books or text, BOLD words, UNDERLINE text, or HIGHLIGHT:
• Use the Toolbar Tools, as indicated here…………………>>>>>>>
• To italicize a book title or any text, highlight the title of the book, the text, etc., then click on the Italics button (I) on the formatting toolbar
• For bolding, underlining, highlighting, do the same as above, clicking on the appropriate button.

To add a “HEADER” (PAGE NUMBERS with LAST NAME):
• Click on Insert then “Header & page number”
• Choose Position to Top Right of Page (the far left button)
• While still in Header, navigate your cursor to be in front of the page #, then type your last name with a space before the page number. It will show up on all consecutive pages.
## Bibliography (Works Cited) MLA 8 Format

The sources you use for a report or project (books, magazines, website, etc.), are listed on a separate page entitled **Works Cited** at the end of your report. You MUST list the information in a very exact manner so the reader will be able to locate this information in any library.

*For proper, detailed, and updated MLA formatting access the Purdue Online Writing Lab (OWL), https://owl.english.purdue.edu*

**To create a Works Cited page easily, use the website easybib.com or on a Google doc go to “Add-Ons” - Easybib Bibliography Creator – Manage Bibliography**

**Rules:**
1. Sources are alphabetized by the first word of the entries. This will typically be the author’s last name; however, if there is no author, use the first letter of the first word of the title, excluding articles (the, an, or a).
2. The sources are not numbered.
3. Double space all citations, but do not skip spaces between entries.
4. The first lines of each entry should be in a straight line down the page.
5. The second line of each entry, and every line thereafter, is indented five spaces (hanging indent).
6. Use italics (instead of underlining) for titles of larger works (books, magazines) and quotation marks for titles of shorter works (poems, articles).
7. Use punctuation exactly as given in format and examples.

<table>
<thead>
<tr>
<th>Source</th>
<th>Format</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Book</strong> (1 author)</td>
<td>Author’s Last Name, First Name. <em>Title of Book.</em> Publisher, Year of Publication. <em>Note: the City of Publication should only be used if the book was published before 1900.</em></td>
<td>Deschin, Jacob. <em>Stained Glass Masterpieces.</em> NeZiff-Davis Publishing, 2007.</td>
</tr>
<tr>
<td><strong>Book</strong> (2 authors)</td>
<td>Last Name of 1st author listed, First Name of 1st author listed and First and Last Name of 2nd author listed. <em>Title of Book.</em> Publisher, year of publication. List only the first author followed by the phrase <em>et al.</em></td>
<td>Ellis, Joseph and Peter Jones. <em>Cathedrals.</em> Univ. of Chicago Press, 2005.</td>
</tr>
<tr>
<td><strong>Magazine Article</strong></td>
<td>Last Name, First Name. <em>&quot;Title of Article.&quot; Title of Periodical,</em> Day Month Year, pages.</td>
<td>Poniewozik, James. <em>&quot;TV Makes a Too-Close Call.&quot; Time,</em> 20 Nov. 2000, pp. 70-71.</td>
</tr>
<tr>
<td><strong>Interview (Personal)</strong></td>
<td>Last Name, First Name. Personal interview. Day Month Year.</td>
<td>Smith, Jane. Personal interview. 19 May 2014.</td>
</tr>
<tr>
<td><strong>Website</strong></td>
<td>Editor, author, or compiler name (if available). <em>Name of Site.</em> Version number, Name of institution/organization affiliated with the site (sponsor or publisher), date of resource creation (if available), URL, DOI or permalink. Date of access - Day Month Year – if applicable</td>
<td><em>The Purdue OWL Family of Sites.</em> The Writing Lab and OWL at Purdue and Purdue U, 2008, owl.english.purdue.edu/owl. Accessed 23 Apr. 2008.</td>
</tr>
</tbody>
</table>
Language
Glossary of Language Terms

action verb a verb that expresses action
active voice a sentence in which the subject acts
adjective modifies a noun by telling which one, what kind, or how many
adverb modifies a verb, an adjective, or another adverb
antecedent the word to which a pronoun refers
antonym has the opposite meaning of another word
apostrophe a mark used to show where a letter or letters have been left out of a contraction
appositive a noun or phrase that identifies or explains the noun it follows
clause a group of words that contains a subject and a predicate
common noun names any one of a class of objects
complete predicate the part of a sentence that includes all the words that state the action or condition of the subject
complete subject the part of a sentence that includes all the words that tell who or what the sentence is about
complex sentence contains one independent clause and one or more subordinate clauses
compound predicate two or more simple predicates
compound sentence two or more independent clauses
compound word a word made up or two or more words
conjunction a word formed by joining two other words
connotation suggests something positive or negative
contraction a word formed by joining two other words
declarative sentence a sentence that makes a statement
demonstrative adjective points out a specific person or thing
denotation the exact meaning of a word
direct object who or what receives the action of the verb
exclamatory sentence expresses strong emotion
gerund a verb form ending in -ing used as a noun
helping verb used to help the main verb of the sentence
homograph has the same spelling as another word, but a different meaning
homonym sounds like another word, but has a different meaning and spelling
idiom an expression that has a meaning different from the usual meanings of the individual words within it
imperative sentence expresses a command or a request
indefinite pronoun does not refer to a specific person or thing
independent clause a clause that can stand alone as a sentence because it expresses a complete thought
indirect object tells to whom or for whom an action is done
infinitive the base form of the verb, usually preceded by to
interrogative sentence a sentence that asks a question
intransitive verb does not need an object
inverted order the order of a sentence when all or part of the predicate comes before the subject
limiting adjective the articles a, an, and the
Glossary of Language Terms (continued)

linking verb a verb that links the subject to a word that either describes the subject or gives the subject another name

natural order the order of a sentence when the subject comes before all or part of the predicate

noun a word that names a person, place, thing, or quality

object of the preposition noun or pronoun in the prepositional phrase

object pronoun used after an action verb or preposition

participle a present or past tense verb used as an adjective

passive voice a sentence in which the subject receives the action

phrase a group of closely related words used as a single part of speech but not containing a subject and predicate

possessive noun shows possession of the noun that follows

possessive pronoun used to show ownership

predicate the part of a sentence that tells what the subject does or what happens to the subject

prefix a syllable added to the beginning of a base word that changes the meaning of the word

preposition a word that shows the relationship of a noun or a pronoun to another word in the sentence

prepositional phrase a group of words that begins with a preposition and ends with a noun or pronoun

pronoun a word that takes the place of a noun

proper adjective is formed from a proper noun

proper noun a noun that names a particular person, place, or thing and is capitalized

relative pronoun relates an adjective clause to the noun or pronoun that the clause modifies

run-on sentence two or more independent clauses that are run together without the correct punctuation

sentence expresses a complete thought

simple predicate the verb in the complete predicate

simple sentence contains only one independent clause

simple subject the main word in the complete subject

subject the part of a sentence that tells who or what the sentence is about

subject pronoun a pronoun used in the subject of a sentence and after a linking verb

subordinate clause has a subject and predicate but is not a sentence because it does not express a complete thought

subordinating conjunction introduces an adverb clause

suffix a syllable added to the end of a base word that changes the meaning of the word

synonym a word that has the same or nearly the same meaning as one or more other words

transitive verb has a direct object

verb a word that expresses action being, or state of being

verb phrase a main verb and one or more helping verbs

verb tense tells the time of the action or being

verbal a verb form that functions as a noun or adjective
Some Basic Grammar Rules

➢ Capital letters are only used for proper nouns and the start of a sentence. Proper nouns are names of specific people, places and things such as Jane, Frank, Paris, Buckingham Palace, Adelaide and the Swan River. The letters of an abbreviated name may also be in capitals, such as the MCG for the Melbourne Cricket Ground and the ATO for the Australian Taxation Office.

➢ Every sentence must end in a full stop with a period (.), exclamation mark (!) or question mark (?). Add a space before starting the next sentence.

➢ A noun is a naming word and a verb is an action word. There should be at least one noun and one verb in every sentence.

➢ Only one punctuation mark is needed. So there is no need for the following:
  o It was great!!!!!
  o How are you?.
  o She said, “I left it on the bench.”.

➢ An apostrophe shows ownership or stands for missing letters. An apostrophe is NOT used with plural nouns.

Correct use:

  o Boy’s toy = the boy owns the toy  Boys’ bikes = the boys own the bikes
  Women’s clothes = the clothes owned by women
  Dr Seuss’ books = the books owned by Dr Seuss

  o An apostrophe is used to show missing letters in contractions. Examples:

    I am = I’m        he is = he’s        we will = we’ll
    you are = you’re  they are = they’re  is not = isn’t

  o Apostrophes are not needed after decades, numerals, letters and common acronyms (e.g. 60s, 70s, DVDs, CDs, xs, 3s)

➢ Paragraphs make documents much easier to read. If hand writing, starting each paragraph in from the edge is common practice although this is optional in typed documents.

➢ Keep your singular and plurals clear. If using a singular noun, use a singular verb; if using a plural noun, use a plural verb.

Correct use:

    The boys were running.        The man yells at the boys.         I am happy.
    The girl was running.         The women yell at the girls.        We are happy.
Root Words

ann/enn (year): anniversary, annual, biennial, centennial, perennial
ast (star): aster, asterisk, astrology, astronaut, astronomy
auto (self): autobiography, automatic, automobile
bio (life): biography, biology, autobiography, biodegradable
cent (hundred): cent, centennial, centigrade, centipede, century
circ (around): circle, circular, circus, circumspect
corp (body): corporal, corporation, corps
cycle (wheel): bicycle, cycle, cyclist, cyclone, tricycle
dict (speak): contradict, dictate, dictator, predict, verdict
geo (earth): geography, geology, geometry
graph (write): biography, graphic, paragraph, stenographer, phonograph
gram (letter): diagram, grammar, monogram, telegram
grat (pleasing, thankful): congratulate, grateful, gratitude
jus/jud/jur (law, right): injury, judge, justice
man (hand): manacle, manual, manufacture, manuscript
mand (order): command, demand, mandate, remand
mar (sea): aquamarine, marine, maritime, submarine
meter (measure): barometer, centimeter diameter, speedometer, thermometer
min (small): miniature, minimize, minor, minute
mort (death): immortal, mortal, mortally, mortician, postmortem
ped/pod (foot): pedal, pedestrian, podiatry, tripod
phon (sound): earphone, microphone, phonics, phonograph, saxophone
photo (light): photograph, photographer, photosensitive, photosynthesis
quer/ques/quis (seek): query, question, inquisitive
rupt (break): abrupt, bankrupt, interrupt, rupture
scope (see): horoscope, kaleidoscope, microscope, periscope, telescope
struct (build): construction, indestructible, instruct
tele (far): telecast, telegram, telegraph, telephone, telescope, telethon
terr (land): terrace, terrain, terrarium, territory
tract (pull, drag): attraction, subtract, tractor
vict/vine (conquer): convince, convict, evict, victor, victory
vis (see): television, visa, vision, visual
vuv/vit (live): survive, vitamin, vivid
volv (roll): involve, revolutionary, revolver
### Prefixes

- **a/an-** (not): atheist, anaerobic
- **amphi-** (both): amphibian
- **anti-** (against): antiseptic
- **bi-** (two, twice): bifocal, biannual
- **contra-** (against): contradict
- **de-** (away): detract
- **di-** (two): dioxide
- **dis-** (reverse): disinfect
- **ex-** (out): export
- **hemi-** (half): hemisphere
- **il-/im-/in-/ir-** (not): illegible, impolite, inexpensive, irrational
- **in-** (in, into): indoor
- **inter-** (between): intermission
- **kilo-/milli-** (one thousand): kilometer, milligram
- **micro-** (small): microfilm
- **mis-** (wrong): mistake
- **mono-** (one): monarch
- **multi-** (many): multimillionaire
- **omni-** (all): omnivorous
- **over-** (too much): overflow, overexert
- **poly-** (many): polygon
- **post-** (after): postwar
- **pre-/pro-** (before): prequel, prologue
- **quad-/quart-** (four): quadruple, quarter
- **re-** (again): repay, replay
- **re-/retro-** (back): replace, retroactive
- **sub-** (under): submarine
- **super-** (above): supermarket, supervisor
- **trans-** (across): transport, transship
- **tri-** (three): triangle,
- **un-** (not): unhappy
- **un-** (reversal): untie, undo

### Suffixes

- **-able/-ible** (worthy of, can be): lovable, audible
- **-al/ial** (action, process): arrival, denial
- **-ance/-ence** (state or quality): annoyance, absence
- **-ant** (one who): servant
- **-ard** (one who is): coward
- **-ary/-ory** (person, place): secretary, laboratory
- **-dom** (state or quality): freedom
- **-ed** (past tense): played
- **-ee** (one who is): trustee
- **-er/-or/-ar** (one who): teacher, actor, liar
- **-ery** (action): robber
- **-ern** (direction): northern, southern
- **-et/-ette** (small): booklet, dinette
- **-ful** (full of): hopeful
- **-hood** (state or quality): childhood, motherhood
- **-ic** (characterized by): angelic
- **-icle/-ucle** (small): particle, molecule
- **-ify** (to make): simplify
- **-ing** (in the act of): eating, building
- **-ish** (like): reddish
- **-ism** (doctrine of): communism, Taoism
- **-less** (without): hopeless, scoreless
- **-ling** (young): duckling
- **-logy** (the study of): zoology, biology
- **-ly** (in the manner of): slowly, carefully
- **-ment** (state or quality): enjoyment, enhancement
- **-ness** (state or quality): kindness, happiness
- **-s/es** (more than one): cats, boxes
- **-ship** (state, or art or skill): friendship, seamanship
- **-sion/-tion** (state or quality): tension, attraction
- **-ster** (one who): gangster, youngster
- **-ure** (state or quality): failure
- **-ward** (direction): homeward, frontward, backward
- **-y** (full of): sleepy
Academic Word List

September
analyze, approach, area, assess, assume, authority, available, benefit, concept, consist, context, constitute, contract, data, define, derive, distribute, economy, environment, establish, estimate, evident, factor, finance, formula, function, income, indicate, individual, interpret, involve, issue, labor, legal, legislate, major, method, occur, percent, period, principle, proceed, process, policy, require, research, respond, role, section, sector, significant, similar, source, specific, structure, theory, vary

October
achieve, acquire, administrate, affect, appropriate, aspect, assist, category, chapter, commission, community, complex, compute, conclude, conduct, consequent, construct, consume, credit, culture, design, distinct, equate, element, evaluate, feature, final, focus, impact, injure, institute, invest, item, journal, maintain, normal, obtain, participate, perceive, positive, potential, previous, primary, purchase, range, region, regulate, relevant, reside, resource, restrict, secure, seek, select, site, strategy, survey, text, tradition, transfer

November
alternative, circumstance, comment, compensate, component, consent, considerable, constant, constrain, contribute, convene, coordinate, core, corporate, correspond, criteria, deduce, demonstrate, document, dominate, emphasis, ensure, exclude, fund, framework, illustrate, immigrate, imply, initial, instance, interact, justify, layer, link, locate, maximize, minor, negate, outcome, partner, philosophy, physical, proportion, publish, react, register, rely, remove, scheme, sequence, shift, specify, sufficient, task, technical, technique, technology, valid, volume

December
access, adequacy, annual, apparent, approximate, attitude, attribute, civil, code, commit, communicate, concentrate, confer, contrast, cycle, debate, despite, dimension, domestic, emerge, error, ethnic, goal, grant, hence, hypothesis, implement, implicate, impose, integrate, internal, investigate, job, label, mechanism, obvious, occupy, option, output, overall, parallel, parameter, phase, predict, prior, principal, professional, project, promote, regime, resolve, retain, series, statistic, status, stress, subsequent, sum, summary, undertake

January
academy, adjust, alter, amend, aware, capacity, challenge, clause, compound, conflict, consult, contact, decline, discrete, draft, enable, energy, enforce, entity, equivalent, evolve, expand, expose, external, facilitate, fundamental, generate, generation, image, liberal, license, logic, margin, mental, medical, modify, monitor, network, notion, objective, orient, perspective, precise, prime, psychology, pursue, ratio, reject, revenue, stable, style, substitute, sustain, symbol, target, transit, trend, version, welfare, whereas
**Academic Word List**

**February**
abstract, acknowledge, accuracy, aggregate, allocate, assign, attach, author, bond, brief, capable, cite, cooperate, discriminate, display, diverse, domain, edit, enhance, estate, exceed, expert, explicit, federal, fee, flexible, furthermore, gender, ignorance, incentive, incorporate, incidence, index, inhibit, initiate, input, instruct, intelligence, interval, lecture, migrate, minimum, ministry, motive, neutral, nevertheless, overseas, precede, presume, rational, recover, reveal, scope, subsidy, tape, trace, transform, transport, underlie, utilize

**March**
adapt, adult, advocate, aid, channel, chemical, classic, comprehensive, comprise, confirm, contrary, convert, couple, decade, definite, deny, differentiate, dispose, dynamic, equip, eliminate, empirical, extract, file, finite, foundation, globe, grade, guarantee, hierarchy, identical, ideology, infer, innovate, insert, intervene, isolate, media, mode, paradigm, phenomenon, priority, prohibit, publication, quote, release, reverse, simulate, sole, somewhat, submit, successor, survive, thesis, topic, transmit, ultimate, unique, visible, voluntary

**April**
abandon, accompany, accumulate, ambiguous, appendix, appreciate, arbitrary, automate, bias, chart, clarify, commodity, complement, conform, contemporary, contradict, crucial, currency, denote, detect, deviate, displace, drama, eventual, exhibit, exploit, fluctuate, guideline, highlight, implicit, induce, inevitable, infrastructure, inspect, intense, manipulate, minimize, nuclear, offset, paragraph, plus, practitioner, predominant, prospect, radical, random, reinforce, restore, revise, schedule, tense, terminate, theme, thereby, uniform, vehicle, via, virtual, visual, widespread

**May**
accommodate, analogy, anticipate, assure, attain, behalf, cease, coherent, coincide, commence, compatible, concurrent, confine, controversy, converse, device, devote, diminish, distort, duration, erode, ethic, found, format, inherent, insight, integral, intermediate, manual, mature, mediate, medium, military, minimal, mutual, norm, overlap, passive, portion, preliminary, protocol, qualitative, refine, relax, restrain, revolution, rigid, route, scenario, sphere, subordinate, supplement, suspend, team, temporary, trigger, unify, violate, vision

**June**
adjacent, albeit, assemble, collapse, colleague, compile, conceive, convince, depress, encounter, enormous, forthcoming, incline, integrity, intrinsic, invoke, levy, likewise, nonetheless, notwithstanding, odd, ongoing, panel, persist, pose, reluctance, so-called, straightforward, undergo, whereby

Created and updated by Las Flores Middle School English Department for the purpose of classroom instruction in CUSD. June 2018
**Vocabatoon Format:**
*Vocabulary Cartoons Activities*

**Top half of page:**

<table>
<thead>
<tr>
<th>Vocabulary word</th>
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<th>Picture</th>
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**Bottom half of page:**

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<th>Part of speech:</th>
<th>Sentence 1:</th>
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<tr>
<th>Antonym:</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>
Vocabatooon Word List

**Lesson #1**
- chattel
- austere
- lament
- aloof
- cerebral
- incongruous
- bulwark
- connoisseur
- cacophony
- expunge

**Lesson #2**
- trenchant
- procrastinate
- roster
- impeded
- forbear
- migratory
- evade
- efface
- asunder
- incite

**Lesson #3**
- quixotic
- beleaguer
- milieu
- histrionic
- bludgeon
- arduous
- reminisce
- opportune
- dulcet
- porcine

**Lesson #4**
- lassitude
- coterie
- ballistics
- ambiance
- girth
- askew
- cubism
- cranny
- enrage
- propulsive

**Lesson #5**
- laconic
- harrowing
- aptitude
- endure
- chronic
- giddy
- irascible
- cower
- gossamer
- queue

**Lesson #6**
- myriad
- accolade
- grandiloquent
- caucus
- dromedary
- demonic
- noxious
- proficient
- harangue
- atrophy

**Lesson #7**
- catapult
- glutton
- muster
- beget
- curtail
- paranoia
- facilitate
- craven
- mode
- alienate

**Lesson #8**
- obtuse
- scrutinize
- congenial
- fjord
- aspire
- martyr
- citadel
- doldrums
- consensus
- blather

**Lesson #9**
- defame
- curvilinear
- elapse
- veer
- karma
- astute
- misnomer
- resurgent
- artisan
- draconian

**Lesson #10**
- amenable
- precarious
- criterion
- forage
- guise
- lesion
- gird
- fetish
- disperse
- dissolution
<table>
<thead>
<tr>
<th>Commonly Misspelled Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. lose</td>
</tr>
<tr>
<td>2. loose</td>
</tr>
<tr>
<td>3. February</td>
</tr>
<tr>
<td>4. coming</td>
</tr>
<tr>
<td>5. beginning</td>
</tr>
<tr>
<td>6. finally</td>
</tr>
<tr>
<td>7. privilege</td>
</tr>
<tr>
<td>8. grammar</td>
</tr>
<tr>
<td>9. disappear</td>
</tr>
<tr>
<td>10. necessary</td>
</tr>
<tr>
<td>11. disappoint</td>
</tr>
<tr>
<td>12. business</td>
</tr>
<tr>
<td>13. principal</td>
</tr>
<tr>
<td>14. principle</td>
</tr>
<tr>
<td>15. until</td>
</tr>
<tr>
<td>16. believe</td>
</tr>
<tr>
<td>17. receive</td>
</tr>
<tr>
<td>18. separate</td>
</tr>
<tr>
<td>19. foreign</td>
</tr>
<tr>
<td>20. vacuum</td>
</tr>
<tr>
<td>21. library</td>
</tr>
<tr>
<td>22. weather</td>
</tr>
<tr>
<td>23. whether</td>
</tr>
<tr>
<td>24. sincerely</td>
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### Common Homophone Words

<table>
<thead>
<tr>
<th>Aloud</th>
<th>Gait</th>
<th>Root</th>
<th>Route</th>
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<tbody>
<tr>
<td>Allowed</td>
<td>Gate</td>
<td>Rose</td>
<td>Rows</td>
</tr>
<tr>
<td>Ant</td>
<td>Aunt</td>
<td>Sea</td>
<td>See</td>
</tr>
<tr>
<td>Ate</td>
<td>Eight</td>
<td>Scene</td>
<td>Seen</td>
</tr>
<tr>
<td>Bail</td>
<td>Bale</td>
<td>Sea</td>
<td>See</td>
</tr>
<tr>
<td>Bait</td>
<td>Bate</td>
<td>Seam</td>
<td>Seem</td>
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<td>Bawl</td>
<td>Sew</td>
<td>So</td>
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<td>Bear</td>
<td>Shone</td>
<td>Shown</td>
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<td>Base</td>
<td>Bass</td>
<td>Slay</td>
<td>Sleigh</td>
</tr>
<tr>
<td>Be</td>
<td>Bee</td>
<td>Soar</td>
<td>Sore</td>
</tr>
<tr>
<td>Beat</td>
<td>Beet</td>
<td>Soared</td>
<td>Sword</td>
</tr>
<tr>
<td>Berry</td>
<td>Bury</td>
<td>Sole</td>
<td>Soul</td>
</tr>
<tr>
<td>Berth</td>
<td>Birth</td>
<td>Some</td>
<td>Sum</td>
</tr>
<tr>
<td>Blew</td>
<td>Blue</td>
<td>Son</td>
<td>Sun</td>
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<td>Board</td>
<td>Bored</td>
<td>Stair</td>
<td>Stare</td>
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<td>Bough</td>
<td>Bow</td>
<td>Stake</td>
<td>Steak</td>
</tr>
<tr>
<td>Brake</td>
<td>Break</td>
<td>Stationary</td>
<td>Stationery</td>
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<tr>
<td>Bread</td>
<td>Bred</td>
<td>Steal</td>
<td>Steel</td>
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<td>Buy</td>
<td>By</td>
<td>Bye</td>
<td>Straight</td>
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<td>Capital</td>
<td>Capitol</td>
<td>Tacks</td>
<td>Tax</td>
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<td>Sealing</td>
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<td>Tale</td>
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<td>Sell</td>
<td>Tea</td>
<td>Tee</td>
</tr>
<tr>
<td>Cellar</td>
<td>Seller</td>
<td>Their</td>
<td>There</td>
</tr>
<tr>
<td>Cent</td>
<td>Scent</td>
<td>Threw</td>
<td>Through</td>
</tr>
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<td>Cents</td>
<td>Scents</td>
<td>Throne</td>
<td>Thrown</td>
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<td>Cereal</td>
<td>Serial</td>
<td>Tide</td>
<td>Tied</td>
</tr>
<tr>
<td>Cheap</td>
<td>Cheep</td>
<td>To</td>
<td>Too</td>
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<td>Close</td>
<td>Clothes</td>
<td>Vain</td>
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<td>Course</td>
<td>Vary</td>
<td>Very</td>
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<td>Fur</td>
<td>Weave</td>
<td>We’ve</td>
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<td>Flea</td>
<td>Flee</td>
<td>Wood</td>
<td>Would</td>
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<tr>
<td>For</td>
<td>Four</td>
<td>Your</td>
<td>You’re</td>
</tr>
<tr>
<td>Foul</td>
<td>Fowl</td>
<td>-</td>
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### Prepositions to Memorize

<table>
<thead>
<tr>
<th>A’s</th>
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<th>O-S</th>
<th>T-W</th>
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<tr>
<td>aboard</td>
<td>before</td>
<td>concerning</td>
<td>of</td>
<td>through</td>
</tr>
<tr>
<td>about</td>
<td>behind</td>
<td>despite</td>
<td>off</td>
<td>throughout</td>
</tr>
<tr>
<td>above</td>
<td>below</td>
<td>down</td>
<td>on</td>
<td>till</td>
</tr>
<tr>
<td>across</td>
<td>beneath</td>
<td>during</td>
<td>onto</td>
<td>to</td>
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<td>beside</td>
<td>except</td>
<td>out</td>
<td>toward</td>
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<tr>
<td>against</td>
<td>besides</td>
<td>for</td>
<td>outside</td>
<td>under</td>
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<td>along</td>
<td>between</td>
<td>from</td>
<td>over</td>
<td>underneath</td>
</tr>
<tr>
<td>alongside</td>
<td>beyond</td>
<td>in</td>
<td>past</td>
<td>until</td>
</tr>
<tr>
<td>amid</td>
<td>but (meaning except)</td>
<td>inside</td>
<td>regarding</td>
<td>up</td>
</tr>
<tr>
<td>among</td>
<td>by</td>
<td>into</td>
<td>round</td>
<td>upon</td>
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<td>around</td>
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<td>like</td>
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<td>within</td>
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<td>at</td>
<td></td>
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<td>without</td>
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<td>atop</td>
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### Helping Verbs to Memorize

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<td>does</td>
<td>should</td>
<td>might</td>
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<td>had</td>
<td>did</td>
<td>will</td>
<td>must</td>
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<td>was</td>
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<td></td>
<td></td>
<td>would</td>
<td>can</td>
</tr>
<tr>
<td>were</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>could</td>
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Writing
<table>
<thead>
<tr>
<th>TRAITS</th>
<th>STUDENT DEFINITION</th>
<th>What Good Writers are Thinking...</th>
</tr>
</thead>
</table>
| Stimulating Ideas| Good writers include a clear, focused well-defined topic or thesis and all the details needed to bring the topic to life. | ♦ Is my writing clear and focused?  
♦ Is there a main idea or theme?  
♦ Do I provide details to support the main idea or theme?  
♦ If there is a prompt, does my response directly address the prompt? |
| Organization     | Good writers use a strong introduction, a logical sequence that makes sense, transitions that link ideas together, and a powerful conclusion. | ♦ Does the introduction “hook” the reader?  
♦ Is it easy to follow the meaning/purpose of my writing?  
♦ Are my transitions between ideas clear?  
♦ Does the sequence of my writing make sense?  
♦ Does the conclusion restate the main ideas but use different words? |
| Voice / Style    | Good writers write with an engaging style that shows interest in the topic.          | ♦ Does my writing bring the topic to life?  
♦ Does the writing have a clear point of view?  
♦ Is my writing style unique to me?  
♦ Is my opinion needed? |
| Word Choice      | Good writers are skilled in finding that “just right” word or phrase that makes meaning clear and reading a pleasure. | ♦ Are my words just right for the topic?  
♦ Are words used with flair and imagination?  
♦ Are my words descriptive, precise, and accurate?  
♦ Have I overused or misused any words? |
| Sentence Fluency | Good writers use sentences that are strong, well crafted, and varied. The writing flows smoothly from one sentence to the next. | ♦ Do my sentences start with different words?  
♦ Do my sentences vary in length?  
♦ Do my ideas flow smoothly? |
| Conventions      | Good writers pay careful attention to spelling, punctuation, grammar and capitalization. | ♦ Do all my sentences start with a capital letter and end with a period, question mark, or exclamation point?  
♦ Are all the words spelled correctly?  
♦ Are all paragraphs indented?  
♦ Is the dialogue punctuated correctly?  
♦ Have I correctly cited my references? |
| Presentation     | Good writers care how their writing looks on the page. The format of the writing is pleasing to the eye. | ♦ Is my writing evenly spaced?  
Does the page layout (spacing, margins) allow the reader to focus on the message of my writing?  
Do the font and font size invite people to read my writing?  
If I am writing a report, do the headings and page numbers allow my readers to find information easily?  
If I use graphics, do they support and clarify my written information? |

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Las Flores Middle School
The Jane Schaffer “Chunky” Essay Structure

**INTRODUCTION**

**Hook/Grabber**
- Grab the reader’s attention and introduce the topic

**TAG**
- Title/Author/Genre

**Background info**
- A sentence to provide any background information needed to understand the focus of the essay

**Thesis**
- Usually a three-part thesis that directly answers the prompt.

**BODY**

(One, two or three chunk paragraphing - the whole body can be one, two, three or more ¶s)

**TS = Topic Sentence**
- 1st detail from thesis – a general statement telling the reader what paragraph will be about.

**CD = Concrete Detail**
- Information directly from the story: facts, examples, evidence, support, quotations, etc.
  - “For Example…”

**CM = Commentary**
- Writer’s ideas about the topic: opinion, inference, reasons, analysis, insight, interpretation, etc.
  - “This shows that…”

**CM = Commentary**
- Expand on the writer’s ideas about the topic.
  - “This is because…”

*NOTES: For a two or three chunk paragraph, add another one or two CD, CM, CM’s here.
Disciplines other than English (science, social studies, etc.) may choose to use less or no commentary.

**CS/TR = Closing Statement/Transition**
- Writer’s final idea on the topic – commentary with a finished feeling.
- Revisit TS and transition to new paragraph (if applicable)
  - “As a result…”

**CONCLUSION**

- Revisit/rephrase hook/grabber
- Reassert claim
- Restate one important idea from each body paragraph
- Ends with thought-provoking “Ahaa” statement(s)
  - Show reflection.
  - Answer the question, “So What?”.
  - Do not just repeat what you have already said; show how all the points you made were not random, but fit together.
  - How does what you have said fit into the “real world”?
Common Core Writing Genres

Argumentative
Goal: convince the reader the claim is true with clear reasons and relevant evidence.
➢ 5+ paragraphs.
➢ Includes a clear thesis. The number of parts in the thesis will determine the number of paragraphs in the essay.
➢ Must include a counter-claim.
➢ Sample Writing Types:
  o DBQ (Document Based Questions)
  o RTL (Response to Literature)
  o Chunk Paragraphing
  o Persuasive
  o Compare and Contrast

Informative/Explanatory
Goal: examine a topic and convey ideas, concepts, and information through selection, organization and analysis.
➢ Introduce and organize concepts and information.
➢ Develop topic with facts, definitions, concrete details, quotations, or other examples.
➢ Conclusion supports evidence/explanation.
➢ Sample Writing Types:
  o Annotated Bibliographies (AB)
  o Research Report
  o Science Report
  o History Report
  o Summary
  o Workplace Documents (Resume, Business Letter, Application)

Narrative
Goal: convey experience, real or imaginary, to inform, instruct, or persuade.
➢ 3+ paragraphs.
➢ Does not have a thesis or TAG.
➢ Includes character dialogue, sensory language, and vivid descriptions.
➢ Conclusion paragraph includes a reflection of the significance.
➢ Sample Writing Types:
  o Creative Fiction
  o Memoirs
  o Anecdotes
  o Story Telling
  o Autobiographies
Argument Essay Format
(with counterargument)

Purpose
Arguments are used for many purposes – to change the reader’s point of view, to bring about some action on the reader’s part, or to ask the reader to accept the writer’s explanation or evaluation of a concept, issue, or problem.

Introduction
1. Hook
2. Background (1-2 sentences) – information about topic or plot summary (could include TAG)
3. Thesis supporting claim

Counterargument (Acknowledge argument(s) opposed to your)
1. Topic sentence/counterargument
   Although (Restate thesis statement) ____________, some people may feel that (counterargument) ____________.
2. Use concrete details to explain counterargument
3. Use commentary to explain away the counterargument
4. Conclusion/transition sentence that restates your position (reminds reader of your thesis)
   While some believe (counterargument) ____________, a closer look reveals (your position – thesis statement) ____________.

Body Paragraph(s) - Support your opinion (can be 1 or 2 chunks)
1. Topic sentence (1st part of your two-part thesis)
2. Concrete detail (a fact or quote)
3. Commentary
4. Commentary
5. Closing Statement/transition sentence

Conclusion
1. Revisit & rephrase (same general idea but in different words) your hook
2. Reemphasize claim
3. Restate two of your supporting ideas (NOT the counterargument)
4. Global statement/ “Call to Action” sentence – make it good so that you can use it to create your title!
Narrative

Purpose
Narrative writing conveys experience, either real or imaginary, and uses time as its deep structure. It can be used for many purposes, such as to inform, instruct, persuade, or entertain.
Narratives can take the form of creative fictional stories, memoirs, anecdotes, and autobiographies.

Structure
There are a variety of ways to structure your narrative story. The three most common structures are: chronological approach, flashback sequence, and reflective mode. Select one that best fits the story you are telling.

Methods
➢ **Show, Don’t Tell** – Don’t tell the reader what he or she is supposed to think or feel. Let the reader see, hear, smell, feel, and taste the experience directly, and let the sensory experiences lead him or her to your intended thought or feeling. Showing is harder than telling. It’s easier to say, “It was incredibly funny,” than to write something that is incredibly funny. The rule of “show, don’t tell” means that your job as a storyteller is not to interpret; it’s to select revealing details. You’re a sifter, not an explainer. An easy way to accomplish showing and not telling is to avoid the use of “to be” verbs.

➢ **Let People Talk Through Dialogue** – It’s amazing how much we learn about people from what they say. One way to achieve this is through carefully constructed dialogue. Work to create dialogue that allows the characters’ personalities and voices to emerge through unique word selection and the use of active rather than passive voice.

➢ **Use First Person Point of View** – Point of view is the perspective from which your story is told. Most personal narratives are told from the first-person limited point of view since they are about an event that you have experience.

➢ **Tone** – The tone of your narrative should set up an overall feeling. Look over the subject that you are presenting and think of what you are trying to get across. How do you want your audience to feel when they finish your piece? Careful word choice can help achieve the appropriate effect.

➢ **Describe Sensory Details** – Since you want your reader to “live” the story you are telling, you must completely describe what can be seen, heard, smelled, felt and tasted. Use adjectives that are interesting…and plenty of them.

Informational/Explanatory

Purpose
Informational/explanatory writing conveys information accurately. The purpose of this writing is to increase readers’ knowledge of the subject, to help readers better understand a procedure or process, or to provide readers with an enhanced comprehension of a concept.
Quote Citations in Essays

Using quotes strengthens and supports the concrete detail in your essay. It is only effective, however, if it is done properly. When you use quotes, you must follow the guidelines below:

1. Introduce the quote. (Lead into your quote by mentioning the speaker and/or the situation).

2. Use quotation marks around the words from the book. Place page # at end of quote in parentheses with no “p.” Ex: (225).

3. The period should be after the right parenthesis (NOT inside the quote).
   Ex: At this point Pony says to us, “I didn’t tell her that Soda bawled every night for a week, and I did too, if you want to know the truth” (15).

   *MLA standard format is formed like this: double quotation mark/quoted material/double quotation mark/left parenthesis/page number/right parenthesis/period.

4. The first time you do this, name the author first, with no comma to separate. Ex: (McGraw 225). Only do this once, if the same book/author is being quoted.

5. If your quote ends with a question mark or an exclamation point, put it inside the last quotation mark and put a period after the page citation.
   Ex: Pony says, “Why should I even pretend to be proud of it?” (116).

6. If the quote is over 3 lines long, set it off from the rest of the text by skipping a line and indenting margins ten spaces on the left and right, and then skipping a line again before beginning your text again. *(see example below)*

7. Reminders regarding MLA citation:
   a. Never put periods or commas immediately before the closing quotation mark.
   b. Never write pg./p./pp., etc. inside the parentheses.

   **Sample body paragraph using quotes**

   From the beginning of the story, Ponyboy’s sensitivity sets him apart from most of the other characters. Shy and gentle, Pony’s sensitivity is clear because he is not like the other greasers; he seems quieter and more thoughtful from the beginning. For example, one of the first indications that Pony is quite sensitive occurs in the concession stand at the drive-in when he tells Cherry about Soda’s horse and about Johnny’s getting beat up, and he is very upset by these things. At this point Pony explains, “I didn’t tell her that Soda bawled every night for a week, and I did too, if you want to know the truth” (Hinton 15). This shows that Pony loves Soda very much and feels empathy for his loss. This is because Pony has experienced a lot of loss in his own life, and he understands how it feels. At another point later in the story, Ponyboy recites a poem to Johnny and Johnny comments on how Pony is different from anyone in his family. Pony responds to him by saying, “...I couldn’t tell Two Bit or Steve or even Darry about the sunrise and clouds and stuff. I couldn’t even remember that poem around them...they just don’t dig...just you and Sodapop and maybe Cherry...” (70). From this quote we can see that Pony feels safe to be himself and to show his true sensitive nature only when he is around others who understand him. In a like manner, when Dally refers to Pony as the “best shot in the family” (77), Pony chooses not to tell Dally that he hated to shoot things when his dad took his brothers and him bird hunting because Pony thinks that Dally would lose respect for him if he knew this. This demonstrates that even though Pony knows he is different, he thinks being like this will make him seem less like a “tough” greaser, and he needs this reputation to survive. However, toward the end of the novel Ponyboy begins to question whether what others think of him is really important, and his inner dialogue again shows he is sensitive. On the way to the rumble he makes an important observation that is part of this transition:

   “What kind of world is it where all I have to be proud of is a reputation for being a hood, and greasy hair? I don’t want to be a hood, but even if I don’t steal things and mug people and get boozed up I’m marked lousy. Why should I be proud of it? Why should I even pretend to be proud of it?” (116).

This quote illustrates Pony’s realization that he no longer believes that he has to maintain certain persona, that people should be free to be themselves and not be locked into a particular group or way of acting. Ponyboy Curtis’ sensitivity is truly one of the keys to his new understanding that people should be judged by their actions and not by where they live or how they look or dress, and this understanding, along with his imaginative and daydreamy nature, sets him apart and will possibly allow him to rise above the life he now knows.
Commentary Starters

So that...
This is significant because...
This shows that...
This depicts
This illustrates
This portrays
Clearly, this demonstrates...
The impact of this is/was...

Consequently,...
As a result,...
For this reason,...
Accordingly,...

Eventually...
Therefore...
Due to...
Certainly...
Undoubtedly...
Ultimately...

Counterargument Starters

Others may argue that...
However some might argue...
There are those who believe...
Nevertheless...

On the other hand...
Conversely...
On the contrary...

Transitions Out of Counterargument

However, a closer look reveals...
Despite...
Regardless,...
In spite of this,...
Quote Sandwiching in a Chunk Paragraph

Body paragraphs begin with a topic sentence. When using quotes, transition smoothly into your Concrete Detail, Commentary, Commentary with a “Quote Sandwich”, as follows (NO QUOTE BOMBS!):

Top of Quote Sandwich:

◆ Topic Sentence — Take a stand on your issue and give background that introduces the quote.
   
   ○ Background – This is where the context of the quote is given; explain what is happening before/as the quote occurs in the story.

Middle of Quote Sandwich:

◆ Intro — Introduce the quote by saying who said it.
   
   ○ The narrator tells us that “… ”(13).
   ○ Scrooge complains that “… ”(12).

◆ Quote — Use proper citation format!
   
   ○ *MLA standard format is formed like this: double quotation mark/quoted material/double quotation mark/left parenthesis/page number/right parenthesis/period.

   " Example: At this point Pony says to us, “I didn’t tell her that Soda bawled every night for a week, and I did too, if you want to know the truth” (15).

   ○ If your quote ends with a question mark or an exclamation point, put it inside the last quotation mark and put a period after the page citation.

   Ex: Pony says, “Why should I even pretend to be proud of it?” (116).

Bottom of Quote Sandwich:

◆ Commentary — Your opinion, ideas, interpretation, without EVER using I!
   
   ○ Be sure to refer back to or reference the argument/prompt/stand from the topic sentence/thesis at least once, reminding your reader that this quote supports your claim/argument.

   ○ Commentary Starters are helpful, but can eventually be eliminated as you begin to get the hang of commentary.

   ○ This can be one, two, or several sentences, but usually two sentences in a literary piece is the minimum.

◆ Closing Statement — Body paragraphs end with a closing statement that revisits the stand taken/topic sentence.
ACE Strategy = Answer/Cite/Expand

This strategy can be used when answering questions requiring a concise and/or extended response with support.

What is the ACE strategy?

#A nswer the question that is being asked.
   1. Reread and restate the question using your response to write your topic sentence.
   2. Be sure to include key words from the question in your response.

#C ite evidence from the text.
   1. Use examples and evidence from the text, graphs or illustrations to support, prove or explain.

#E xtend your answer.
   1. Extend your response using commentary by explaining the connections between your prior knowledge and information that you cited from the text.
   2. Make it clear that you know the answer because of the evidence.
Text Evidence Starters...

1. On page, ____ , the author states ...

2. In paragraph ____ , the author claims...

3. The graphic organizer shows...

4. The text states...

5. This example supports my claim...

6. This (passage/quote) illustrates, represents, or shows...

7. According to the text, ...

8. Clearly, the text demonstrates...

9. The text explicitly states...

10. This example supports...
Eight Varied Sentence Starters ("VSS")

To make your writing more interesting, try to follow the following rule:
No two sentences start with the same word (NTSSWTSW)!
Use the following sentence starters to improve your writing.

**ADJECTIVE AND ADJECTIVE**
1. Adjective and adjective, the____________ did what?
   Example: Slimy and green, the moldy bread sat on the shelf.

**ADJECTIVE PHRASE**
2. Adjective phrase, the__________ did what?
   Example: Overflowing with confidence, John bragged about his deeds.

**PREPOSITIONAL PHRASE**
3. Prepositional phrase, the____________ did what?
   Example: On the roof, the cat looked for the bird.

**ADVERBIAL PHRASE**
4. Adverbial phrase (if, when, although, since, because), the______ did what?
   For example: When making cookies, I always use fresh ingredients.

**INFINITIVE**
5. To + verb, the___________ did what?
   Example: To sing the song, you hit a high note.

**PARTICIPLE PHRASE (-ing verb phrase)**
6. Verb + ing phrase, the____________ did what?
   Example: Throwing paper airplanes, the students continued to torment the substitute teacher.

**PARTICIPLE (-ing verb)**
7. Verb + ing, the____________ did what?
   Example: Hissing and coiling, the snake attacked its prey.

**APPOSITIVE**
8. ______________ , appositive, did what?
   Example: Mrs. Jones, my favorite teacher, recommended an interesting book.

**ALSO REMEMBER:**
➢ Do not use contractions (can’t), abbreviations (ex.) or slang (cool).
➢ Avoid overused words (nice, very, fun, good, bad, is, am, lots, a lot, so, but).
➢ Do not start any sentences with the, and or but.
➢ Do not use personal pronouns, i.e. he, she, they, we, etc. Use descriptive nouns.
Sentence Brushstrokes*

Four More Ideas for Varied Sentence Structures

Writing is like painting. Certain techniques, or “brushstrokes”, make the writing more vivid and dynamic. Here are four to try:

❖ **Painting with Participles**

**Participles** – a participle is an *ing* verb (or series of verbs) tagged onto the beginning or end of a sentence. A participial phrase is the *ing* verb plus its modifiers and complements.

Example: Peering at the onlookers, slumping forward, staring dejectedly, the gorilla passed hour after hour in his depressing cage.

Example from literature: “Scurrying, scavenging, and darting in and out, the beetles gnaw away at the cake just like anger gnaws away at Miss Havisham’s heart” (*Dickens*).

❖ **Painting with Absolutes**

**Absolute** – An absolute is a noun followed by a verb with *ed* or *ing* participles added.

Example: Jaws crackling, tongue curling, the kitten yawned tiredly, awaking from her nap.

Example from literature: “Heart pounding, hands sweating, Pip knocked at the door of the home of the eccentric Miss Havisham” (*Dickens*).

❖ **Painting with an Appositive**

An appositive is a noun or noun phrase set off by a comma that follows/describes the noun it identifies.

Example: The polar bear, a mighty beast, swam briskly in the frigid waters.

Example from literature: “Miss Lottie, an ancient woman with Indian-like features, worked all summer ‘down on her creaky knees,’ planting sun-gold marigolds” (*Lee*).

❖ **Painting with Adjectives Out of Order**

**Adjectives out of order** are adjectives set off with a comma that follow rather than precede the noun they describe.

Example: The woman, old and wrinkled, looked down upon her grandson with kind eyes.

Example from literature: Lizbeth’s father, dejected and defeated, sobbed ‘helplessly and hopelessly, at his inability to get a job and at the prospect of having to accept Mr. Ellis’s coat (*Austen*).

*Adapted from Harry Noden’s *Image Grammar* (Heinemann, 1999)
### Substitutes for Said:

<table>
<thead>
<tr>
<th>Acknowledged</th>
<th>Commented</th>
<th>Foretold</th>
<th>Ordered</th>
<th>Sanctioned</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquiesced</td>
<td>Complained</td>
<td>Fumed</td>
<td>Petitioned</td>
<td>Scoffed</td>
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<tr>
<td>Added</td>
<td>Confided</td>
<td>Giggled</td>
<td>Plead</td>
<td>Scolded</td>
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<tr>
<td>Addressed</td>
<td>Contradicted</td>
<td>Grinned</td>
<td>Pled</td>
<td>Screamed</td>
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<tr>
<td>Admitted</td>
<td>Cried</td>
<td>Grunted</td>
<td>Pointed out</td>
<td>Shouted</td>
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<tr>
<td>Ammonished</td>
<td>Debated</td>
<td>Held</td>
<td>Prayed</td>
<td>Shrieked</td>
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<tr>
<td>Advised</td>
<td>Decided</td>
<td>Implied</td>
<td>Predicted</td>
<td>Snapped</td>
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<td>Advocated</td>
<td>Demurred</td>
<td>Indicated</td>
<td>Proclaimed</td>
<td>Snoozed</td>
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<td>Affirmed</td>
<td>Denied</td>
<td>Infected</td>
<td>Professed</td>
<td>Sobbed</td>
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<tr>
<td>Agreed</td>
<td>Denounced</td>
<td>Instructed</td>
<td>Prompted</td>
<td>Solicited</td>
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<tr>
<td>Alleged</td>
<td>Described</td>
<td>Itemized</td>
<td>Proposed</td>
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<td>Laughed</td>
<td>Publicized</td>
<td>Spoke</td>
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<tr>
<td>Announced</td>
<td>Directed</td>
<td>Lectured</td>
<td>Quibbled</td>
<td>Sputtered</td>
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<td>Answered</td>
<td>Disclosed</td>
<td>Lied</td>
<td>Ranted</td>
<td>Stammered</td>
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<tr>
<td>Approved</td>
<td>Disrupted</td>
<td>Maintained</td>
<td>Reassured</td>
<td>Stated</td>
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<tr>
<td>Argued</td>
<td>Divulged</td>
<td>Mentioned</td>
<td>Reciprocated</td>
<td>Stipulated</td>
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<td>Asked</td>
<td>Drawled</td>
<td>Mimicked</td>
<td>Refuted</td>
<td>Stormed</td>
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<td>Assented</td>
<td>Droned</td>
<td>Moaned</td>
<td>Related</td>
<td>Stressed</td>
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<tr>
<td>Asserted</td>
<td>Elaborated</td>
<td>Mumbled</td>
<td>Remonstrated</td>
<td>Suggested</td>
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<tr>
<td>Assumed</td>
<td>Emphasized</td>
<td>Murmured</td>
<td>Repeated</td>
<td>Taunted</td>
</tr>
<tr>
<td>Assured</td>
<td>Enjoined</td>
<td>Mused</td>
<td>Replied</td>
<td>Thought</td>
</tr>
<tr>
<td>Attested</td>
<td>Entreated</td>
<td>Muttered</td>
<td>Responded</td>
<td>Threatened</td>
</tr>
<tr>
<td>Avowed</td>
<td>Enunciated</td>
<td>Nagged</td>
<td>Restated</td>
<td>Told</td>
</tr>
<tr>
<td>Babbled</td>
<td>Estimated</td>
<td>Narrated</td>
<td>Resumed</td>
<td>Twitted</td>
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<tr>
<td>Bantered</td>
<td>Exclaimed</td>
<td>Noted</td>
<td>Retorted</td>
<td>Urged</td>
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<tr>
<td>Bargained</td>
<td>Explained</td>
<td>Notified</td>
<td>Returned</td>
<td>Uttered</td>
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<tr>
<td>Began</td>
<td>Exposed</td>
<td>Objected</td>
<td>Revealed</td>
<td>Vowed</td>
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<td>Boasted</td>
<td>Expresssed</td>
<td>Observed</td>
<td>Roared</td>
<td>Waived</td>
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<tr>
<td>Called</td>
<td>Faltered</td>
<td>Opined</td>
<td>Ruled</td>
<td></td>
</tr>
<tr>
<td>Claimed</td>
<td>Feared</td>
<td>Orated</td>
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</tbody>
</table>

### Sound Words:

*These words are great to begin a sentence with!

- **Banging**: bawling, blaring
- **Bleating**: booming, brawling
- **Bumping**: buzzing, clamoring
- **Clapping**: clashing, cracking
- **Crashing**: ear-splitting, exploding
- **Faint**: humming, murmuring
- **Muted**: muttering, pandemonium
- **Patterning**: peeping, piercing
- **Rioting**: roaring, rumbling
- **Shouting**: sighing, slamming
- **Smashing**: snapping, speechless
- **Stamping**: still, stomping
- **Swishing**: thud, thumping
- **Whining**: whispering, whistling
- **Yelling**: zinging

### Substitutes for Very:

- Bitterly
- Chiefly
- Especially
- Exceedingly
- Fully
- Immeasurably
- Incredibly
- Infinitely
- Intensely
- Mightily
-Powerfully
- Richly
- Severely
- Shockingly
- Slightly
- Surely
- Truly
- Unusually
Transitions

Transitions are the signals a good writer uses to show the order in which things happened and the relationship of ideas. Transitional words help the reader move from idea to idea by stating or implying the connection between ideas. They keep the reader focused on the order of events or thoughts.

<table>
<thead>
<tr>
<th>Words That Show Similar Ideas and Compare</th>
</tr>
</thead>
<tbody>
<tr>
<td>again</td>
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<tr>
<td>also</td>
</tr>
<tr>
<td>and</td>
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<tr>
<td>another</td>
</tr>
<tr>
<td>as well as</td>
</tr>
<tr>
<td>besides</td>
</tr>
<tr>
<td>for example</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Words That Show Contradiction and Contrast</th>
</tr>
</thead>
<tbody>
<tr>
<td>after all</td>
</tr>
<tr>
<td>although</td>
</tr>
<tr>
<td>as if</td>
</tr>
<tr>
<td>but</td>
</tr>
<tr>
<td>conversely</td>
</tr>
<tr>
<td>even if</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Words That Show Time and Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td>after</td>
</tr>
<tr>
<td>afterward</td>
</tr>
<tr>
<td>around</td>
</tr>
<tr>
<td>at once</td>
</tr>
<tr>
<td>at the present time</td>
</tr>
<tr>
<td>before</td>
</tr>
<tr>
<td>beyond</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Words That Show Cause, Purpose, or Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>accordingly</td>
</tr>
<tr>
<td>and so</td>
</tr>
<tr>
<td>as</td>
</tr>
<tr>
<td>as a result</td>
</tr>
<tr>
<td>because</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Words That Emphasize</th>
</tr>
</thead>
<tbody>
<tr>
<td>certainly</td>
</tr>
<tr>
<td>definitely</td>
</tr>
<tr>
<td>for certain</td>
</tr>
<tr>
<td>in fact</td>
</tr>
<tr>
<td>indeed</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Words That Summarize</th>
</tr>
</thead>
<tbody>
<tr>
<td>consequently</td>
</tr>
<tr>
<td>finally</td>
</tr>
</tbody>
</table>
Dead Words

Some words in the English language tend to be overused and, therefore, lose their power. These are called **dead words**. Below is a list of dead words and some interesting alternatives. You may wish to add others to the list on a continuing basis throughout the year.

<table>
<thead>
<tr>
<th>Dead Word</th>
<th>Alternative Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>a lot, lots</td>
<td>numerous, heaps, many, scores, innumerable, much, a great deal, many times, often</td>
</tr>
<tr>
<td>also</td>
<td>too, moreover, besides, as well as, in addition to</td>
</tr>
<tr>
<td>awesome, cool, rad</td>
<td>fine, wonderful, marvelous, fantastic, excellent</td>
</tr>
<tr>
<td>bad</td>
<td>awful, dreadful, alarming, frightful, terrible, horrid, shocking</td>
</tr>
<tr>
<td>but</td>
<td>however, moreover, yet, still, nevertheless, though, although, on the other hand</td>
</tr>
<tr>
<td>fun</td>
<td>pleasant, pleasurable, amusing, entertaining, jolly</td>
</tr>
<tr>
<td>funny</td>
<td>amusing, comical, laughable, jovial, strange, peculiar, unusual</td>
</tr>
<tr>
<td>got, get</td>
<td>received, obtained, attained, succeed</td>
</tr>
<tr>
<td>good</td>
<td>excellent, exceptional, fine, marvelous, splendid, superb, wonderful</td>
</tr>
<tr>
<td>great</td>
<td>wonderful, outstanding, marvelous, fantastic, excellent</td>
</tr>
<tr>
<td>guy</td>
<td>man, person, fellow, boy, individual</td>
</tr>
<tr>
<td>have to</td>
<td>need to, must</td>
</tr>
<tr>
<td>kid</td>
<td>child, boy, girl, youngster, youth, teen teenager, adolescent</td>
</tr>
<tr>
<td>like</td>
<td>such as, similarly</td>
</tr>
<tr>
<td>mad</td>
<td>angry, frustrated, furious, incensed, enraged, irate</td>
</tr>
<tr>
<td>nice</td>
<td>pleasant, charming, fascinating, captivating, delightful, pleasurable, pleasing</td>
</tr>
<tr>
<td>pretty</td>
<td>attractive, comely, beautiful</td>
</tr>
<tr>
<td>so</td>
<td>thus, accordingly, therefore</td>
</tr>
<tr>
<td>scared</td>
<td>afraid, fearful, terrified, frightened</td>
</tr>
<tr>
<td>then</td>
<td>first, secondly, next, later, finally, afterward, meanwhile, soon</td>
</tr>
<tr>
<td>very</td>
<td>extremely, exceedingly, fantastically, unusually, incredibly, intensely, truly, fully, especially, shockingly, bitterly, immeasurably, infinitely, severely, surely, mightily, powerfully, chiefly</td>
</tr>
</tbody>
</table>
Literature
# Reading Comprehension Strategies

## Grades K-12

<table>
<thead>
<tr>
<th>STRATEGIES</th>
<th>STUDENT DEFINITION</th>
<th>What Good Readers are Thinking...</th>
</tr>
</thead>
</table>
| **Making Connections** | Good readers connect what they know with what they are reading.                      | ✦ Does this remind me of something?  
✦ Has this ever happened to me?  
✦ Do I know someone like him or her? Am I like this character?  
✦ Have I ever felt this way?  
✦ What do I already know that will help me understand what I’m reading?  
✦ Does this information confirm or conflict with what I’ve read in other sources? |
| **Predicting**   | Good readers think about what’s going to happen and make predictions based on what they know and what they have read. | ✦ What do I think will happen next?  
✦ Since ____ happened, I think ____ will happen next.  
✦ While looking over the material before reading, I predict I will learn about _____.  
✦ I’m guessing this will be about __________.  
✦ This title/heading/picture makes me think... |
| **Questioning**  | Good readers ask themselves questions when they read.                                 | ✦ What is the author saying?  
✦ Why is that happening?  
✦ Is this important?  
✦ Why did the character…?  
✦ Does this mean something?  
✦ This makes me wonder ... |
| **Monitoring**   | Good readers stop to think about their reading and know what to do when they don’t understand. | ✦ Is this making sense?  
✦ Wait, what’s going on here?  
✦ What have I learned?  
✦ Should I slow down or speed up?  
✦ Do I need to reread?  
✦ How do I say this word?  
✦ What does this word mean?  
✦ What context clues help me fill in missing information? |
| **Summarizing**  | Good readers identify the most important ideas and restate them in their own words.   | ✦ This story is mainly about...  
✦ The author’s most important ideas are...  
✦ How is this story organized?  
✦ What are the keywords?  
✦ How does the text’s organization help me? |
| **Visualizing**  | Good readers picture what is happening while they read.                               | ✦ What are the pictures/scenes in my mind?  
✦ What do I hear, taste, smell or feel?  
✦ What do the characters, the setting, and the events... |

Created and updated by Las Flores Middle School English Department for the purpose of classroom instruction in CUSD. June 2018
AB Directions for 7th Grade English

An annotated bibliography (AB) provides the publishing information, as well as a short summary of a book. We will be writing ABs for all of the outside reading books that we read this year. At the end of the year you will put them together and make a catalog of the books you have read in your 7th grade year.

You can summarize most plots by using a strategy called SOMEBODY WANTS BUT SO (SWBS). It breaks down like this:

“somebody” = the main character (protagonist), setting and background “wants” = the main character’s motivation (what the character wants)
“but” = the conflict (the complications that develop which makes it harder for the character to get what he or she wants), rising action, climax and falling action
“so” = the resolution/dénouement (how it all works out in the end)

Your AB should be formatted as follows (except yours will be DOUBLE SPACED!):

Month

Author’s Last Name, First Name. Title of Book. Publisher, Year of Publication.

Paragraph that includes:

➢ TAG
➢ Brief plot summary:
   - Include beginning, middle, and end of book; boldface the SOMEBODY WANTS BUT SO format within the summary.
   - Use concrete details to describe what happened in the book
➢ Recommendation
   - Include two evaluation terms such as suspenseful, realistic, thought-provoking
   - Include suggested audience; who should read this book?

Point of view: 1st Person or 3rd Person (Limited or Omniscient)
Tone: An adjective describing the climate/mood of the story
Theme: A sentence that describes the universal truth revealed in the story (tell us what the protagonist learned without using their name)
Symbol: A concrete noun representing the book’s theme

**Remember to always summarize stories in the present tense!**
(Center/Bold Month)

**TAG and Somebody** (include protagonist, setting and background):

Wants (main character’s motivation):

But (includes conflict, rising action, climax, falling action):

Problem/Conflict: _____________________________ Rising

Action:

Climax:

Falling Action:

So (final resolution – the ending event that wraps up the story)

Two evaluative terms + audience recommendation:

Point of View: (First or Third Person- Limited, Omniscient?...)

Theme: (Complete sentence stating the universal truth or what the protagonist learned, without using their name!)

Tone: (Adjective describing the climate of the story.) _____________________________

Symbol: (Concrete noun representing the book’s theme) _____________________________

Self-Check (after you’ve typed it): Did you indent your paragraph ***, double space your paragraph ***, bold your S.W.B.S. ***, write separate sentences for each S.W.B.S. ***, use concrete details and descriptive language ***, write in present tense ***, state two adjectives ***, and recommend to a specific audience.
In the classic adventure *The Hobbit*, by J.R.R. Tolkien, Bilbo Baggins, a quiet and peaceful hobbit who lives in Bag End, desires a low-key life inside his cozy little home. However, Gandalf, a clever and wise wizard, convinces Bilbo to come on a treacherous journey with him and his thirteen adventurous dwarves. Bilbo wants to help his fellow dwarves gain back the treasure that Smaug, the great dragon, has stolen. But, standing in their way are many fierce obstacles that together they must face and overcome. In the end, Bilbo steals a precious cup from Smaug to distract him, while the dwarves are able to get into the dragon’s cave. Clever and sneaky, Bilbo is able to get Smaug to tell him that his weak spot is his heart. When Bilbo manages to make peace with the Lake people as well as the elves, the Lake men’s greatest archer is able to shoot an arrow into Smaug’s heart, killing him. The dwarves can then take back the treasure that is rightfully theirs. So, Bilbo returns to Bag End, a much more adventurous and appreciative hobbit than before, who would rather talk to dwarves, elves, and wizards than his stuffy neighbors. This magical and adventurous story is a thrilling fantasy especially for middle school students.

Point Of View: Third person limited

Theme: To realize who you are, you must venture out beyond your comfort zone.

Tone: Determined

Symbol: Ring

Must be an adjective that describes the feeling – the author wants to convey.

Theme is a universal truth, what the protagonist learned in the story. However, do not use the name of the character when stating the theme!
Glossaries
Glossary of Literary & Writing Terms

**Allusion:** A reference to a well-known person, place, even, literary work, or work of art.

**Analogy:** The comparison of two pairs that have the same relationship. While the pairs may seem totally different, they share similar relationships to each other. Part to whole, opposites, results of, are all types of relationships that can be found.

**Archetype:** An original model of a person, ideal example, or a prototype upon which others are copied, patterned, or emulated; a symbol universally recognized by all.

**Characterization:** The method used by a writer to develop a character.

- **direct characterization:** Tells the reader about the character by describing personality and appearance.

- **indirect characterization:** Reveals the personality of a character through dialogue and action.

- **protagonist:** The main character in the story.

- **antagonist:** The character or force that opposes the protagonist.

- **foil:** A character who provides a contrast to the protagonist.

- **minor characters:** Almost always flat or two-dimensional characters. These flat characters are sometimes referred to as static characters because they do not change in the course of the story.

- **dynamic character:** A dynamic, or round, character is a major character who encounters conflict and is changed by it. They tend to be more fully developed or described than flat characters.

**Cliché:** A saying, expression, idea, or element of an artistic work that has been overused to the point of losing its original meaning or effect, making it a stereotype, especially when at some earlier time it was considered meaningful. A cliché may or may not be true. Some are stereotypes, but some are simply truisms and facts. A cliché may sometimes be used in a work of fiction for comedic effect.
**Conflict:** A struggle between opposing forces. A conflict is one of the most important elements of stories, novels, and plays because it causes the action. There are two kinds of conflict: internal and external.

**internal conflict:** The struggle takes place within the mind of a character. The character struggles to make a decision, take and action, or overcome a feeling. An internal conflict is a good test of a character’s values.

**external conflict:** The struggle takes place between a character and some outside force such as man vs. man, man vs. nature, or man vs. society.
- man vs. man – conflict that pits one character against another
- man vs. nature – conflict between a character and the forces of nature (storm, earthquake, etc.)
- man vs. society – conflict between a character and the values and customs by which everyone else lives (society)

**Foreshadowing:** An author’s use of hints or clues to suggest events that will occur later in the story. Foreshadowing can be seen through dialogue, description, or the attitudes and reactions of the characters. Foreshadowing is used to build suspense and to make a narrative more believable.

**Imagery:** Language that appeals to the senses (sight, hearing, taste, touch, smell). Descriptions of people or objects in terms of our senses.

**Irony:** The contrast between what is expected or what appears to be and what actually is.

**verbal irony:** The contrast between what is said and what is actually meant.

**irony of situation:** A happening that is the opposite of what is expected or intended.

**dramatic irony:** When the audience/reader knows more that the characters know.

**Mood:** The feeling created by a literary work or passage. The choice of setting, objects, details, images and words all contribute towards creating a specific mood. For example, an author may create a mood of mystery around a character or setting but may treat that character or setting in an ironic, serious or humorous tone.

**Motive:** Why a character does what he/she does. Motives are often feelings or logical conclusions, but can be also impulse based upon the actions or words of another. Every action has a motive.

**Oxymoron:** A figure of speech that combines normally contradictory terms such as “jumbo shrimp.”
**Parallelism:**

**In literature** - A character or incident mirrors another character or incident when the two follow similar plots, act in similar ways, or contain similar elements or traits.

**In writing** - A balance within one or more sentences or similar phrases or clauses that have the same grammatical structure.

**Plot:**

The structured format of a story.

**exposition:** The introductory material which gives the setting, creates the tone, presents the characters, and presents other facts necessary to understanding the story.

**inciting force:** The event or character that triggers the conflict.

**rising action:** A series of events that builds from the conflict. It begins with the inciting force and ends with the climax.

**crisis:** This is when the conflict reaches a turning point. At this point the opposing forces in the story meet and the conflict becomes most intense. The crisis occurs before or at the same time as the climax.

**climax:** The result of the crisis. It is the high point of the story for the reader. It is usually the moment of the highest interest and greatest emotions and the point at which the outcome of the conflict can be predicted.

**falling action:** The events after the climax which close the story.

**resolution:** Brings story to a close by rounding out and concluding the action.

**(denouement)**

**Point Of View:**

The perspective from which a story is told.

**first person:** The narrator is a character in the story who can reveal only personal thoughts and feelings and what he/she sees and is told by other characters. The pronoun “I” and “me” is used because the thoughts of the narrator are heard, but the thoughts of other characters are not.

**third person objective:** The narrator is an outsider who can report only what he/she sees and hears. The narrator can describe what is happening, but cannot tell the thoughts of other characters.

**third person limited:** The narrator is an outsider who can see into the mind of ONE of the characters.

**third person omniscient:** The narrator is an all-knowing outsider who can enter the minds of more than one of the characters.
Pun: A pun is a figure of speech that consists of a deliberate confusion of similar words or phrases often to create a humorous reaction.

Repetition: The repeating of words or phrases within a sentence or poetic verse in order to show emphasis.

Theme: The main idea or underlying meaning of a literary work. A theme may be stated or implied. Not every literary work has a theme. Some works have both a major and a minor theme. Minor themes are ideas that may appear from time to time, while a major theme is an idea the author returns to time and time again so that it becomes one of the most important ideas in the story.

It is important to recognize the difference between the theme of a literary work and the subject of a literary work. The subject is the topic on which an author has chosen to write. The theme, however, makes some statement about or expresses some opinion on that topic. For example, the subject of a story might be war while the theme might be the idea that war is useless.

Four ways in which an author can express themes are as follows:

1. The way an author makes us feel – by sharing feeling of the main character you also share the ideas that go through his/her mind.

2. Thoughts and conversations – the words that a character says often help to develop a story’s theme.

3. Characters – what does the main character learn in the course of this story?

4. Actions or events – in both life and literature, people naturally express ideas and feeling through their actions.

Tone: The writer’s attitude toward his or her audience and subject. The tone can often be described by a single adjective, such as formal or informal, serious or playful, bitter or ironic. Factors that contribute to the tone are word choice, sentence structure, line length, rhyme, rhythm and repetition.

Symbolism: When a person, place or object represents something else. Anything that suggests a meaning beyond the obvious can be a symbol.
Glossary of Reading and Writing Genres

All Fiction

Drama: Stories composed in verse or prose, usually for theatrical performance, where conflicts and emotion are expressed through dialogue and action.

Fable: Narration demonstrating a useful truth, especially in which animals speak as humans; legendary, supernatural tale.

Fairy Tale: Story about fairies or other magical creatures, usually for children.

Fantasy: Fiction with strange or other worldly settings or characters; fiction which invites suspension of reality.

Fiction: Narrative literary works whose content is produced by the imagination and is not necessarily based on fact.

Fiction in Verse: Full-length novels with plot, subplot(s), theme(s), major and minor characters, in which the narrative is presented in (usually blank) verse form.

Folklore: The songs, stories, myths, and proverbs of a people or "folk" as handed down by word of mouth.

Historical Fiction: Story with fictional characters and events in a historical setting.

Horror: Fiction in which events evoke a feeling of dread in both the characters and the reader.

Humor: Fiction full of fun, fancy, and excitement, meant to entertain; but can be contained in all genres.

Legend: Story, sometimes of a national or folk hero, which has a basis in fact but also includes imaginative material.

Mystery: Fiction dealing with the solution of a crime or the unraveling of secrets.

Mythology: Legend or traditional narrative, often based in part on historical events, that reveals human behavior and natural phenomena by its symbolism; often pertaining to the actions of the gods.

Poetry: Verse and rhythmic writing with imagery that creates emotional responses.
<table>
<thead>
<tr>
<th><strong>Realistic Fiction:</strong></th>
<th>Story that can actually happen and is true to life.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Science Fiction:</strong></td>
<td>Story based on impact of actual, imagined, or potential science, usually set in the future or on other planets.</td>
</tr>
<tr>
<td><strong>Short Story:</strong></td>
<td>Fiction of such brevity that it supports no subplots.</td>
</tr>
<tr>
<td><strong>Tall Tale:</strong></td>
<td>Humorous story with blatant exaggerations, swaggering heroes who do the impossible with nonchalance.</td>
</tr>
</tbody>
</table>

**All Nonfiction**

<table>
<thead>
<tr>
<th><strong>Biography/Autobiography:</strong></th>
<th>Narrative of a person's life, a true story about a real person.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Essay:</strong></td>
<td>A short literary composition that reflects the author's outlook or point.</td>
</tr>
<tr>
<td><strong>Narrative Nonfiction:</strong></td>
<td>Factual information presented in a format which tells a story.</td>
</tr>
<tr>
<td><strong>Nonfiction:</strong></td>
<td>Informational text dealing with an actual, real-life subject.</td>
</tr>
<tr>
<td><strong>Speech:</strong></td>
<td>Public address or discourse.</td>
</tr>
</tbody>
</table>
Glossary of Figurative Language Terms

Figurative language is writing or speech that is used to create vivid impressions by setting up comparisons between dissimilar things.

**Alliteration:** The repetition of initial consonant sounds. Alliteration is used to create melody, establish mood, call attention to important words, and point out similarities and contrasts. Example: *She sells seashells by the seashore.*

**Hyperbole:** An exaggerated statement to heighten effect. It is overstating something (to the point of impossibility) of being more than it actually is. Example: *Trumpets blared and thousands applauded when Bob finally cleaned his room.*

**Imagery:** A word or phrase that appeals to one or more of the five senses. Writers use images to re-create sensory experiences in words. Imagery helps the reader imagine what is being described. Example: *Her hands are little and soft, so soft that they seem not to consist of flesh and bone, but of the softest fiber, cotton, or fine wool.*

**Metaphor:** A figure of speech which involves an implied comparison between two relatively unlike things using a form of be. Example: *The road was a ribbon of moonlight.*

**Onomatopoeia:** The use of words that mimic sounds. The writer is trying to re-create the actual sound for the reader. Example: *boom, buzz, crackle, hiss*

**Personification:** A type of figurative language in which a nonhuman subject is given human qualities or abilities. Example: *The moon was shining sulkily as she thought the sun had no business to be there after the day was done.*

**Simile:** A direct comparison between two unlike things using the words like or as. Example: *Cheryl ran like the wind to tell her mom the good news.*

**Understatement:** The opposite of a hyperbole. It is the intentional description of something being less than it is. Example: “It’s a bit chilly out,” said the boy in the blizzard.
Glossary of Non-Fictional Terms

caption: A label or brief explanation that accompanies a photograph or an illustration.

central idea: A main point that the author is making (also called a main idea). In other words, it's what the article is about—similar to an objective summary, but even more basic. You can think of a central idea as a thesis statement: one sentence that states what the rest of the article is about. A text may have more than one central idea. A central idea can always be supported with details from the text, which can be in the form of a direct quotation or paraphrased (put into your own words). See also: objective summary and supporting evidence.

direct quotation: A report of the exact words of an author or a speaker. If you are writing an essay about a book that you read, for example, and you copy into your essay a phrase or sentence from the book, that is a direct quotation. Direct quotations often appear in nonfiction texts and are always surrounded by quotation marks (" "). See also: paraphrase.

headline: The title of an article in a newspaper or magazine or on a website. The headline is generally in larger type than the rest of the text on the page.

main idea: See central idea.

objective summary: Objective means “not influenced by personal feelings or interpretation” and a summary is a short statement that gives the main points or ideas of something. So an objective summary is a short statement or paragraph that tells what an article is about and does not include your opinions.

paraphrase: To reword or rephrase something written or spoken by someone else. When you paraphrase something, you are putting it into your own words. Paraphrase can also be used as a noun to refer to text that has been paraphrased. A paraphrase is not surrounded by quotation marks (" "). See also: direct quotation.

sidebar: A short article placed alongside a longer article and containing additional or contrasting information. Sidebars usually appear in a box.
subhead: The heading, or title, of a section of a text, sometimes called a subtitle. It’s a title that comes after the headline and is usually in smaller print than the headline.

supporting evidence: Information used to support an argument or a claim (also called “supporting details”). If you are writing about something you have read, you need to use supporting evidence to back up or prove whatever point you are making. Most of your supporting evidence will be details from the text you are writing about, in the form of either direct quotations or paraphrases. Supporting evidence that comes directly from the text you are writing about is also called “text evidence.” See also: direct quotation, paraphrase, and text evidence.

text evidence: Supporting evidence that comes from the text you are writing about. It can be in the form of a direct quotation or paraphrase. See also: supporting evidence, direct quotation, and paraphrase.

text features: Parts of a newspaper article, magazine article, textbook, web page, or other type of text, beyond the main article or story, that help you better understand what you read. Text features may include information that is not included in the main text. Photographs, illustrations, captions, maps, sidebars, headlines, special types of print (such as print that appears in bold, capital letters, italics, or is underlined), subheads, tables of contents, sidebars, charts and graphs, bullet points, and glossaries are all examples of text features. See also: caption, headline, sidebar, subhead.

text structure: The way an author organizes information in a text. An entire text may have the same structure, but in many cases different sections or paragraphs of a text have different structures—in other words, one text may contain multiple structures. There are five main text structures:

1. description: The author provides a detailed description to give the reader a mental picture. If you see words and phrases like for instance, such as, for example, including, is like, to illustrate, and characteristics, those are clues that the text structure of what you are reading is description.

2. sequence: The author lists items or events in chronological order (in other words, in the order in which they happen) or presents the reader with step-by-step directions. If you see words and phrases like first, second, third, next, then, before, later, finally, now, when, previously, and before long, those are clues that the text structure of what you are reading is sequence.

3. problem and solution: The author presents a problem and explains one or more solutions to the problem. If you see words and phrases like problem is, dilemma is, if . . . then, so that, and answer is, those are clues that the text structure of what you are reading is problem and solution.
Academic Resources
1. **Close Reading**: the careful line-by-line study of an article or story to help you really “get it.”

2. **Complex Text**: What makes a story or article complex? Hard words, a tricky structure, and a subject that is new or exotic to the reader. Lexile and guided reading levels are just one way to measure complexity.

3. **Domain-Specific Vocabulary**: words that relate to a subject. For example, sauté is from the “domain” of cooking. Also called “Tier 3 words.”

4. **General Academic Vocabulary**: tricky words that you are more likely to come across in reading than in everyday conversation. Also called “Tier 2 words.”

5. **Higher-Level Thinking**: thinking that requires you to, well, THINK instead of just recall facts.

6. **Informational Text**: nonfiction that gives information about the world rather than only telling a story.

7. **Paired Texts**: stories, articles, and poems grouped together that share a theme or topic. You must make connections between these texts.

8. **Performance Tasks**: an activity designed so you can show your understanding of what you have learned. Could be an essay, a poster, a video, etc.

9. **Text Evidence**: details from a story or article that you use to support your ideas in discussions and in their writing.
# The Four C’s of Common Core

<table>
<thead>
<tr>
<th>The Four C’s</th>
<th>Rationale</th>
<th>What Students Need to Do</th>
</tr>
</thead>
</table>
| **Critical Thinking** | Teaching critical thinking and problem solving effectively in the classroom is vital for students to develop other skills, such as a higher level of concentration, deeper analytical abilities, and improved thought processing. | ➢ Reason effectively  
➢ Use systems thinking  
➢ Make judgments and decisions  
➢ Solve problems |
| **Communication** | Students must be able to analyze effectively and process the overwhelming amount of communication in their lives today. Which information sources are accurate? Which are not? How can they be used or leveraged effectively? | ➢ Express thoughts clearly  
➢ Articulate opinions  
➢ Communicate coherent instructions  
➢ Motivate others through powerful speech |
| **Collaboration** | Collaboration is essential in the classroom because it is a model of how work is accomplished in our civic and workforce lives. Fifty years ago, much work was accomplished by people working alone, but not today. A great deal of all significant work is accomplished in teams, and in many cases, global teams. | ➢ Demonstrate the ability to work effectively with diverse teams  
➢ Exercise flexibility and willingness in making compromises to achieve a common goal  
➢ Assume shared responsibility for collaborative work  
➢ Value the individual contributions made by each team member |
| **Creativity** | In the past, creativity and innovation have been perceived as secondary in our national curriculum. Today, creativity and innovation are key drivers in the global economy. | ➢ Use a wide range of idea creation techniques  
➢ Analyze and evaluate original ideas to maximize creative efforts  
➢ Develop, implement, and communicate new ideas to others. |
**Cornell Notes Sample Page**

**Questions or Vocabulary**
- Create questions about your notes which elicit critical thinking, not 1 word answers
- Write questions directly across from the answers in your notes
- Leave a space or draw a pencil line separating question
- If using vocabulary, write your word in the space on the left and directly across from it, your definition.

**Notes or Definitions**
- Write headings and key words in colored pencil
- Take sufficient notes with selective (not too much verbiage) & accurate paraphrasing
- Skip a line between ideas and topics
- Use bulleted lists and abbreviations
- Correctly sequence information
- Include diagrams or tables if needed for clarification or length
- Can use an outline format here

**Reflect and Summarize**
In your own words and in complete sentences, write a 3 – 4 sentence summary paragraph. Your summary should cover the main concepts of the notes, be accurate, and have adequate details.
OUTLINING AS A STUDY & ORGANIZATIONAL TOOL

Outlining is a highly structured, logical way to organize and take notes. An outline helps to make levels of information clear and show a skeleton of the printed information.

Outlines can be used in a variety of ways:

➢ Use formal outlines to take notes before, during, and after reading a textbook. Create an outline for sections or chapters in your textbook(s). When preparing for a test, use them as study guides and you are sure to succeed on the test! Creating outlines will also help you remember the information so you can use it later.

➢ Use an outline to help you organize your ideas when you are planning an essay, research paper, or any composition.

➢ When taking notes from a lecture, movie, or presentation, use outline formatting to organize the main ideas, major support, minor support, and details.

➢ Outlining can be utilized in conjunction with Cornell Notes using the “NOTES” side for an outline of information.

Standard Outline Format

• Indent and align items to show levels of information.
• Show at least two subtopics under each category.
• Use Roman numerals for main topics.
• Use Arabic numerals for supporting details.
• Use key words and short phrases throughout the outline.

Creating Formal Outlines

<table>
<thead>
<tr>
<th>CREATING FORMAL OUTLINES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Write the chapter number and title on the top of your paper.</td>
</tr>
<tr>
<td>2. Locate the first main heading in your textbook. Label it with a Roman numeral (I, II, III, IV, V, VI, VII, VIII, IX, X . . . ).</td>
</tr>
<tr>
<td>3. Locate all the subheadings. Label them with capital letters.</td>
</tr>
<tr>
<td>4. Use numerals and lowercase letters for supporting details under each subheading.</td>
</tr>
<tr>
<td>5. Use numerals inside parentheses for small details if needed.</td>
</tr>
<tr>
<td>I. ____________________________</td>
</tr>
<tr>
<td>A. ____________________________</td>
</tr>
<tr>
<td>1. ____________________________</td>
</tr>
<tr>
<td>2. ____________________________</td>
</tr>
<tr>
<td>a. ____________________________</td>
</tr>
<tr>
<td>b. ____________________________</td>
</tr>
<tr>
<td>(1) ____________________________</td>
</tr>
<tr>
<td>(2) ____________________________</td>
</tr>
<tr>
<td>(a) ____________________________</td>
</tr>
<tr>
<td>(b) ____________________________</td>
</tr>
</tbody>
</table>

Created and updated by Las Flores Middle School English Department for the purpose of classroom instruction in CUSD. June 2018
Text Annotation Strategies

➢ ? If you have a question about something.

➢ ! Great point or “I really agree!”

➢ __ Underline or highlight key words and phrases, as well as main ideas.

➢ O Circle if something is confusing.

➢ ox Vocabulary words that are unknown or are key to the text.

➢ Wow! If something is really important and/or interesting.

➢ Pg.# Cross-reference information; put the page number in the margin to show where you can find more information about a term, idea, etc.

➢ ! 😊 To show humor or amusement.

➢ # Use numbers to indicate steps in a process or lists

➢ Make up a symbol of your own!

⚠️ Don’t rely on your symbols to help you remember all your questions and thoughts. Write notes in the margin or on sticky notes.
Mr. Important, Owner
Big National Company
456 Business Blvd.
City, CA 92649

Dear Mr. Important:

There are some important things to remember about business letters. There are six parts of a business letter. The first part is the **heading**, which has the sender’s street address, city, state, zip code, and date the letter was written. The second part is the **inside address** which has the name (if available) of the person you are writing, title, company name, and the company’s complete address. The **salutation** should be formal and use the person’s name (or “sir or madam”) and always has a colon following it. The **body** of a business letter is always single spaced and should have all the pertinent information necessary.

A business letter is always typed. There are different ways to format a business letter, as your word processing program at home will tell you. There are several forms which are considered “correct” but this form is the form we will use in class and that you will be required to know for most of your schooling. This is called the semi-block style.

The **closing** is always formal and is followed by a comma. The closing and heading are always lined up. If the closing is more than one word, for example “Sincerely yours”, only the first word is capitalized. There should be a space after the closing left blank for you to sign your name when you finish. Your signature should be in blue or black ink. The last part of the letter is the **signature**; underneath it is your full name typed.

Sincerely yours,

Taylor Swift
Collaborative/Academic Conversation Protocol

*One person speaks at a time.*

➢ If it’s not your turn to speak, **LISTEN**!

➢ Don’t interrupt; let whoever is talking finish his/her thought, and then you may agree, respectfully disagree, add on, or ask for clarification.

➢ Stay on topic.

➢ Remember:
  • If you need **clarification** of what a group member has said
  • If you’d like to **add on to** a group member's **ideas**
  • If you’d like to **RESPECTFULLY disagree,**
  • If you’d like to **show** your group where you found a piece of information **from the text**…

use appropriate *Academic Conversation* language.
**Academic Conversation Protocol, continued…**

<table>
<thead>
<tr>
<th>What to say when you want <strong>CLARIFICATION</strong>…</th>
<th>What to say when you want to <strong>BUILD ON</strong> another’s ideas…</th>
</tr>
</thead>
<tbody>
<tr>
<td>➢ Will you explain that again?</td>
<td>➢ You made a good point.</td>
</tr>
<tr>
<td>➢ I have a question about what you said.</td>
<td>➢ My idea is related to ‘s idea. I think____________.</td>
</tr>
</tbody>
</table>
| ➢ Do you mean that_____________?           | ➢ I see what you’re saying. I agree because_____________.
| ➢ Could you expand a little bit on what you said about ? | ➢ My ideas build on__________‘s idea. I think____________. |
| ➢ Could you give me an example of what you mean by ? | ➢ I’d like to piggyback on that idea. I think____________. |
| ➢ Could you explain that again, please?     |                                                           |

**What to say when you DISAGREE…**

| ➢ I see what you’re saying, but I think that____________. |
| ➢ Another way to look at it is ______________. |
| ➢ I do agree with what you said about____________, but I think ______________. |
| ➢ Another possibility might be ______________. |
| ➢ I have a different answer. I wrote down that________. |

**What to say when you CITE EVIDENCE from the text…**

| ➢ On page__________, paragraph ______, the author says________. |
| ➢ When I read__________on page _____, I though that________. |
| ➢ I do agree with what you said about____________, but I think ______________. |
| ➢ I think the text supports my thinking on page_______, paragraph______, by stating that________. |
| ➢ Another example of is on page_____ paragraph____, where the author states______. |
## Editor's Proofreading Marks

<table>
<thead>
<tr>
<th>Mark</th>
<th>Meaning</th>
<th>How to use</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Delete: take out</td>
<td>Delete room room</td>
</tr>
<tr>
<td>^</td>
<td>Insert (letter/word/punctuation)</td>
<td>Please clean your room.</td>
</tr>
<tr>
<td>#</td>
<td>Add a space</td>
<td>The kitchen table</td>
</tr>
<tr>
<td>0</td>
<td>Take out space; make one word</td>
<td>Story book</td>
</tr>
<tr>
<td>∪</td>
<td>Reverse letters/words; transpose</td>
<td>For ever in place running</td>
</tr>
<tr>
<td>λ</td>
<td>Insert a comma</td>
<td>Buy apples, pears and grapes.</td>
</tr>
<tr>
<td>³</td>
<td>Insert a period</td>
<td>I will try, I cannot promise you.</td>
</tr>
<tr>
<td>⁰</td>
<td>Capitalize a letter</td>
<td>We are going to visit John.</td>
</tr>
<tr>
<td></td>
<td>Italicize</td>
<td>I read Speak this summer.</td>
</tr>
<tr>
<td>３３３</td>
<td>Bold</td>
<td>He wants to find his parents.</td>
</tr>
<tr>
<td>/</td>
<td>Make a letter lowercase</td>
<td>Will you ask your Mom?</td>
</tr>
<tr>
<td>¶</td>
<td>Start a new paragraph</td>
<td>That is how we became friends Then, life became more fun.</td>
</tr>
<tr>
<td>Sp</td>
<td>Incorrect spelling</td>
<td>Are you going to there house?</td>
</tr>
<tr>
<td>WC</td>
<td>Word choice; find new word</td>
<td>He is good at baseball.</td>
</tr>
<tr>
<td>Awk</td>
<td>Awkward; re-write to make sense</td>
<td>Happily, I belong to their's.</td>
</tr>
<tr>
<td>RO</td>
<td>Run-on sentence</td>
<td>She is happy, she is fun.</td>
</tr>
<tr>
<td>SF</td>
<td>Sentence fragment</td>
<td>Trying to win.</td>
</tr>
<tr>
<td>?</td>
<td>Confusing; explain better</td>
<td>He was scared of it.</td>
</tr>
<tr>
<td>DS</td>
<td>Double space</td>
<td>I was going to go to the store, but then the doorbell rang.</td>
</tr>
<tr>
<td>≠</td>
<td>Do NOT double space</td>
<td>Sally Student English, p.3</td>
</tr>
<tr>
<td>→</td>
<td>Indent the paragraph</td>
<td>Today is a new day.</td>
</tr>
</tbody>
</table>