STUDENT WRITER'S GUIDE

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WRITING AND RESEARCHING WELL

CITATION AND SOURCING

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NOTES

500 MOST-COMMONLY MISSPELLED WORDS

absence
abundance
accessible
accidentally
acclaim
accommodate
accomplish
accordion
accumulate
achievement
acquaintance
acquire
acquitted
across
address
advertisement
advice
advise
affect
alleged
amateur
analysis
analyze
annual
apartment
apparatus
apparent
appearance
arctic
argument
ascend
atheist
athletic
attendance
auxiliary

balloon
barbecue
bargain
basically
beggar

beginning
belief
believe
beneficial
benefit
biscuit
boundaries
business

calendar
camouflage
candidate
category
cemetery
challenge
changeable
changing
characteristic
chief
climbed
clothes
clothing
cloth
collectible
colonel
column
coming
commission
committee
commitment
comparative
competent
completely
concede
conceivable
conceive
condemn
condescend
conscience
conscientious
conscious

consistent
continuous
controlled
controversial
controversy
convenient
correlate
correspondence
counselor
courteous
courtesy
criticize
criticism

deceive
defendant
deferred
definitely
definition
dependent
descend
describe
description
desirable
despair
desperate
develop
dictionary
difference
dilemma
dining
disappearance
disappoint
disastrous
discipline
disease
dispensable
dissatisfied
dominant

easily
ecstasy
effect
efficiency
eighth
either
eligible
eliminate
embarrass
emperor
encouragement
enemy
encouraging
entirely
environment
equipped
equivalent
especially
exaggerate
exceed
excellence
exhaust
existence
existent
expense
experience
experiment
explanation
extremely
exuberance

facsimile
fallacious
fallacy
familiar
fascinating
feasible
February
fictitious
fiery
finally
financially
fluorescent
forcibly
foreign

forfeit
formerly
foresee
forty
fourth
fuelling
fulfill
fundamentally

gauge
generally
genius
government
governor
grammar
grievous
guarantee
guardian
guerrilla
guidance

handkerchief
happily
harass
height
heinous
hemorrhage
heroes
hesitancy
hindrance
hoarse
hoping
humorous
hygiene
hypocrisy
hypocrite

ideally
idiosyncrasy
ignorance
imaginary
immediately
implement
incidentally
incredible

independence
independent
indicted
indispensable
inevitable
influential
information
inoculate
insurance
intelligence
interference
interrupt
introduce
irrelevant
irresistible
island

jealousy
judicial
knowledge
laboratory
laid
later
latter
legitimate
leisure
length
license
lieutenant
lightning
likelihood
likely
loneliness
loose
lose
losing
lovely
luxury

magazine
maintain
maintenance
manageable
maneuver
manufacture

mathematics	optimism	precedence
medicine	optimistic	preceding
millennium	orchestra	preference
millionaire	ordinarily	preferred
miniature	origin	prejudice
minuscule	outrageous	preparation
minutes	overrun	prescription
miscellaneous		prevalent
mischievous	pamphlets	primitive
missile	parallel	principal
misspelled	particular	principle
mortgage	pavilion	privilege
mosquito	peaceable	probably
mosquitoes	peculiar	procedure
murmur	penetrate	proceed
muscle	perceive	profession
mysterious	performance	professor
	permanent	prominent
narrative	permissible	pronounce
naturally	permissible	pronunciation
nauseous	permitted	propaganda
necessary	perseverance	psychology
necessity	persistence	publicly
neighbor	personal	pursue
neutron	personnel	
ninety	perspiration	quantity
noticeable	physical	quarantine
nowadays	physician	questionnaire
nuisance	piece	quizzes
	pilgrimage	
obedience	pitiful	realistically
obstacle	planning	realize
occasion	pleasant	really
occasionally	portray	recede
occurred	possess	receipt
occurrence	possession	receive
official	possessive	recognize
omission	potato	recommend
omit	potatoes	reference
omitted	possibility	referring
opinion	possible	relevant
opponent	practically	relieving
opportunity	prairie	religious
oppression	precede	remembrance

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reminiscence
repetition
representative
resemblance
reservoir
resistance
restaurant
rheumatism
rhythm
rhyme
rhythmical
ridiculous

sacrilegious
sacrifice
safety
salary
satellite
scary
scenery
schedule
secede
secretary
seize
sense
sentence
separate
separation
sergeant
several
severely
shepherd
shining
siege
similar
simile
simply
simultaneous
sincerely
skiing
sophomore
souvenir
specifically
specimen

sponsor
spontaneous
statistics
stopped
strategy
strength
strenuous
stubbornness
studying
subordinate
subtle
succeed
success
succession
sufficient
supersede
suppress
surprise
surround
susceptible
suspicious
syllable
symmetrical
synonymous

tangible
technical
technique
temperamental
temperature
tendency
themselves
theories
therefore
thorough
though
through
tomorrow
tournament
towards
tragedy
transferring
tries
truly

twelfth
tyranny

unanimous
undoubtedly
unforgettable
unique
unnecessary
usable
usage
usually
utilization

vacuum
valuable
vengeance
vigilant
village
villain
violence
visible
vision
virtue
volume

warrant
warriors
weather
Wednesday
weird
wherever
whether
which
wholly
willful
Willfully
withdrawal
woman
women
worthwhile
writing

yacht
yield
young

HOMOPHONES AND ~~THERE~~ THEIR MEANINGS

Homophones are two or more words that have the same pronunciation, but (usually) different spelling, meaning, and origin. Using the right one is important.

acts (deeds)
ax (tool)

ad (advertisement)
add (addition)

ads (advertisements)
adz (ax-like tool)

aid (assistance)
aide (a helper)

ail (be sick)
ale (beverage)

air (oxygen)
heir (successor)

aisle (path)
I'll (I will)
isle (island)

all (everything)
awl (tool)

all together (in a group)
altogether (completely)

already (previous)
all ready (all are ready)

allowed (permitted)
aloud (audible)

altar (in a church)
alter (change)

ant (insect)
aunt (relative)

ante (before)
anti (against)

arc (part of a circle)
ark (boat)

ascent (climb)
assent (agree)

assistance (help)
assistants (those who help)

ate (did eat)
eight (number)

attendance (presence)
attendants (escorts)

aural (by ear)
oral (by mouth)

away (gone)
aweigh (clear anchor)

awful (terrible)
offal (entrails)

aye (yes)
eye (organ of sight)
I (pronoun)

bail (throw water out)
bale (bundle)

bait (lure)
bate (to decrease)

ball (round object)
bawl (cry)

band (plays music)
banned (forbidden)

bard (poet)
barred (having bars)

bare (nude)
bear (animal)

bark (dog's sound)
barque (ship)

baron (nobleman)
barren (no fruit)

base (lower part)
bass (deep tone)

based (at a base)
baste (cover with liquid)

bases (plural of base)
basis (foundation)

bask (warm feeling)
Basque (country)

bazaar (market)
bizarre (old)

be (exist)
bee (insect)

beach (shore)
beech (tree)

bearing (manner, machine)
baring (uncovering)

beat (whip)
beet (vegetable)

beau (boyfriend)
bow (decorative knot)

been (past participle of be)
bin (box)

beer (drink)
bier (coffin)

bell (something you ring)
belle (pretty woman)

berry (fruit)
bury (put in ground)

berth (bunk)
birth (born)

better (more good)
bettor (one who bets)

bight (slack part of rope)
bite (chew)
byte (computer unit)

billed (did bill)
build (construct)

blew (did blow)
blue (color]

block (cube)
bloc (group)

boar (hog)
bore (drill; be tiresome)

boarder (one who boards)
border (boundary)

bole (part of tree)
bowl (dish; game)

bolder (more bold)
boulder (big stone)

born (delivered at birth)
borne (carried)

borough (town)
burro (donkey)
burrow (dig)

bough (of a tree)
bow (of a ship)

bouillon (clear broth)
bullion (gold or silver)

boy (male child)
buoy (floating object)

brake (stop)
break (smash)

bread (food)
bred (cultivated)

brewed (steeped)
brood (flock)

brews (steeps)
bruise (sore on skin)

bridal (relating to bride)
bridle (headgear for horse)

Britain (country)
Briton (Englishman)

brooch (pin)
broach (bring up)

but (except)
butt (end)

buy (purchase)
by (near)
bye (farewell)

cache (hiding place)
cash (money)

callous (unfeeling)
callus (hard tissue)

cannon (big gun)
canon (law)

canvas (cloth)
canvass (survey)

capital (money; city)
Capitol (D.C. Congress)

carat (weight of stones)
caret (proofreader's mark)
carrot (vegetable)

carol (song)
carrel (study space in library)

cast (throw; actors in a play)
caste (social class)

cause (origin)
caws (crow calls)

cede (grant)
seed (part of a plant)

ceiling (top of room)
sealing (closing)

cell (prison room)
sell (exchange for money)

cellar (basement)
seller (one who sells)

censor (ban)
sensor (detection device)

cent (penny)
scent (odor)
sent (did send)

cereal (relating to grain)
serial (of a series)

cession (yielding)
session (meeting)

chance (luck)
chants (songs)

chased (did chase)
chaste (modest)

cheap (inexpensive)
cheep (bird call)

chews (bites)
choose (select)

chic (style)
sheik (Arab chief)

chilly (cold)
chili (hot pepper)

choir (singers)
quire (amount of paper)

choral (music)
coral (reef)

chorale (chorus)
corral (pen for livestock)

chord (musical notes)
cord (string)

chute (slide)
shoot (discharge gun)

cite (summon to court)
sight (see)
site (location)

claws (nails on animal's feet)
clause (part of a sentence)

click (small sound)
clique (exclusive subgroup)

climb (ascend)
clime (climate)

close (shut)
clothes (clothing)
cloze (test)

coal (fuel)
cole (cabbage)

coarse (rough)
course (path; subject)

colonel (military rank)
kernel (grain of corn)

complement (complete set)
compliment (praise)

coop (chicken pen)
coupe (car)

core (center)
corps (army group)

correspondence (letters)
correspondents (writers)

council (legislative body)
counsel (advise)

cousin (relative)
cozen (deceive)

creak (grating noise)
creek (stream)

crews (groups of workers)
cruise (sail)
cruse (small pot)

cruel (hurting)
crewel (stitching)

cue (prompt)
queue (line up)

currant (small raisin)
current (recent, fast stream)

curser (one who curses)
cursor (moving pointer)

cymbal (instrument)
symbol (sign)

deer (animal)
dear (greeting; loved one)

desert (abandon; dry place)
dessert (final part of meal)

die (expire)
dye (color)

dine (eat)
dyne (unit of force)

disburse (payout)
disperse (scatter)

discreet (unobtrusive)
discrete (non-continuous)

doe (female deer)
dough (bread mixture)

do (musical note)
do (shall)

dew (moisture)
due (owed)

done (finished)
dun (demand for payment;
         dull color)

dual (two)
duel (formal combat)

duct (tube)
ducked (did duck)

earn (work for)
urn (container)

ewe (female sheep)
yew (shrub)
you (personal pronoun)

eyelet (small hole)
islet (small island)

fain (gladly)
feign (pretend)

faint (weak)
feint (pretend attack)

fair (honest; bazaar)
fare (cost of transportation)

fawn (baby deer)
faun (mythical creature)

faze (upset)
phase (stage)

feat (accomplishment)
feet (plural of foot)

find (discover)
fined (penalty of money)

fir (tree)
fur (animal covering)

flair (talent)
flare (flaming signal)

flea (insect)
flee (run away)

flew (did fly)
flu (influenza)
flue (shaft)

flour (milled grain)
flower (bloom)

for (in favor of)
fore (front part)
four (number 4)

foreword (preface)
forward (front part)

forth (forward)
fourth (after third)

foul (bad)
fowl (bird)

franc (French money)
frank (honest)

freeze (cold)
frees (to free)
frieze (sculptured border)

friar (brother, religious order)
fryer (for cooking)

gate (fence opening)
gait (foot movement)

gilt (golden)
guilt (opposite of innocence)

gnu (antelope)
knew (did know)
new (opposite of old)

gorilla (animal)
guerrilla (irregular soldier)

grate (grind)
great (large)

groan (moan)
grown (cultivated)

guessed (surmised)
guest (company)

hail (ice; salute)
hale (healthy)

hair (on head)
hare (rabbit)

hall (passage)
haul (carry)

handsome (attractive)
hansom (carriage)

hangar (storage building)
hanger (to hang things on)

halve (cut in half)
have (possess)

hart (deer)
heart (body organ)

hay (dried grass)
hey (expression for attention)

heal (make well)
heel (bottom of foot)
he'll (he will)

hear (listen)
here (this place)

heard (listened)
herd (group of animals)

heed (pay attention)
he'd (he would)

hertz (wave frequency)
hurts (pain)

hew (carve)
hue (colour)

hi (hello)
hie (hasten)
high (opposite of low)

higher (above)
hire (employ)

him (pronoun)
hymn (religious song)

hoarse (husky voice)
horse (animal)

hole (opening)
whole (complete)

holey (full of holes)
holy (sacred)
wholly (all)

horde (crowd)
hoard (hidden supply)

hostel (lodging for youth)
hostile (unfriendly)

hour (sixty minutes)
our (possessive pronoun)

hurdle (jump over)
hurtle (throw)

idle (lazy)
idol (false god)
idyll (charming scene)

in (opposite of out)
inn (hotel)

insight (self-knowledge)
incite (cause)

instance (example)
instants (periods of time)

insure (protect against loss)
ensure (make sure)

intense (extreme)
intents (aims)

jam (fruit jelly)
jamb (window part)

knit (weave with yarn)
nit (louse egg)

lam (escape)
lamb (baby sheep)

lain (past participle of lie)
lane (narrow way)

lay (recline)
lei (necklace of flowers)

lead (metal)
led (guided)

leak (crack)
leek (vegetable)

lean (slender; incline)
lien (claim)

leased (rented)
least (smallest)

lessen (make less)
lesson (instruction)

levee (embankment)
levy (impose legally)

liar (untruthful)
lyre (musical instrument)

lichen (fungus)
liken (compare)

lie (falsehood)
lye (alkaline solution)

lieu (instead of)
Lou (name)

lightening (become light)
lightning (weather element)

load (burden)
lode (vein or ore)

loan (something borrowed)
lone (single)

locks (plural of lock)
lox (smoked salmon)

loot (steal)
lute (musical instrument)

low (not high; cattle sound)
lo (interjection)

made (manufactured)
maid (servant)

mail (send by post)
male (masculine)

main (most important)
Maine (state)
mane (hair)

maize (Indian corn)
maze (confusing path)

mall (courtyard; shops)
maul (attack)

manner (style)
manor (estate)

mantel (over fireplace)
mantle (cloak)

marry (join together)
merry (joyful)
Mary (name)

marshal (escort)
martial (militant)

massed (grouped)
mast (support)

maybe (perhaps, adj.)
may be (is possible, v.)

meat (beef)
meet (greet)
mete (measure)

medal (award)
meddle (interfere)

might (may; strength)
mite (small insect)

miner (coal digger)
minor (juvenile)

missed (failed to attain)
mist (fog)

moan (groan)
mown (cut down)

mode (fashion)
mowed (cut down)

morn (early day)
mourn (grieve)

muscle (flesh)
mussel (shellfish)

naval (nautical)
navel (dip on abdomen)

nay (no)
neigh (whinny)

need (require)
knead (mix with hands)

new (not old)
knew (remembered)
gnu (animal)

night (evening)
knight (feudal warrior)

no (negative)
know (familiar with)

none (not any)
nun (religious sister)

not (in no manner)
knot (tangle)

oar (of a boat)
or (conjunction)
ore (mineral deposit)

ode (poem)
owed (did owe)

oh (exclamation)
owe (be indebted)

one (number)
won (triumphed)

overdo (go to extremes)
overdue (past due)

overseas (abroad)
oversees (supervises)

pail (bucket)
pale (white)

pain (discomfort)
pane (window glass)

pair (two of a kind)
pare (peel)
pear (fruit)

palate (roof of mouth)
palette (board for paint)
pallet (tool)

passed (went by)
past (former)

patience (composure)
patients (sick persons)

pause (brief stop)
paws (feet of animals)

peace (tranquility)
piece (part)

peak (mountaintop)
peek (look)
pique (offense)

peal (ring)
peel (pare)

pearl (jewel)
purl (knitting stitch)

pedal (ride a bike)
peddle (sell)

peer (equal)
pier (dock)

per (for each)
purr (cat sound)

pi (Greek letter)
pie (kind of pastry)

plain (simple)
plane (flat surface; aircraft)

plait (braid)
plate (dish)

pleas (plural of plea)
please (to be agreeable)

plum (fruit)
plumb (lead weight)

pole (stick)
poll (vote)

pore (ponder; skin gland)
pour (flow freely)

pray (worship)
prey (victim)

presents (gifts)
presence (appearance)

principal (chief)
principle (rule)

profit (benefit)
prophet (seer)

rack (framework; torture)
wrack (ruin)

rain (precipitation)
reign (royal authority)
rein (harness)

raise (put up)
raze (tear down)
rays (of sun)

rap (hit; talk)
wrap (cover)

read (peruse)
reed (plant)
read (perused)
red (color)

real (genuine)
reel (spool)

reek (give off strong odor)
wreak (inflict)

rest (relax)
wrest (force)

review (look back)
revue (musical)

right (correct)
rite (ceremony)
write (inscribe)

rime (ice, or rhyme)
rhyme (same end sound)

ring (circular band)
wring (squeeze)

road (street)
rode (transported)
rowed (used oars)

roe (fish eggs)
row (line; use oars)

role (character)
roll (turn over; bread)

root (part of a plant)
route (highway)

rose (flower; arise)
rows (lines)

rote (by memory)
wrote (did write)

rude (impolite)
rued (was sorry)

rumor (gossip)
roomer (renter)

rung (step on a ladder; past tense of ring)
wrung (squeezed)

rye (grain)
wry (twisted)

sail (travel by boat)
sale (bargain)

scene (setting)
seen (viewed)

scull (boat; row)
skull (head)

sea (ocean)
see (visualize)

seam (joining mark)
seem (appear to be)

sear (singe)
seer (prophet)

serf (feudal servant)
surf (waves)

sew (mend)
so (in order that)
sow (plant)

shear (cut)
sheer (transparent)

shoe (foot covering)
shoo (drive away)

shoot (use gun)
chute (trough)

shone (beamed)
shown (exhibited)

side (flank)
sighed (audible breath)

sign (signal)
sine (trigonometric function)

slay (kill)
sleigh (sled)

sleight (dexterity)
slight (slender)

slew (killed)
slue (swamp)

soar (fly)
sore (painful)

sole (only)
soul (spirit)

some (portion)
sum (total)

son (male offspring)
sun (star)

staid (proper)
stayed (remained)

stair (step)
stare (look intently)

stake (post)
steak (meat)

stationary (fixed; unmoving)
stationery (paper)

steal (rob)
steel (metal)

step (walk)
steppe (prairie– Europe/Asia)

stile (gate)
style (fashion)

straight (not crooked)
strait (channel of water)

suite (connected rooms)
sweet (sugary)

surge (sudden increase)
serge (fabric; outfit)

tacks (plural of tack)
tax (assess; burden)

tail (animal's appendage)
tale (story)

taught (did teach)
taut (tight)

tea (drink)
tee (holder for golf ball)

teas (plural of tea)
tease (mock)

team (crew)
teem (be full)

tear (cry)
tier (level)

tear (rip apart)
tare (weight deduction)

tern (sea bird)
turn (rotate)

their (possessive pronoun)
there (at that place)
they're (they are)

theirs (possessive pronoun)
there's (there is)

threw (tossed)
through (finished)

throne (king's seat)
thrown (tossed)

thyme (herb)
time (duration)

tic (twitch)
tick (insect; sound of clock)

tide (ebb and flow)
tied (bound)

to (toward)
too (also)
two (number)

toad (frog)
towed (pulled)

toe (digit on foot)
tow (pull)

told (informed)
tolled (rang)

trussed (tied)
trust (confidence)

vain (conceited)
vane (wind indicator)
vein (blood vessel)

vale (valley)
veil (face cover)

vary (change)
very (absolutely)

vice (bad habit
vise (clamp)

vile (disgusting)
vial (small bottle)

wade (walk in water)
weighed (measured weight)

wail (cry)
whale (sea mammal)

waist (middle)
waste (trash; use poorly)

wait (linger)
weight (heaviness)

waive (forgive)
wave (swell)

want (desire)
wont (custom)

ware (pottery)
wear (have on)
where (what place)

way (road; means)
weigh (measure heaviness)
whey (watery part of milk)

ways (way plural; shipyard)
weighs (heaviness)

we (pronoun)
wee (small)

weak (not strong)
week (seven days)

weal (prosperity)
we'll (we will)
wheel (circular frame)

weather (atmosphere state)
whether (if)

weave (interlace)
we've (we have)

we'd (we would)
weed (plant)

weir (dam)
we're (we are)

wet (moist)
whet (sharpen)

which (what one)
witch (sorceress)

while (during)
wile (trick)

whine (complaining sound)
wine (drink)

who's (who is)
whose (possessive of who)

wood (of a tree)
would (is willing to)

yoke (harness)
yolk (egg center)

you (pronoun)
ewe (female sheep)
yew (evergreen tree)

you'll (you will)
yule (Christmas)

your (possessive pronoun)
you're (you are)

EASILY-CONFUSED WORDS (& MEANINGS)

The following groups of words are frequently used incorrectly. Some are confused because they sound the same but have different meanings; others look and sound different from each other but have meanings that are related. Even those of us who understand these words make mistakes when we are in a hurry.

accede (v.)-to comply with
exceed (v.)-to surpass

accent (n.)-stress in speech or writing
ascent (n.)-act of going up
assent (v., n.)-consent

accept (v.)-to agree or take what is offered
except (prep.)-leaving out or excluding

access (n.)-admittance
excess (n., adj.)-surplus

adapt (v.)-to adjust
adept (adj.)-proficient
adopt (v.)-to take by choice

adverse (adj.)-opposing
averse (adj.)-disinclined

affect (v.)-feeling
effect (n.)-consequence or result

alley (n.)-narrow street
ally (n.)-supporter

allusion (n.)-indirect reference
delusion (n.)-mistaken belief
illusion (n.)-mistaken vision, not real

all ready (adj.)-completely ready
already (adv.)-even now or by this time

all together (pron., adj.)-everything/everyone in one
                   place
altogether (adv.)-entirely

anecdote (n.)-short amusing story
antidote (n.)-something to counter the effect of poison

angel (n.)-heavenly body
angle (n.)-space between two lines that meet in a point

annul (v.)-to make void
annual (adj.)-yearly

ante -prefix meaning before
anti -prefix meaning against

any way (adj., n.)-in whatever manner
anyway (adv.] -regardless

appraise (v.)-to set a value on
apprise (v.)-to inform

area (n.)-surface
aria (n.)-melody

biannual (adj.)-occurring twice per year
biennial (adj.)-occurring every other year

bibliography (n.)-list of writings on a particular topic,
                 references
biography (n.)-written history of a person's life

bizarre (adj.)-odd
bazaar (n.)-market, fair

breadth (n.)-width
breath (n.)-respiration
breathe (v.)-to inhale and exhale

calendar (n.)-chart of days and months
colander (n.)-a strainer

casual (adj.)-informal
causal (adj.)=-relating to cause

catch (v.)-to grab
ketch (n.)-type of boat

cease (v.)-to stop
seize (v.) -to grasp

click (n.)-short, sharp sound
clique (n.)-small exclusive subgroup

collision (n.)-a clashing
collusion (n.)-a scheme to cheat

coma (n.)-an unconscious state
comma (n.)-a punctuation mark

command (n.,v.)-an order, to order
commend (v.)-to praise, to entrust

comprehensible (adj.) -understandable
comprehensive (adj.)-extensive

confidant (n.)-friend or advisor
confident (adj.)-sure

confidentially (adv.)-privately
confidently (adv.)-certainly

conscience (n.)-sense of right and wrong
conscious (adj.)-c-aware

contagious (adj.)-spread by contact
contiguous (adj.)-touching or nearby

continual (adj.)-repeated, happening again and again
continuous (adj.)-uninterrupted, without stopping

cooperation (n.)-the art of working together
corporation (n.)-a business organization

costume (n.)-special way of dressing
custom (n.)-usual practice of habit

council (n.)-an official group
counsel (v.)-to give advice
counsel (n.)-advice

credible (adj.)-believable
creditable (adj.)-deserving praise

deceased (adj.)-dead
diseased (adj.)-ill

decent (adj.)-proper
descent (n.)-way down
dissent (n., v)-disagreement, to disagree

deference (n.) -respect
difference (n.) -dissimilarity

deposition (n.)-a formal written document
disposition (n.)-temperament

depraved (adj.)-morally corrupt
deprived (adj.)-taken away from

deprecate (v.)-to disapprove
depreciate (v.)-to lessen in value

desert (n.)-arid land
desert (v.)-to abandon
dessert (n.)-course served at the end of a meal

desolate (adj.)-lonely, sad
dissolute (adj.)-loose in morals

detract (v.)-to take away from
distract (v.)-to divert attention away from

device (n.)-a contrivance
devise (v.)-to plan

disapprove (v.)-to withhold approval
disprove (v.)-to prove something to be false

disassemble (v.)-to take something apart
dissemble (v.)-to disguise

disburse (v.)-to pay out
disperse (v.)-to scatter

discomfort (n.)-distress, not comfortable
discomfit (v.)-to frustrate or embarrass

disinterested (adj.)-impartial
uninterested (adj.)-not interested

effect (n.)-result of a cause
effect (v.)-to make happen

elapse (v.)-to pass
lapse (v.)-to become void
relapse (v.)-to fall back to previous condition

elicit (v.)-to draw out
illicit (adj.)-unlawful

eligible (adj.)-ready
illegible (adj.)-can't be read

elusive (adj.)-hard to catch
illusive (adj.)-misleading

eminent (adj.)-well known
imminent (adj.)-c-impending

emerge (v.)-rise out of
Immerge (v.)-plunge into

emigrate (v.)-to leave a country and take up residence elsewhere
immigrate (v.)-to enter a country for the purpose of taking up residence

envelop (v.)-to surround
envelope (n.)-a wrapper for a letter

erasable (adj.)-capable of being erased
irascible (adj.)-c-easily provoked to anger

expand (v.)-to increase in size
expend (v.)-to spend

expect (v.)-to suppose; to look forward
suspect (v.)-to mistrust

extant (adj.)-still existing
extent (n.)-amount

facility (n.)-ease
felicity (n.)-happiness

farther (adj.)-more distant (refers to space)
further (adj.)-extending beyond a point (refers to time, quantity, or degree)

finale (n.)-the end
finally (adv.)-at the end
finely (adv.)-in a fine manner

fiscal (adj.)-relating to finance
physical (adj.)-relating to the body

formally (adv. Adv.) with rigid ceremony
formerly (adv.)-previously

human (adj.)-relating to mankind
humane (adv.)-kind

hypercritical (adj.)-very critical
hypocritical (adj.)-pretending to be virtuous

imitate (v.)-to mimic
intimate (v.)-to hint or make known; familiar, close

incredible (adj.)-too extraordinary to be believed
incredulous (adj.)-unbelieving, sceptical

indigenous (adj.)-native
indigent (adj.)-needy
indignant (adj.)-angry

infer (v.)-to arrive at by reason
imply (v.)-to suggest meaning indirectly

ingenious (adj.)-clever
ingenuous (adj.)- straightforward

later (adj.)-more late
latter (adj.)-second in a series of two

lay (v.)-to set something down or place something
lie (v.) - to recline

least (adj.)-at the minimum
lest (conj.)-for fear that

lend (v.)-to give for a time
loan (n.)-received to use for a time

loose (adj.)-not tight
lose (v.)-not win; misplace

magnet (n.)-iron bar with power to attract iron
magnate (n.)-person in prominent position in large
            industry

message (n.)-communication
massage (v.)-rub body

moral (n., adj.)-lesson; ethic
morale (n.)-mental condition

morality (n.)-virtue
mortality (n.)-the state of being mortal; death rate

of (prep.)-having to do with; indicating possession
off (adv.)-not on

official (adj.)-authorized
officious (adj.)-offering services where they are neither
wanted nor needed

oral (adj.)-verbal
aural (adj.)-listening

pasture (n.)-grass field
pastor (n.)-minister

perfect (adj.)-without fault
prefect {n.)-an official

perpetrate (v.)-to be guilty of; to commit
perpetuate (v)-to make perpetual

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perquisite (n.)-a privilege or profit in addition to salary
prerequisite (n.)-a preliminary requirement

persecute (v.)-to harass, annoy, or injure
prosecute (v.)-to press for punishment of crime

personal (adj.)-private
personnel (n)-people employed in an organization

peruse (v.)-to read
pursue (v.)-to follow in order to overtake

picture (n.)-drawing or photograph
pitcher (n.)-container for liquid; baseball player

precede (v.)-to go before
proceed (v.)-to advance

preposition (n.)-a part of speech
proposition (n.)-a proposal or suggestion

pretend (v.)-to make believe
portend (v.)-to give a sign of something that will happen

quiet (adj.)-not noisy
quit (v.)-to stop
quite (adv.)-very

recent (adj.)-not long ago
resent (v.)-to feel indignant

respectably (adv.)-in a respectable manner
respectively (adv.)-in order indicated
respectfully (adv.)-in a respectful manner

restless (adj.)-constantly moving, uneasy
restive (adj.)-contrary, resisting control

suppose (v.)-assume or imagine
supposed (adj.)-expected

than (conj.)-used in comparison
then (adv.)-at that time; next in order of time

through (prep.)-by means of; beginning to end
thorough (adj.)-complete

use (v.)-employ something
used (adj.)-second hand

veracious (adj.)-truthful
vivacious (adj.)-attractive, lively, animated
voracious (adj.)-greedy

ENGLISH TERMS TO KNOW – BY GRADE
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ENGLISH TERMS TO KNOW – BY GRADE

The following literary terms should be known through each grade level. By grade 12, students should be familiar with all terms provided here.

Alliteration
The repetition of early sounds in connected words. Ie: And sings a silly song that warbles over the wind.

Antagonist
The character who works against the hero, or protagonist. The antagonist, when the story has one, provides the main conflict.

Assonance
Vowel sound repetition to create internal rhyming, normally within sentence or phrases. Together with consonance and alliteration, it serves as one of the main building blocks of verse.

Ballad
A song or poem that narrates a story in stanzas. Traditional ballads often have an unknown original author, and have been transmitted orally through the generations as part of their cultural heritage.

Ballad Stanza
A stanza consisting of four lines. The first and third lines are unrhymed iambic tetrameters. The second and fourth lines are rhymed iambic trimeters.

Character
A person in a drama or narrative. Characters may be round, central characters, or flat and minor. The main character in a story is the protagonist; the character who opposes him or her is the antagonist.

Climax
A defining moment in the plot, often of greatest intensity, or a major turning point in the story's direction and outcome.

Comedy
A dramatic piece that is often (but not always) humorous, light, or filled with satire. Its defining characteristic is a happy resolution to the conflict for the protagonist.

Comic Relief
A humorous episode, incident, or dialogue that is introduced into tragic or serious elements, as in a play or story. It provides some momentary relief from tension, or can be used to contrast with the drama.

Compare and Contrast (essays / writing)
A comparison essay emphasizes the similarities between two things. A contrast essay will emphasize the differences between two things. Often an essay will require the use of both. Examples would be what career to pursue, or what product to buy.

Comparison
The process of discovering the similarities and differences between two or more items or ideas.

Conflict
A literary element that involves a struggle between two opposing forces usually a protagonist and an antagonist. The primary categories of conflict are man vs man / society / nature / self / supernatural.

Consonance
A poetic device characterized by the repeating of the same consonant sound several times within a short span. Ie: "drippy drop" or "every elephant earnestly eats eggshells."

Contrast
A literary device that places two objects or concepts in opposition to each other, revealing and emphasizing their differences.

Dialogue
The conversation between two or more characters in a novel or drama.

Diary
A form of autobiographical writing, with a record of the author's thoughts, feelings, and experiences. Though generally written for the diarist's use alone, some are later published.

Epilogue
A short concluding section placed at the end of a literary work. It will often detail the further events in the lives of key characters or the world created by the author. Sometimes it is also called an afterword.

External Conflict
The struggle between a character and some outside force, such as the natural world, or another character. This drives the action of the plot towards its conclusion.

Fable
A fictional story, in either verse or prose, featuring animals, plants, inanimate objects, or creatures from myth which are given human abilities and qualities. The story is often designed for interpretation, application to life, or to teach a moral lesson.

Falling Action
The part of the plot that takes place after the climax has been reached, and the main conflict has been resolved in some way.

Fantasy
A fiction genre that often uses magic and other supernatural elements as its core plot, theme, or setting. The world of *Lord of the Rings* and *Harry Potter* are common examples and contain both magic and fantastical creatures.

First Person Point of View
The story is told in first person, with a narrator who is a character in the story. Readers can get into only the narrator's thoughts to know what she or he is thinking.

Flat Character
A literary character that embodies a single idea or quality and does who not change in the course of the story. Often these are stereotypes.

Flashback
In a flashback, an author brings the reader to an earlier time than the majority of the story is set. It is used to provide some context for what is currently happening, or to fill in some back story.

Foreshadowing
A literary device by which a writer gives clues or hints at what is to come. False hints are known as "red herrings."

Free verse
Verse composed without regular meter or pattern, relying instead on natural speech rhythms in the language.

Hero / Heroine
The main character in fiction. The term is also used for any figure celebrated in the legends of a people or in early heroic epics as *the Iliad* or *Beowulf*. Characters such as Harry Potter or Katniss Everdeen are their story's heroes.

Hyperbole
A figure of speech in which exaggeration is used for emphasis or effect. Ie: "*I could sleep for a year"* or "*This book weighs a ton*."

Image
A mental picture or idea created by a literary work, most often seen in poetry or descriptive writing.

Imagery
The use of specific, vivid or figurative language to represent actions, ideas, or even physical objects.

Internal Conflict
The mental struggle within the mind of a character, often over the best course of action, or the facing of fears.

Legend
An ancient story handed down from earlier times, usually unverifiable but accepted as near-historical or "tradition."

Metaphor
A figure of speech that applies a phrase or term to something in order to suggest a strong resemblance. Ie: "He is a bull in a china shop."

Myth
An anonymous, historical, tale which contains themes such as the beginning of the world, the feats of gods and heroes, or the tragedies that befell ancient families.

Narration
A telling of events, normally in the order they occur, as the story, poem, or drama reveals it.

Narrator
A character or person who tells the story of events, experiences, or emotions. Most stories and poems have a primary or singular narrator.

Onomatopoeia
Words whose spoken sound is very close to the sound they are meant to represent. Ie: buzz, snap, splosh and crack.

Personification
A figure of speech that sees inanimate objects or abstract ideas given human characteristics or represented as human forms. Ie: *Fury crouched in wait* or *The grass danced with the wind*.

Plot
The organization of incidents in a narrative or play, driving the story and characters.

Point of view
The point from which a story is seen or told. The narrator may be all-knowing and detached from the events in the story, or a character within it.

Protagonist
The most important character, usually the hero or heroine, in a play or story. The protagonist can also be the anti-hero.

Purpose
An author's reason for writing, such as to entertain, inform, explain, or persuade an audience.

Question and answer
A matter or topic under discussion or investigation. A question is posed and an answer is formulated or suggested.

Refrain
A line or lines repeated at intervals during a poem, usually at the end of a stanza. These lines often are repeated in other sections of the same composition, at times with minor variation.

Repetition
A writer reuses words, phrases or concepts within his/her work or collection of works for emphasis and recognition in the reader.

Research
The ordered and systematic investigation of sources and past research in order to reach new conclusions or confirm/disprove commonly-held facts.

Resolution
The portion of a story or play in which the loose ends of the plot are resolved and concluded. Some stories merely hint at a resolution, or omit it altogether.

Rhyme
The repetition of similar or duplicate sounds at regular intervals, usually within the ending sounds of words at the close of a line. Ie: *waves* and *graves* or *magistrate* and *duplicate.*

Rhyme Scheme
The pattern of rhymes in a unit of verse, usually symbolized by letters, such as *ab ab* or *abba ab*ba.

Rising Action
The part of a story or play that is immediately preceding the climax.

Setting
The time frame, location, and circumstances in which a story or play takes place.

Simile

An expressed comparison between two seemingly-dissimilar objects, using *like* or *as*. Ie: *She is as crafty as a fox*. Similar to a metaphor, except that a metaphor does not use *like* or *as.*

Slang

A style of language with words and phrases which are very informal or often "street." They occur more commonly in speech than in writing, though rap lyrics are a notable exception. They should never be used in formal writing.

Speaker

The narrator of a story or the persona in a poem. The speaker may be the author himself/herself or a character (not necessarily human) created by the author.

Stanza

A collection of lines which forms the divisions in a poem, based on length, meter, or rhyme. Usually when a stanza pattern is determined, it remains largely unaltered through the rest of the work.

Stereotype

A character in a story who is so common and unoriginal that he/she seems like the oversimplified representation of a type of group, class, gender, or occupation. Ie: The corrupt cop, the long-suffering servant, or the silent hero.

Suspense

The essence of a story that makes the reader or audience uncertain or concerned about the final outcome. This is what makes the reader or viewer ask, "What is going to happen next?"

Theme

The central idea or ideas explored by a literary work. It is not the same as a moral. Theme is an overarching generalization about life or the world, not tied to the original story; e.g. "The drive for power may corrupt good men."

Thesis

A proposition or idea put forward for consideration or debate. It is normally the subject matter or main point of an essay. A thesis is stated in some manner, and then proven.

Thesis statement

A short statement that encapsulates the main point or viewpoint of an essay or research paper. The statement is then supported, proved and explained in the essay itself. Normally this is done by examples and evidence.

Third person point of view

A format of telling a story in which the narrator relates all action and events using third-person pronouns such as "she" or "he." The viewpoint may be either all-knowing or very limited.

Tone

The attitude toward a subject being explored or toward the audience, as shown in the author's technique and purpose in a play, film, or other work. Two authors could deal with the same subject matter, but bring forward a very different tone.

Know the following (and all previous) in Grade 9

Allusion
A reference, usually briefly, to a person, event, place, or other work of art. The reference need not be to a real person or thing, and can be drawn from history, literature and religion. Allusions require the audience be familiar with the reference for it to accomplish its purpose. Ie: "My own walk to Cavalry" is an allusion to Jesus' suffering and death.

Atmosphere
The prevailing tone or mood of a location, situation, or overall work of art.

Audience
The person(s) interacting with a work of art in print, visual form, or performance. The general, or intended, recipient.

Autobiography
A true account of a person's life – often an important historical figure or a celebrity. The Autobiography is written by the person to whom the work refers (or ghost written by an unknown author for the person in question).

Ballad
A narrative poem, usually simple and short, originally designed to be sung. Traditional ballads often have unknown authors and have been passed down orally from one generation to the next, forming their cultural history.

Ballad Stanza
A quatrain of alternating tetrameter and trimester lines with an *abcb* rhyme scheme.

Bias
An inherent or developed prejudice in favour of, or against, a thing, person, or group. Bias is often seen as unfair, but all writers have a bias and writing without one is very difficult.

Biography
An account of someone's life, often a historical figure or celebrity, written by (and credited to) someone else.

Blank verse
Poetry that is written in regular and metrical lines, but contain no fixed form and rhyme.

Characterization
The manner in which a writer develops one or more of their characters in the minds of the audience. This can include revealing their appearance, showing their actions or thoughts, or letting the characters speak and be reacted to.

Character Foil
A character design to strongly contract with another (usually the protagonist) in order to focus on some specific quality.
Ie: Saruman is a character foil to Gandalf in regards to their handling of power and concern for others.

Cliché
A timeworn expression which has lost all its impact through overuse and commonality. Ie: *busy as a bee* or *working like a dog.*

Compare and Contrast (essays / writing)
A comparison essay is an essay in which you emphasize the similarities, and a contrast essay is an essay in which you emphasize the differences. We use comparison and contrast thinking when deciding between two ideas or courses of action.

Connotation
A feeling or association that a word brings to mind, in addition to its literal meaning. These can be strongly positive or negative, depending on experience.

Denotation
The literal meaning or definition of a word.

Denouement / Resolution
The events that follow the climax and falling action in a play or story. It is here that the final resolution takes place, or final explanations are given. Some stories omit this entirely.

Dialect
The type of speech and language used by a group of people of a specific location, social class, or time period. It clearly distinguishes them from other groups. Ie: The Canadian use of "eh."

Dilemma
A dramatic situation in which literary character must make a choice between two courses of action, both of which are undesirable.

Direct Presentation
The author outright explains what sort of personality a character possesses, rather than allowing the character to slowly reveal their personality through action or word and having the reader draw their own conclusions. Ie: "Bill was a liar and a cheat."

Drama
A play composed in either prose or verse. It presents dialogue and action in a story with conflict(s) and characters. It is designed to be performed and watched live.

Dynamic Character
A literary or dramatic character who undergoes an important inner change, as a change in personality or attitude. The character is not the same person he/she was at the outset.

Expository Essay
A form of essay that sees the author investigate an idea, weigh evidence, and come to a conclusion that can be expressed in a clear and concise manner. This can be done in a variety of ways, including using comparison, contrast, analysis, etc.

Figurative Language
Speech or writing that makes use of certain devices called "figures of speech," often involving comparisons, to achieve effects beyond the range of literal language. This is seen in the use of simile and metaphor, among others.

Flat Character
A literary character whose personality can be defined by only one or two traits and does not change in the course of the story.

Form
A fixed metrical or structural arrangement, such as seen in a sonnet or an ode, which forms the essential structure of a work of art.

Formal Language
The words which seem most suitable to the purpose and audience. In academic writing, writers use formal language and avoid the use of slang and colloquial language.

Graphic text / Graphic Novel
A combination of words and pictures to tell a story.

Historical Reference
A reference to some event, person, or significant theme from the past.

Idiom

An expression in language that cannot be understood through the literal meaning of its components. Often these cause significant issues for new learners of a language. Ie: "It is raining cats and dogs" or "The pen ran out of ink."

Indirect presentation

The writer presents the character through action or through their speech, allowing the reader to draw his or her own conclusions about the personality or motives of that character.

Informal Language

Speech or writing that is defined by a familiar or casual use of language. Often seen in conversation, it should not be a part of any formal writing.

Internal Rhyme

A practice of forming a rhyme in only one line of verse. Ie: "We were the first that ever burst."

Jargon

Often a term of contempt applied to speech or writing considered unintelligible, meaningless, or unpleasant-sounding. The language of a trade or profession may seem filled with overly-complex and inflated terminology, which is referred to as jargon.

Mood

The atmosphere which is created and established by the whole of a written or performed work. It creates an emotional or psychological effect in the audience, and can be light, upbeat, terrifying, full of dread, etc.

Mystery

A genre of fiction in which a professional or amateur detective solves a crime. These stories rely heavily on clues, foreshadowing, and logic. *Sherlock Holmes,* for example.

Narrative
Some kind of retelling, often in words, of something that happened (a story).

Objective Point of View
The author tells what happens in the story, without giving away any more than can be deduced from the story's events and characters' speech. The reader never gets "into the head" of any of the characters.

Omniscient Point of View
A method of storytelling in which the narrator knows the thoughts and feelings of all of the characters in the story, and reveals that to the reader.

Personal Essay
An important and personal opinion expressed by the author, a personally-experienced incident by the author, or a personal narrative. Often this will provide a new perspective or lesson learned that that author wants to share.

Propaganda
A form of expression specifically aimed at directing the attitudes of its viewers towards some cause or political/moral position. It often distorts events and relies on exaggeration, stereotypes, and emotions such as hope and fear.

Proverb
A simple and popular saying, generally as an observation or piece of advice. They are often metaphorical and of unknown authorship, though Solomon's proverbs are a notable exception. Proverbs provide general principles and not hard and fast rules of cause-effect.

Pro and Con Argument
The comparison and weighing of both favorable and unfavorable elements in a debate or discussion. Many decisions are based on weighing both and making a non-ideal, but best under-the-circumstances, decision.

Pun
A word play involving the use of a word with two separate meanings or the similarity of meanings in two words spelled differently but sounding the same. Used for humour and satire. e.g. "Atheism is a non-prophet institution."

Rhetorical Question
A figure of speech in the form of a question that is asked in order to make a point. It is not looking for an answer or reply, as the answer is usually obvious. Ie: "If you poison us, do we not die?"

Rhythm
A literary device used to demonstrate the long and short patterns in speech through the use of both stressed and unstressed syllables in the written form. When read aloud, they intensify the expression of what is being said.

Round Character
A primary or secondary character in fiction who endures trial or faces conflict, and is altered by it. Such a character will have depth, complexity, and nuances not seen in flat or static characters.

Surprise Ending
An ending meant to shock the reader with an unexpected revelation or turn of events. These are most effective if, in hindsight, there was foreshadowing enough to suggest to upcoming twist. The strength of a surprise ending is based on the fairness by which it is achieved.

Allegory
An extended narrative that carries a second meaning alongside its surface story. The underlying meaning has social, moral, religious, or political connections. Characters are often representations of abstract ideas or groups.
Ie: *Animal Farm* is both a story about pigs on a farm, and an allegory about the evils of Communism.

Analogy
A comparison and resemblance between two different things, often in simile form. Ie: "Life is like a race." Or "How a doctor diagnoses diseases is like how a detective investigates crimes."

Anti-climax
An effect which works against the climax, and frequently a fall from lofty ideas or expectations to ones that are flat or disappointing.

Argumentative essay / Persuasive essay
A genre of writing which is primarily concerned with the investigation of a topic, the evaluation of evidence, and the formation of a position on a topic. It is written to convince and persuade an audience to a certain position or point of view.

Archaic language
A word or phrase which is no longer used in regular speech, but may have been part of common usage in the past. Often they are used deliberately to reference earlier times or places.

Aside
In the theatre, a short passage spoken by a character in the play, usually directed towards the audience. Other characters are presumed to not hear this. Heroes and villains commonly used the aside to reveal their true intentions. Seldom used in modern drama.

Caricature
In literature, this is a character comprised of certain features or mannerisms which are exaggerated for comic effect. In art, an person may be represented with enormous ears or chin.

Case Study
A descriptive and exploratory analysis of a certain person, group of people, or an event. The purpose is to make generalizations and conclusions. Ie: A study of youth with strong family ties and those without, and the conclusions on the predispositions towards crime.

Catastrophe
A sudden disaster or other misfortune that befalls a person or group. Usually extensive and severe in nature.

Cause and Effect
A format of writing in which an author investigates the reasons for, and consequences of, a certain event, action, or decision.

Chorus
A group of people found in Greek and Roman tragedy primarily, who comment on the action or characters in a play, but are not part of the main cast. Often they would outline the plot and key events before they were performed.

Chronological Order
An organizational method in literature and performance in which the events or actions are presented as they occur in normal sequence. Early events are shown first, and last events at the conclusion.

Climactic Order
The organization of ideas from one point or extreme to another. Ie: the most important to the least important, or the most deadly to the least deadly.

Colloquialism / Colloquial Language
The use of informal words, phrases, and things like slang or jargon, in a piece of writing.

Comic Relief
A comic element inserted into a somber or tragic work, especially in a play, to relieve its tension, broaden its scope, or heighten the contrast in the dramatic elements.

Descriptive Essay
A form of writing that reveals what has happened, or what another writer had discussed. It provides an accounting or summary of a topic.

Diction
The choice and arrangement of words in a scholarly or literary work. This may be formal, informal, colloquial or even slang, depending on author's intent and genre expectations.

Dramatic Irony
A device by which a writer expresses a meaning that is contradictory to the surface or expected one. The words and actions of a character may have a different meaning for the audience than they do for other characters in the story. Often this happens when a character is operating under false assumptions, or lacks self-awareness.

Dramatic Monologue
A literary or performed composition, often in verse, in which the speaker reveals insights into his or her character. This is often in response to a key situation or event. The monologue is directed towards the reader or viewing audience.

Elegy
A poem or song, often on such subjects as death and loss, with a somber or heightened tone. Many are composed as a lament for someone who has recently died.

Emotional Appeal
When a writer appeals to an audience's emotions (often through hope, fear, anger or other core emotions) to excite and involve them in the argument, and bring about the desired outcome.

Epic
An extended narrative poem in heightened style and dealing with heroic themes. Examples include Milton's *Paradise Lost* and Dante's *Divine Comedy*.

Epiphany
A sudden awareness, realization, or insight into a person or situation. Often seen as the "light bulb moment."

Epilogue
A concluding section at the end of a literary work. It often deals with the future of key characters or the world they inhabit. Sometimes also called an afterword.

Epigram
A short, witty, statement at the opening of a larger broader of work. It creates the context and lens through which the rest should be viewed.

Epitaph
A short written piece on a tombstone, in memory of the deceased. It can also refer to a brief literary piece that either honours or condemns the one who died. Ie: "Epitaph on a Tyrant."

Exposition
The part of a story on play in which the audience is given the information it needs to know. For example, details on the setting and background events that took place before the story begins may be part of the exposition.

Extended Metaphor

A metaphor that is initially introduced, and then developed and explored through the rest of a work. Most often seen in poetry.

Foil / Character Foil

A character design to strongly contract with another (usually the protagonist) in order to focus on some specific quality.
Ie: Saruman is a character foil to Gandalf in regards to their handling of power and concern for others.

Formal Essay

The formal essay is preoccupied with ideas, and its treatment is generally serious. The purpose of the formal essayist is to persuade, explain or instruct. Thus, the reader of this essay must pay close attention to the ideas, the way they are presented and the logic of their presentation.

Iambic Pentameter

The name given to a section of verse that has an unstressed syllable, followed by a stressed syllable, five times in one line.
Ie: In "the grizzly bear is huge and wild and mean," the stressed syllables are underlined.

Indeterminate Ending

An ending in a literary or performance work that gives no definite result of conclusion. Usually there are still questions to be answered in regards to the characters or world of the story. This may be part of setting up a sequel, or creating the "cliffhanger" ending.

Informal Essay

A genre of essay writing focused primarily on the enjoyment of the telling and the reading. It can be informative or even persuasive, but has a far lighter tone and more relaxed expression. Despite its tone, however, it retains formal essay structure.

Irony (see also Dramatic Irony)
A situation where the intent or meaning behind something is the opposite of what it may seem on the surface. Ie: *The irony of her reply, "How nice!" when I said I had to work all weekend.*

Juxtaposition
A technique that sees an author place a concept, person, place, theme or idea alongside another. The purpose is usually to highlight the contrast between the two and make some sort of comparison.

Lyric
In Greek poetry, a lyric was a poem that was chanted to the accompaniment of a lyre. Today the words of a song are known as lyrics. It can also refer to a short poem that expresses the feelings of its author.

Metre
A rhythm of accented and unaccented syllables which are organized into patterns, called feet.

Monologue (See also Dramatic Monologue)
A literary or performed composition, often in verse, in which the speaker reveals insights into his or her character. This is often in response to a key situation or event. The monologue is directed towards the reader or viewing audience.

Objective (language tone etc.)
Something that one's efforts or actions are intended to attain or accomplish; purpose; goal; target. In writing, it's what you hope to achieve.

Ode
A lyric poem of extended length, usually of a serious or contemplative tone, and having an elevated style and formal structure.

Oxymoron

A figure of speech in which seemingly contradictory terms appear together for effect. Ie: "living death" or "paid volunteer."

Paradox

A statement that appears self-contradictory, but contains an element of truth, bringing together the seemingly opposites. Ie: "The enemy of my enemy is my friend." Or "Youth is wasted on the young."

Pathos

The quality in a work of literature which evokes feelings of pity and sympathy in the reader. A victim's fall contains pathos. A hero's fall contains tragedy.

Persuasive Essay / Argumentative Essay

This writing form uses logic and reason to show that one idea or point of view is more worthy than another. Its goal is to persuade the reader to that point of view, or towards a particular course of action.

Prologue

The opening section to a longer work. It may establish the scenario in which the story is told, its characters, or its moral focus and direction. At times this is spoken by a member of the cast at the start of a play.

Quatrain

A stanza or poem of four lines, usually with alternate rhymes.

Sarcasm

A form of speech where the intended meaning is different from the sentence's or phrase's meaning at face value – usually the opposite; e.g. "*This book clearly took a lot of effort*," when the meaning implied is that the speaker believes it took no effort at all, or that it required effort, but none was given.

Satire

The ridicule of any subject – an idea, institution, person, or human folly in general – to lower it in the reader's mind and make it laughable. Often designed to inspire change or reform.

Soliloquy

A speech or extended discourse by a character who is talking to himself/herself. The character is often oblivious to any others present, or it is assumed they do not hear it. Ie: Hamlet's soliloquy of "To be or not to be."

Sonnet

A poetic form of fourteen lines. It is usually in iambic pentameter and contains a complex rhyme scheme. Shakespeare's sonnets are some of the most commonly known.

Static Character

A literary or dramatic character who undergoes little or no inner change. This character does not grow or develop in any way. He/she may also be a flat character, but need not be.

Stock / Stereotyped Character

A character type that appears repeatedly in a particular literary genre, and one which has certain normative attributes or attitudes. Ie: The corrupt cop, the town drunk, the noble slave, the prostitute with a heart-of-gold, the emotionless assassin, etc.

Symbol / Symbolism

An element in literature or performance that has several layers of meaning beyond its literal meaning or representation.
Ie: The mockingbird, in *To Kill a Mockingbird,* represents innocence, beyond being just a bird species.

Tragedy
A drama or literary work that sees the heroic character, a person who is neither a villain nor a paragon of virtue, move from happiness to misery. This is often due to a tragic character flaw, moral weakness, or failure.

Understatement
A literary technique in which a speaker or writer seemingly gives less importance or passion than a certain subject or situation seems to demand. Ie: ""The impending doom of mankind is a matter that should warrant some attention."

Voice
Two definitions: 1) The writer's distinct and unique style of writing that brings out their personality, attitude, and character. 2) The speech and thought patterns of a literary work's first-person narrator or persona. Consistency and believability here is of essential importance to the suspension of disbelief.

Know the following (and all previous) in Grade 11

Active Voice
The subject in a sentence is performing the action when the verb is in the active voice. Ie: In the sentence, "John shot the arrow," John (the subject) is performing the action in relation to the arrow. (See also *Passive Voice*).

Antithesis
The direct or exact opposite; e.g. "Give me liberty, or give me death." Or "Hope is the antithesis of despair."

Anecdotal Evidence
Information or evidence gained from examples, casual observations or personal accounts. It is usually not considered valid or relevant as proof or research. However, it often indicates areas that are worthy of a more in-depth study.

Aphorism
A short and witty statement of truth or moral. Ie: "Some praise at morning what they blame at night / But always think the last opinion right."

Apostrophe
A figure of speech in which a person not present, an abstract concept, or even an inanimate object is specifically addressed.
Ie: "Death, be not proud."

Cacophony
Discordant or harsh sounds which are frequently used for specific poetic effect. Also may refer to unpleasant and overwhelming sounds, such as the din produced from dozens of conversations all occurring in the same small space.

Didactic
Designed specifically to instruct in either facts or (more likely) morals. Many early fables were pointedly didactic.

Dissonance
The juxtaposition of harsh or jarring sounds, or of rhythmical patterns. Often a synonym for *cacophony*.

Dramatic Form
The specific mode of fiction and storytelling represented in live or filmed performance.

Editorial
An article in any varied publication that expresses the opinion of its author or publisher.

Euphemism
The literary device that substitutes a milder or less offensive word of phrase for its original. This is often used when writing about sensitive issues or embarrassing ones.
Ie: "Downsizing" instead of "Firing." Or "Friendly fire" instead of "Killed by soldiers on your own side."

Euphony
An agreeableness of sounds which are pleasing to the ear and in a certain harmony. It is most often seen in poetry and uses alliteration, rhyme and assonance to create its effect.

Expert Testimony
A witness who has special knowledge not normally possessed by the average person, concerning the specific topic that he/she is to testify about. Most often seen in legal cases.

Frame Story
An overarching narrative that provides the framework for connecting a series of otherwise seemingly-unconnected stories. *Arabian Nights* and *The Decameron* both use frame stories.

Interior Monologue
In literature, it is a seemingly-random collection of immediate thoughts and ideas in the head of a character. Used to give a sense of a character's feelings and thought process at a specific time.
In movies, it is the practice of hearing the character's voice while that character's lips do not move. Meant to achieve the same effect.

Literal Language
The primary and strict meaning of a word or phrase, devoid from metaphorical or figurative language.

Octave
A verse form consisting of eight lines, normally in iambic pentameter. Also may refer to the first section of a Petrarchan sonnet.

Parallelism
The arrangement of equally-important ideas in a grammatically-similar construction. It often uses verbal repetition or "echoes" for effect. Ie: "Alice ran into the room, into the garden, and into our hearts."

Parody
A parody ridicules a serious literary or artistic work, or the characteristic style of an author, by comic effect or style. It can also refer to a piece of literary or performance art that is so unintentionally bad that it becomes almost a parody of its original intent.

Passive Voice
The passive voice expresses an action that is done to its subject. Ie: "The arrow was shot by Katniss." It is generally recommended to use the Active Voice in any case where the doer is known or important. A good use of the passive voice would be in "An announcement came over the loudspeaker." In this case, the person who made it is unknown or unimportant.

Persuasive Technique
The specific method or applied strategy that a person or group of people uses to try persuade an audience of something. Often it can be the using of things like fear, greed, desire, etc.

Sestet
A poem or stanza containing six lines, especially the last six lines of a Petrarchan sonnet.

Statistical Evidence
A collection of facts, represented by numbers, that prove a held theory to be true. The greater the sample size, and the more complete the data, the more likely it is to be dependable.

Story within a Story
A literary device in which a character within a story, tells a story of his/her own. The story told by the character may be to entertain, to serve as an example or direction to other characters, or to provide a symbolic or metaphorical lesson. In *Harry Potter*, the story of "The Deathly Hallows" provides direction, guidance, and information to the main characters.

Stream of Consciousness
A literary technique that presents the thoughts and feelings of a character as they form in the mind. Or, the same from the author himself/herself.

Style
The manner in which an author chooses to write to his or her audience. A style reveals both the writer's personality and voice, but it also shows how she or he views the audience.

Subjective (language tone)
Based on personal thoughts, feelings, experiences, and prejudices. One's own interpretation of facts or events.

Wit
A form of intelligent humour; the ability to say or write things that are clever and funny.

Farce
Any play which inspires laughter by using low-brow humour, physical comedy, or the creation of ridiculous situations. These are not concerned with the nuances of characters, or the believability of the plot.

Melodrama
A form of drama that relies of excessive sentiment and emotion or sensational and thrilling action. This is often coupled with characters who are almost caricatures of goodness or evil, and an artificially happy or sad ending. This has spawned the "tearjerker" film as a sub-genre.

Pastoral
An artistic or literary piece that portrays or evokes rural life, usually in an idealized and non-realistic way. It ignores the hardships and realities of rural life, and presents it as a near-Eden with gentle pasturelands, mild livestock, and a blissfully simple and contented existence.

Stylistic Technique
Point of view, tone, diction, narrative pace, humour, imagery, irony, figurative language and many more that give meaning or feel to something written or expressed.

WRITING AND USAGE / GRAMMAR
(OR, HOW TO PREVENT LOSING MARKS
THROUGH EASILY-AVOIDABLE ERROR)

Mechanics include such items as underlining, titles, abbreviations, capitalization, hyphens, numbers, etc. Sometimes punctuation is included under this heading and vice-versa. <u>The number in brackets indicate the grade by which it should be mastered</u>.

Capitalization [8]
The following should be capitalized in all writing:

God and His pronouns

Proper nouns and proper adjectives

First word of a sentence,

First word in a formal statement

First word of a direct quotation

Geographical names

the North, the South
   (but not directions i.e. "Go south on 216th")

Business firms and organizations

Historical events

Calendar items

Nationalities, races and religions

Brand names (but not the item)

Titles of people, books, poems, etc.

Language courses and courses followed by a number

*Capitalization Examples***:**

Mexico **C**ity	a city in Mexico
Glacier **N**ational **P**ark	a national park
Twenty-ninth **S**treet	across the street
Cultus **L**ake	a skier's lake
North **A**merica	northern B.C.
Happy **H**ouse **H**igh **S**chool	a high school
Kwantlen **P**olytechnic **U**niversity	a university in Langley
The **A**merican **R**evolution	a revolution
The **F**ourth of **J**uly	a specific date
English, **F**rench, **M**ath 12	social studies, math.
History 12	a course in history
President Frankr	club president
Toyota **F**orerunner	brand name
Ivory soap	brand name

And then, did she say, "**W**hat is going on?"

Use of Italics [8]

 (or **<u>underlining</u>** if you hand write or can't italicize):

Book titles
e.g.   John Steinbeck's *The Pearl* is a classic

Newspapers
e.g.   *The Vancouver Sun* is not right wing at all!

Magazines
e.g.   My favourite magazine is *PC Magazine*

Journals,
e.g.   An informative journal is the *Canadian Journal of Education*

Plays
e.g.   Who could forget *Hamlet* or *Romeo and Juliet*?

Names of ships
e.g.   Have you sailed the good ship *Lollipop*?

Long poems and musical compositions
e.g.   Have you read *Paradise Lost*?

Foreign words or phrases
e.g. are you part of the *ad hoc* committee?

Use of Quotation Marks [8]
Quotation Marks go around the following:

Articles, Essays,

e.g. you simply must read "Family Planning" in *RP* !

Short Stories,

e.g. "The Sentry" in *Great Short Stories* is superb.

Poems,

e.g.   Hopkins's best poem is "God's Grandeur."

Songs,

e.g.   I like "Yesterday" by the Beatles.

Chapters of books,

e.g.   Chapter 5, "Getting Started" in *Computers* is helpful.

Figures of Speech

e.g.   "The Great White Shark" he is.

Using Numbers [8]

Some rules are as follows:

1. Do not begin a sentence with a numeral.

2. Numbers of more than two words should be written in numerals.

3. Hyphenate all compound numbers from twenty-one to ninety-nine.

4. Hyphenate fractions used as adjectives.

5. Write out numbers like second, twenty-fifth, etc., when used ordinarily.

PUNCTUATION

In this section we restrict ourselves again to those areas which seem to be the most problematic in punctuation: quotation marks; semicolon; colon; apostrophe; dash, parentheses.

Semicolon: [9]

1. Use a semicolon between independent clauses not joined by *and, but, or, nor, for , yet.*

e.g.
Take with you only valuable things**;** leave behind the bulky stuff.

2. Use a semicolon between independent clauses joined by such words as *for example, for instance, besides, moreover, furthermore, therefore, however, instead, hence.*

e.g.
Holiday traffic is often scary; for instance, three people were injured Christmas day.

3. Use a semicolon between items in a series, especially if the items contain commas.

e.g.
The following members are now in the School Board: Bob Smith, Chairman; Darlene Fruggle, vice-chair; Chris Slype, secretary.

Colon: [8]

1 Use a colon to mean "note what follows."

e.g.
Here's what you take along: lotion, volleyball, pop, and a smile.

2. Use a colon when the second of two independent clauses reinforces the first.

e.g.
These seats are the most durable kind: they are reinforced with double stitching.

3. Use a colon for time, Bible texts, volume and page for magazines, and after the salutation of a business letter.

e.g.
4:30 P.M.
John 3:16.
Harper's 198:12.
Dear Mr. Smythe:

Apostrophe: [8]

1. Use an apostrophe to form the possessive of a singular noun.

e.g. Harry's coat; Ron's opinion; Gus's hat.

NOTE: for nouns of two syllables which end in s it is permissible to add an apostrophe without the s: E.G: Jesus' love;   Julius' girlfriend.

2. For plural noun possession, the apostrophe follows the pluralized noun:

e.g.   girls' gym; Joneses' tennis court;

NOTE: Plural nouns that don't end in s are treated as singular. E.G: Women's room.

3. Personal pronouns *his, hers, its, yours, ours, theirs,* and the relative pronoun *whose* <u>do not</u> require an apostrophe.

e.g.
Is it yours, hers or mine?   This is baseball at its best.
Well, whose book is this?

4. Use an apostrophe and an *s* to form the plural of letters, numbers, abbreviations and signs.

e.g.   Mississippi is spelled with four *s*'s, four *i*'s and two *p*'s.
Instead of a *3* and an *8* he had written two *3*'s
How many *+*'s in this exercise?
If you've seen one UFO, you've seen all the UFO's.

Dash and Parentheses [8/9]

The simplest rule to apply for these "interruptions" in a simple sentence is as follows:

Commas are used to enclose <u>added information</u> in a sentence.

Parentheses are used to enclose <u>directions or clarification</u> in a sentence.

Dashes are used to enclose an <u>abrupt break in thought</u> in a sentence.

Examples:

Allard, who refuses to smoke, is very health conscious.

English students (whom we identified earlier) fare better than Italian students.

The referees--highly paid, no less--should not have gone on strike.

NOTE: Be sure that material within these "interruptions" can be omitted without changing the original meaning or structure of the sentence.

Quotation Marks: [8/9]

1. Commas and periods always go <u>inside</u> the closing quotation marks.

e.g.
 I realize that he said "I've seen enough."
"In the meantime," he continued, "I plan to give you a raise."

2. Semicolon and colon always go <u>outside</u> the closing quotation marks.

e.g.
The following can be considered "highbrow reading": Homer, Eliot and Pound.

3. Question marks and exclamation marks go <u>inside</u> if the question is included in the quotation, and <u>outside</u> if the question is part of the larger sentence.

4. If the quotation and the whole sentence both have a question, the question or exclamation mark goes <u>inside</u>. The quoted part takes precedence.

e.g.
"Are the players ready?" asked the referee.
Were you surprised when he said, "Pull over"?
Did you ever ask yourself, "Where will I be in ten years?"
What a pain you are!" she exclaimed.

NOTE*: Normally, only one end mark is used at the end of a quotation.*

Wrong: Did you ask if Frank said, "I love everything."?
Correct: Did you ask if Frank said, "I love everything"?

5. Use single quotation marks for a quotation within a quotation.

e.g.
Her exact words were, "For tomorrow, read Frost's 'Mending Wall.'"

6. Longer quotations (2 lines or more / 25+ words) are set off from the text, and indented on both sides. Thus there is no need to use quotation marks. Normally, this longer quotation is introduced by a colon. It is wise to use long quotations very sparingly, especially in a short paper.

e.g.

Michelangelo did not paint the Sistine Chapel all in one continuous project. The gap between the two phases influenced the subject and style he used. As Christine Zapella notes:

> In 1510, Michelangelo took a yearlong break from painting the Sistine Chapel. The frescoes painted after this break are characteristically different from the ones he painted before it, and are emblematic of what we think of when we envision the Sistine Chapel paintings. These are the paintings, like *The Creation of Adam*, where the narratives have been paired down to only the essential figures depicted on a monumental scale (45).

The Comma: [8/9]

Use a comma to separate two adjectives when the word
and can be inserted between them.
e.g.
He is a strong, healthy man.
We stayed at an expensive summer resort.
> You would not say *expensive and summer resort*, so no
> comma.

Use commas before or surrounding the name or title of a
person directly addressed.
e.g.
Will you, Aisha, do that assignment for me?
Yes, Doctor, I will.
> NOTE: Capitalize a title when directly addressing
> someone.

Use commas to set off expressions that interrupt sentence flow.
e.g.
I am, as you have probably noticed, very nervous about this.

When starting a sentence with a weak clause, use a comma
after it.
e.g.
If you are not sure about this, let me know now.
*Wondering where the call had come from, he checked the call
history on the display.*

Use a comma after phrases of more than three words that begin
a sentence. If the phrase comes before the true subject of the
sentence, use a comma.
e.g.
To apply for this job, you must have previous experience.
*On February 14th, many couples give each other candy or
flowers.*

If something or someone is sufficiently identified, the description following it is considered nonessential and should be surrounded by commas.
e.g.
Freddy, who has a limp, was in an accident.
   Freddy is named. The description is non-essential.
   Use a comma.

Use a comma to separate two strong clauses joined by a coordinating conjunction--*and, or, but, for, nor*. You can omit the comma if the clauses are both short.
e.g.
I have painted the entire house, but he is still working on
   sanding the doors.
I paint and he writes.

Use a comma to separate a statement from a question.
e.g.
I can go, can't I?

Use a comma to separate contrasting parts of a sentence.
e.g.
That is my money, not yours.
He was badly wounded, but not dead.

Use a comma when beginning sentences with introductory words such as *well*, *now*, or *yes*.
e.g.
Yes, I do need that report.
Well, I never thought I'd live to see the day…

Use commas surrounding words such
as *therefore* and *however* when they are used as interrupters.
e.g.
I would, therefore, like a response.
I would be happy, however, to volunteer for the Red Cross.

TRANSITIONAL WORDS AND PHRASES: [9/10]

Using transitional words and phrases helps papers read more smoothly by providing coherence. **A coherent paper allows the reader** to flow from the first supporting point to the last. **Transitions indicate relations**, whether from sentence to sentence, or from paragraph to paragraph.

Addition:

>   also, besides, furthermore, in addition, moreover, again

Consequence:

>   accordingly, as a result, consequently, hence, otherwise, so then, therefore, thus, thereupon

Summarizing:

>   after all, all in all, all things considered, briefly, by and large, in any case, in any event, in brief, in conclusion, on the whole, in short, in summary, in the final analysis, in the long run, on balance, to sum up, to summarize, finally

Generalizing:

>   as a rule, as usual, for the most part, generally, generally speaking, ordinarily, usually, often, frequently, typically

Restatement:

in essence, in other words, namely, that is, that is to say, in short, in brief, to put it differently, therefore

Contrast and Comparison:

in contrast, by the same token, conversely, instead, likewise, on one hand, on the other hand, on the contrary, rather, similarly, yet, but, however, still, nevertheless, in contrast

Sequence:

at first, first of all, to begin with, in the first place, at the same time, for now, for the time being, the next step, in time, in turn, later on, meanwhile, next, then, soon, in the meantime, later, while, earlier, simultaneously, afterward, in conclusion

Illustration:

for example, for instance, for one thing, to illustrate, to demonstrate, as an example, this suggests…

Similarity:

likewise, similar, moreover

Diversion / As an Aside:

by the way, incidentally

THE WRITING PROCESS [10]

Writing Variables

Your consideration of the writing variables will help you to focus your writing and to maintain consistency of style throughout the writing assignment. Applicable to any kind of writing in any subject area, these variables are:

Audience

For whom are you writing? Your teacher, your six-year-old brother or sister, your employer, your student peers, your fellow employees, or your local Member of Parliament? Whatever the case, it will determine your vocabulary, subject content, complexity of sentences, and format. If you want to convince others that your ideas have merit, you have to understand the audience's situation.

Topic

What subject are you writing on? A well written essay has well researched information to back up the claims it makes.

Purpose

Why are you writing? If your answer is simply to get a mark and get the assignment over with, then your paper is going to lack purpose.   People write to entertain, to inform, to instruct, to persuade. Decide why you are writing your essay; this will provide a focus for your work.

<u>Persona</u>

What voice are you going to use? Writers sometimes become other people to make their writing become more interesting. Experimenting with other points of view can also increase your understanding of the topic.

<u>Format</u>

What form is your writing going to take? Different forms of writing, such as letters, journals, reports, literary essays, research papers, persuasive essays, and reviews, have specific requirements that must be fulfilled.

KEY WORDS IN WRITING ASSIGNMENTS AND EXAMS

Some of the more common key words are listed here with a brief explanation.

AGREE OR DISAGREE Support OR contradict a statement; give positive OR negative features; list advantages or disadvantages.

ASSESS Estimate the value of something based on some criteria; give an opinion as to its strong or weak characteristics.

COMMENT ON Give an explanatory note on the main or controversial features of a subject; provide, in addition, a personal opinion on a subject.

COMPARE Give an estimate of the similarity or dissimilarity of one thing to another; give an estimate of the relationship between two things.

CONTRAST Give an estimate of the difference (s) between two things.

CRITICIZE Give an opinion as to the relative merits of a thing, idea, or concept. In criticizing, make a judgment which approves, disapproves, or both.

DEFINE Give the meaning or scope of a word or concept and provide context by establishing its normal limits.

DISCUSS Present points of view on a subject as they might occur in conversation; provide the results of an imaginary examination by debate or argument.

EVALUATE Appraise or assess the value of something based on some known standard; give an opinion as to the advantages or disadvantages involved.

EXPLAIN Give an account of what something is, how it works, or why it is the way it is. Use paraphrasing, provide reasons/examples, or give a step-by-step account.

IDENTIFY Establish clearly the identity of something based on an understood set of considerations; recognize the unique qualities of something and state the criteria used to identify it; simply provide the name of something.

JUSTIFY Give facts, reasons, illustrations, or examples to support a particular, predetermined idea or point of view.

SUMMARIZE Give a brief account of the main points.

EVALUATING SOURCES [10]

In the research process you will encounter many types of resources including books, articles and websites. But not everything you find on your topic will be suitable. How do you make sense of what is out there and evaluate its authority and appropriateness for your research?

SUITABILITY

Scope.
What is the scope of the book, article, website, or other source? Is it a very general work that provides only an overview of the topic, or is it very focused on a specific element of the topic. Does the scope match your needs and expectations? Does it cover the right time period you are interested in, or is it outdated?

Audience.
Who is the intended audience for the material? Is it too technical, clinical, elementary or basic? You can often find material for your target audience level by using the right search engine or indexing service. If you are looking for clinical articles on crime and psychology, then use an academic search engine, rather than Google.

Timeliness.
When was the article published? If you are looking at a website, when was it last updated? Avoid using website that are undated or clearly old. Other sources will almost always include a publication date.

SCHOLARLY vs POPULAR

A scholarly journal is published by experts, and often for experts as well. To be published in a journal, a submission must be reviewed by other experts in the field. They check it for content, correctness of fact, and academic value. These sources will almost always include:

- Bibliography and footnotes
- Author's name and academic credentials

As a general rule, these journals are not printed in a glossy format, have no advertisements, and are not commonly illustrated. There can be some exceptions, but the focus is not on broad readership or ads.

Popular magazines have a wide range, from respected publications like *Popular Science* to more general interest magazines, such as *Time* or *Newsweek*. Things like *Cosmopolitan* or *People* also fall under this category. These all use staff writers and/or freelance journalists.

Articles in these publications are likely to be shorter and less thorough than those in journals. While there are editorial standards, most articles have no expert review process, and have little in the way of citation.

AUTHORITY

When looking at the validity of a source, ask yourself who the author is. What are their academic credentials (if any)? What else have they written? At times you will find this information in the article. At other times, you need to use Google to search for that.

OTHER INDICATORS

Documentation.
A good indication that the author has taken the time to do some research of their own, is the presence of a bibliography. In online sources, links or footnote referencing help validate an author's work.

Objectivity.
What is the author's point of view on the topic, and what angle are they presenting? Is the article fact or editorial? Is the website sponsored by a company that pushes a certain product or viewpoint? Is the publication political or religious?

Primary vs. Secondary Research.
In making a judgement on the appropriateness and validity of a resource, it may be useful to determine if the author did their own research, or is using only secondary research from others.

Primary research presents original research methods or findings discovered or used for the first time. Examples include:
- An article, book, journal or some other publication – usually one that examines new theories or findings, and provides the raw data.
- A newspaper account by a journalist who was present at the event being described, or had access to a primary eye-witness. Both are valid as "research."

Secondary research does not provide anything new, but uses a compilation of other material, or an evaluation of it. Examples include:
- A scientific article summarizing research or data
- An encyclopedia entry or other entries in Reference books
- A textbook

An article in a popular magazine, such as *Time*, about crime and punishment – if it uses expert interviews and statistics, but does not present any new research, is considered a secondary source.

USING WEBSITES

Due to the nature of the Internet, and the fact that anyone can create a website, determining the value of a website as a source can be tricky. Some of the strategies listed already are valid, but some other questions should be asked:

- Is there a listed author of the page? Can you determine their credentials and other writing? If you cannot find out either, think twice about using it as a source.
- Is the site sponsored by a company or organization? What are their biases? Try to find an "about us" section to guide you here.
- Why does this web page exist? Is the website trying to sell you something, convince you of something, or fulfill some other specific purpose?
- Is the website dated, or up-to-date? If there is no way to determine how old the website is, it may not be a great source.
- How valid and credible are the links to other sites and resources? Are the links evaluated or commented on in any way? Are they just there for appearances? If that seems to be the case, then the core content is likely highly suspect.

Manuscript form [8]

You are what you write. In academic writing the marker only sees you through the work you have presented. If your essay or story or report or journal or whatever, is written on torn, dirty paper, or if you produce all sorts of facts to back your statements without citing the source, or if your work is shoddy in any other way, it reflects the time and effort you have put into this work. In short, you have devalued this work. More importantly, it is a reflection of you and your dedication to the task at hand. Hence it is important to not only have the right stuff but also to present it professionally.

The following guidelines are designed for the more formal work; e.g. formal essays, reports, and projects that would normally be typed, though not necessarily so.

Obviously, certain instructors will require somewhat different formats, especially for the less formal assignments; however, for the more formal written output these guidelines should be applicable.

1. **Write on one side of the paper only.**
2. **Double-space the lines of prose.**
3. **Your margins should be 1 inch all the way around.**
4. **The title page should have the title, student's name, subject, instructor's name, school's name, and date.**
5. **Number all pages after title page, preferably at the top right-hand corner.**
6. **Staple together with one staple in the top left-hand corner.**

THE INCAS
past and future

Title centered and in *italics*. Main title ***bold.***

by:

Wendy Snarple
89024

Your name and student number

Teacher, subject, school, and due date

for:

Mr. John Smythe
Social Studies 8
CCHS
Sept. 11, 2014

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A NOTE ON TITLE PAGES:

It's time to forget all the things you did in elementary school in regards to title pages. No fancy fonts, no borders, no pictures, and no other embellishments. Keep the title page plain, simple, and according to the model shown here.

Make the font a standard Times Roman, Arial, or Calibri. Keep sizes the same, and only bold the actual title of the essay or assignment.

Do not put into folders, page protectors, or duo tangs, unless specifically instructed to do so.

Assignments submitted online should also have title pages as their first page.

CHOOSING AN APPROPRIATE TITLE:

Your title page's title should reflect the name of your assignment, or the topic of your essay. "Socials project" or "English essay" are **_not_** appropriate titles.

Some good examples would be:

Rewiring the Brain for Creative Potential
the new frontier of neuroscience

Napoleon:
Dictator or Despot?

The Gluten-free Myth

A House Divided
How inconsistent rule use stole the cup
from the Vancouver Canucks

MLA CITATION
IN-TEXT CITATION

In MLA style, referring to the works of others in your text is done by using what is known as **parenthetical citation**. This method involves placing relevant source information in parentheses after a quote or a paraphrase.

General Formatting Rules

- The source's information required in its citation will depend upon the original medium of the source (Print, Online, Video) and upon the entry made in the **Works Cited** page (formerly, bibliography).
- Whatever source information you give the reader in the text must link directly to the information on the Works Cited page. The signal word or phrase (Ie: Author's last name) in the text must be the first thing they see for that entry in the list of cited sources. Otherwise you confuse your reader and make source checking very difficult.
- MLA format used the **author-page** method of citation in the body text. This means that the last name of the author and the page number(s) where the facts or quote are taken from should be in the text. The complete reference appears in the works cited page.
- The name of the author may either appear in the sentence itself, or in the parentheses following the quote or paraphrase cited. The page number(s) must always appear in the parentheses, and never in the text.

For example:

```
Smith states that being completely anonymous "…can
free one from all dishwashing duties" (142).
```

```
Being  completely  anonymous  "…can  free  one  from  all
dishwashing duties" (Smith 142).


Smith  argued  that  being  completely  anonymous  could
free one from dishwashing duties (142).
```

The citations in the examples above, (142) and (Smith 142), tell readers that the information in the sentence can be located on page 142 of a work by an author named Smith. If readers want more information about this source, they can turn to the Works Cited page, where, under the name of Smith, they would find the following information:

```
Smith, John. The Joys of being Anonymous. New York:
      Penguin, 2012. Print.
```

Formatting Entries

Use the following guide for in-text citations, depending on its source.

Written sources with one author

For all printed sources, such as books, magazines, journal articles, and newspapers, provide a signal word or phrase for your readers. Normally this will be the author's last name, and a page number. If you provide this in the sentence, you do not need to have it in the parenthetical citation. Examples, again:

```
Being  completely  anonymous  "…can  free  one  from  all
dishwashing duties" (Smith 142).


Smith  argued  that  being  completely  anonymous  could
free one from dishwashing duties (142).
```

Written sources with two or more authors

For a source with **three or fewer authors**, list the authors' last names in the text or in the parenthetical citation:

```
Smith, Doe, and Smyth argue that being anonymous is
the greatest joy a person can attain (34).
```

```
The authors state, "Being anonymous is truly the
greatest joy a person or pet can attain" (Smith, Doe,
and Smyth 34).
```

For a source that has **more than three authors**, use the source's own bibliographic information as your guide in citing it. Provide the first author's last name and follow that with either et al. or a list of all the last names.

```
Slenderman et al. argue against Smith, Doe, and
Smyth's claim. They state that being known is a far
greater joy (54).
```

```
Other experts on the subject argue that Smith, Doe,
and Smyth fail to truly understand human need
(Slenderman et al. 54).
```

Or… if you wish to list them all:

```
Slenderman, Sedwick, Jones, Mulkivin, and Groot argue
against Smith, Doe, and Smyth's claim. They state
that being known is a far greater joy (54).
```

Two or more written sources by the same author

If you use more than one source from the same author, be sure to include a shortened title of the work you are quoting to distinguish it from others. Put a short title of the book in italics and a short title of articles in quotation marks.

Citing two articles by the same author:

```
Smith argues that being anonymous allows one to avoid
painful jury duty ("Fading slowly" 38), although he
does acknowledge that being invisible without
bringing your pets along does cause them to starve to
death more readily ("Anonymizing your Pets" 17).
```

Citing two books by the same author:

```
Smith argues that being anonymous allows one to avoid
painful jury duty (The Joys of being Anonymous 78),
although he does acknowledge that being invisible
without bringing your pets along does cause them to
starve to death more readily (Blending in Entirely
17).
```

Two Authors with the same last name

There are times when additional information is needed to identify the source of a quotation or reference. If two or more authors have the same last name, use their first initials (or their full name if they share initials also). For example:

```
Some men love being invisible (J. Smith 22), while
others seem to hate it (A. Smith 16).
```

Sources with a Corporate Author / No known Author

When a citation has no known author, or has a corporate author, use the name of the corporation followed by the normal page number for in-text referencing. Use abbreviations where appropriate (Ie: nat'l for national).

When there is no known individual or corporate author, it becomes more tricky. In this instance, use a shortened title of the source instead of a name. Place the title in italics or quotes, depending on what type of source it is (book vs article, for example). Provide the usual page name, as normal.

Example:

```
In a government pamphlet for the invisible, several
warnings are given against pursuing the concept of
full anonymity ("Dangers of Fading from Society" 3).
```

Translated Source

Cite a translated book just as you would a normal book with an author. Do not list the translator with your in text citation, but only in the Works Cited.

Source / Book with a different Edition

Cite the book the same as you would another book, depending on number of authors. Use the edition information only in your Works Cited page.

Source with an Author and an Editor

Cite the book as would any other, including the author information in text, and the author plus editor information on the Works Cited page.

Source with just an Editor, and no Author

When no author is listed, use the editor in your in text citation, and follow the format for Works Cited that follows this pattern.

Essay or Articles / Poems or Short Stories

All of the above-mentioned sources use the same pattern as other written works, depending on author(s) or editor(s). Be sure that these works are done in quotation marks, and are not put into italics.

```
One poet screams his frustration at constantly being
noticed by his landlady, "How can you see me? / Do I
not blend? / Is my hope at fading / ever at an end?"
("Now you don't" Jones 12).
```

Dictionary or Encyclopedia Entry

Most dictionaries and encyclopedias will not have a named author. Your Works Cited entry will be listed according to the entry or article title, and so you do the same thing here.

```
The word anonymous has a surprisingly complex
etymology ("Anonymous").
```

A book's Introduction, Foreword, Afterword, or Preface

Cite material from this portion of a book the same was as any other portion. In your Works Cited, you'll indicate that this is not part of the main body text.

The Bible, or other Religious Text

In your in-text citations, provide the book, chapter and verse (or their nearest equivalent). Separate each by periods. You may use common abbreviations for Biblical books (Ie: Rev. for Revelation). For the first citation you do, also include the translation and/or version you are using.

```
Consider the words of Solomon: "If your enemy is
hungry, give him bread to eat; and if he is thirsty,
give him water to drink" (Oxford Annotated Bible,
Prov. 25.21).
```

```
The wise men from the east are often referred to as
"magi," indicating they used divination (Matt. 2:1).
```

```
Allah is introduced to the faithful as "The Entirely
Merciful, the Especially Merciful" (Qu'ran 1:1).
```

Pamphlet or Brochure with no indicated Author

Use the procedure outlined for a source with a corporate author or no known author. Refer to the Works Cited section for specifics relating to this format.

Dissertation or Thesis

For a dissertation or thesis, cite it in text in the same format you would for an article by a single author. The Works Cited portion will specifically indicate that it is a published or unpublished dissertation or thesis.

Magazine Article / Newspaper Article

Cite these sources in text the same way as you would for any other source with an author. The Works Cited page will differentiate between types of sources. When putting in the page number, be aware of the non-standard page numbering system used in many papers.

If there is no listed author, than follow that format (using article name) instead.

```
One reporter attempted to interview an anonymous
community member, but was unable to find him
(Frankerzwing A2).
```

    Or…

```
One reporter attempted to interview an anonymous
community member, but was unable to find him
("Failing to find the Anonymous" A2).
```

Editorial or Letter to the Editor

Use the procedure for any other article, using the author's name if it is provided, and the title or heading of the editorial or letter, if it is not provided.

Article without an Author

Cite the article in text with the article name, referencing its page number as normal. The Works Cited page will list the entry by article title as well.

Article in a Scholarly Journal

Cite articles from journals the same way as any other work with an author (if provided) or without (if not provided). Page numbering may be different, so be sure to match the original in that regard.

Website

Cite a website page, article, or section in the same way as you would cite an article. Provide author if it is provided, and use the article or section title if it is not. Page numbers are not used for web sources, so that is not required.

```
One website suggested that being anonymous is as
simple as covering oneself with invisible ink
("Looking to vanish forever? You Can!").
```

Online-Only Journal / Printed and Online Journal

Both these sources are cited in text as any other work with a provided author. For online-only sources, no page number is used, unless it is specifically broken down that way. Printed journals will include page numbers, and their online versions will as well.

Online Database

Cite articles from an online database the same as any other source with an author. The only difference comes in the Works Cited entry, which must include the name of the database service as part of its entry.

E-mail message content

Cite E-mail messages in text by the author's name. If there are several different E-mail messages being cited, add the subject heading of the email to the citation.

```
In an E-mail message, he stated that he had managed
to disconnect from the real world, but remained an
active participant in the virtual world (Smith).
```

Or..

```
In one E-mail, he stated he hated life ("Life Sucks"
Smith). However, he later wrote that he wanted to
live forever ("Life is Awesome again!" Smith).
```

Listserv / Blog / Reddit / Tweet / Facebook Sources

Use the format above for E-mail sources in relation to these sources as well. Use the author's name when possible, and the name of the posting when it is not provided. For Tweets, the user name can replace the author name as needed, but one of the two is always available. See the Works Cited section for more information.

Film source in Theatre / Out on DVD or Blu-ray

Cite an electronic performance work in the same way you would cite a book. Add emphasis on actor or director in the Works Cited section. Put the title in italics for a movie title or show title, and use quotes for episode titles in a show's series.

Radio and Television Programs

For radio programs, cite the same way you would an article. For television programs, use the article format for a specific episode, and the book format if you are citing the entire show.

Music and Sound Recordings

Use the same citation format as you would for a book or article by an author. Use the artist's name alone if you are citing only one composition by that artist. If you are quoting several, indicate the name of the recording track, album, or program in your citation.

MLA CITATION
WORKS CITED PAGE

General Formatting

- Begin your Works Cited page on a separate page from the rest of your assignment. It should have the same margins and spacing as the rest of your paper.
- Put the words **Works Cited** at the top of the page, centered, and not in italics or underlined.
- Double-space all entries, but do not add an extra space between one entry and another.
- Indent the second and following lines of each entry by 0.5 inches (1.27 cm), using a *hanging indent*.
- If citing multiple different works by the same author, you only list his/her name once. Following entries go below the first, and use three dashes in place of his/her name.
  ---, etc…   (*see examples following*)

New Rules for MLA

- Due to the increase in digital and Internet sources, students must now indicate the method of publication with all entries (ie: Print, DVD, CD, CD-ROM, Blu-ray, Web, Kindle file, EPUB file, Nook file, MP3, Digital file).
- You are no longer required to provide full web links for online sources, unless your instructor requests it.
- Websites listed should not have the www or http:// as part of their citation.
  (ie: *CNN.com* and **not** http://*www.CNN.com*)
- If you are citing an item that was originally published in print, but was retrieved from an online database, you must name the database in italics (ie: *EBSCO*).

Formatting Entries

A source follows the standard MLA style of last name, first name format. The basic form for a book citation is:

```
Lastname, Firstname. Title of Book. City of
      Publication: Publisher, Year of Publication.
      Medium of Publication.
```

The use of punctuation, and the use of italics, is essential for accuracy. Examples given here will show the correct formatting. Be sure to follow it precisely. Only the book title is in *italics*.

Books with one author

```
Smith, John. The Joys of being Anonymous. New York:
      Penguin, 2012. Print.
```

Books with two (or more) authors

For two authors, the first given name is put in the last name, first name format. The second name is put normally, with first name followed by last name.

```
Smith, John, and Jane Doe. The Shared Joys of being
      Anonymous. New York: Penguin, 2013. Print.
```

If your source contains more than three authors, list only the first one (alphabetically) and follow that by the phrase "et al" (Latin for "and others). You need not list the other authors.

```
Smith, John, et al. The Continued Shared Joys of
      being Anonymous. New York: Penguin, 2014.
      Kindle File.
```

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Two or more books by the same author

List the works by the author in alphabetical order, using the titles of the works as the guide. Ignore *A*, *An*, and *The*, in the titles when sorting – but add them in are part of the title. For second and following titles, use the three hyphens and a period.

Smith, John. *Continuing to Fade from View*. New York:
        Nelson Publishing, 2012. Print.

---. *The Joys of being Anonymous*. New York: Penguin,
        2012. Print.

Books by an Organization or Corporation

A book may be published by a committee, commission, or a group that does not list its individual members on the title page. List the name of the corporation or group where the author's name usually goes. Ignore A, An, and The, and put after the group's name (if included).

Anonymous Association, The. *The Joys of being
        Anonymous Together*. New York: Random House,
        2014. Print.

Books with no known author

In rare instances, neither the author, nor the organization, are identified. In this case, list by title of the book according to your alphabetical list. In the example below, the book would go between *Adams, Susan* and *Berkotz, Frank.*

Anonymous is Awesome. Boston: Penguin, 2014. Print.

Books that have been Translated

Cite these as you would any other book, but add "Trans." and the names of the translators. Translator names are done in the first name, last name format.

```
Szwrkzy, Olguff. Madness in Anonymity: Going Crazy.
     Trans. Joe Smith and Jane Doe. New York:
     Random House, 1988. EPUB File.
```

An Edition of a Book

Sometimes books, especially reference ones, will have more than one edition. In this case, add the number of the edition (along with ed.) after the title.

```
Smith, John. The Joys of being Anonymous. 2nd ed. New
     York: Penguin, 2013. Print.
```

A Book with an Author and an Editor

A book may be re-published after an author's death, and given editing or reformatting. In other cases, the editor adds material alongside an author. List the author first, as per usual listings, and add the editor similar to how you add a translator. In this case, "Ed." indicates a single editor, and "Eds." indicates one or more (see both examples below).

```
Smith, John. The Joys of being Anonymous. Ed. Mary
     Smyth. New York: Penguin, 2013. Print.
```

```
Smith, John. The Joys of being Anonymous. Eds. Mary
     Smyth and James Doe. New York: Penguin, 2013.
     Print.
```

A Book with an Editor, but no listed Author

With no listed author, use the editor's name in its place, but use the "Ed." behind it.

```
Smyth, Mary. Ed. The Joys of being Anonymous. New
     York: Penguin, 2013. Print.
```

A Work in an Anthology, Reference, or Collection

Works may include an **essay** in a collection, or an **article** in a magazine. The basic form for this sort of citation is as follows:

```
Last name, First name. "Title of Essay." Title of
     Collection. Ed. Editor's Name(s). City of
     Publication: Publisher, Year. Page range of
     entry. Medium of Publication.
```

Note that the order is somewhat different. For example, the "Ed." comes before the editor's name, instead of after it. There is also a page range now, so a reader could find that specific article back again. If the source is electronic, such as a Kindle book, page numbers do not remain static, but alter according to font and screen size. In those instances, leave out the page range.

```
Smith, Joe. "Making yourself vanish." A Guide for
     Disappearance. Ed. Mary Smyth. New York: Smoke
     Publications, 2002. 29-39. Print.
```

```
Smith, Joe. "Making yourself vanish." A Guide for
     Disappearance. Ed. Mary Smyth. New York: Smoke
     Publications, 2002. Kindle File.
```

For a **poem** or a **short story**, it follows the same basic format:

```
Smith, Joe. "Ever Fading." 100 Forgotten Poems. Ed.
    Mary Smyth. New York: Penguin, 2012. 56. Print.

Doe, Jane. "Invisible Girl." The Book of Great
    Canadian Writers of Obscurity. Ed. Joe Smith. New
    York: Vintage Publishing, 1999. EPUB File.
```

If the collection is all from the same author, then there may be no editor to reference.

```
Smith, Joe. "Still Fading." Selected Silly Poems. New
    York: Penguin, 2014. 106-110. Print.
```

Article in Reference Book – Dictionaries and Encyclopedias

Cite the reference like you would any other, but do not include the publisher information. If the book is organized alphabetically, do not list the volume or page number.

```
"Invisibility." The Oxford Dictionary. 2nd ed. 2007.
        Print.
```

A book's Introduction, Foreword, Afterword, or Preface

Write the name of the author(s) of the reference you are citing, and give the name of the portion being cited. Do not use italics or quotations for that portion, but italicize the book title as normal. If portion cited and book author are different, put full author's name in. ("By Smith." Becomes "By Sam Jones.")

```
Smith, James. Introduction. Blending in Entirely. By
        Smith. New York: Penguin, 2013. 1-6. Print.
```

The Bible, or other Religious Text

Provide the name of the specific edition you are using, and editors involved with it, and the publication information.

The New International Study Bible. Ed. Susan Jones. New York: Zondervan Publishing, 1986. Print.

The Holy Qu'ran. Ed. Mohammad Surari. New York: Halal Publishing, 2001. Print.

Pamphlets and Brochures

Most small printings of this nature will not have an author, or even a corporate publisher listed. If it does, cite as per a book with a corporate author. Otherwise, list title and originating organization for the information provided.

Effective Composting. Langley: Organic Growers and Fertilizers, 2003. Print.

Dissertations and Thesis

Despite the fact that they may not have been officially published, a dissertation or master's thesis may be used as a source. Cite the work as you would a book, but add the designation "Diss" or "MA/MS." Follow this by the degree-granting school, and the year the degree was awarded.

If the dissertation is published, put the title in italics:

Smith, John. *Finding the Lost and Invisible*. Diss. Simon Fraser University, 2002. Print.

If the dissertation is not published, put the title in quotation marks:

```
Smith, John. "Finding the Lost and Invisible." MA
       thesis. Simon Fraser University, 2002. Print.
```

Magazine Article

List the author, putting the title of the article in quotation marks, and the magazine title in italics. Follow that with the date of publication, abbreviating the month. The format is:

```
Author(s). "Title of Article." Title of
   Periodical Day Month Year: pages. Medium of
   publication.
```

For Example:

```
Doe, Jane. "I feel so alone." Cosmopolitan 15 June.
   2009: 14-48. Print.
```

Article in a Newspaper

Source a newspaper article the same way you would for a magazine, but note that page numbering is different for newspapers. If there is more than one edition of that same paper (Ie: early and late editions), identify that after the date.

```
Smith, John. "Fear of Vanishing." The Globe and
       Mail 14 May 2013 early ed.: A6. Print.
```

Editorial or Letter to the Editor

Cite as you would any article in a periodical, but also include the words "Editorial" or "Letter" to identify the type of work it is.

```
"Ghosts and Men." Editorial. The Province. ed. 31
    Oct. 2013: C12. Print.
```

```
Doe, Jane. Letter. Washington Post. 12 Mar. 2012:
    B17. Print.
```

Articles without a defined author

Cite the article title first, and then finish the citation as you would any other for that kind of periodical.

```
"Being Invisible in Business and Investing." The
       Economist 16 May 2012: 22. Print.
```

Articles in a Scholarly Journal

These citations are the same as those for Magazines, but will require issue numbers, normally in the volume.issue format, followed the publication year in brackets.

```
Author(s). "Title of Article." Title of
       Journal Volume.Issue (Year): pages. Medium of
       publication.
```

Becomes…

```
Smith, John. "Disappearing Pets." Biomechanics
       Journal 12.4 (2002): 11-20. Print.
```

Citing a Web Site

Because web pages are often updated and therefore difficult to recheck, it is necessary to note your date of access. If a URL is required by a teacher, or you choose to include one, be sure to put in the complete address. MLA no longer *requires* the inclusion of a URL, so some of the first examples here do not have one added. Again, check with your teacher/prof.

Remember to use *n.p.* if no publisher name is available and *n.d.* if no publishing date is given… and often it isn't.

The basic format is as follows:

```
Editor, author, or compiler name (if
     available). "Page or article title." Name of
     Site. Version number. Name of
     institution/organization affiliated with the
     site (sponsor or publisher), date of resource
     creation (if available). Medium of
     publication. Date of access.
```

Example (with relevant information provided on the web page):

```
Smith, John. "Be completely unnoticed." eHow. Demand
     Media, 10 Jan. 2000. Web. 14 Feb. 2011.
```

Example (with relevant information missing on the web page):

```
"Be completely unnoticed." eHow. n.p., n.d. Web. 14
     Feb. 2011.
```

Or… With Link:

```
"Be completely unnoticed." eHow. n.p., n.d. Web. 14
     Feb. 2011. <eHow.com/articles/13534.html>.
```

<u>Article in an Online Scholarly Journal</u>

Sourcing an online scholarly journal requires that you provide the author(s) name(s), the name of the article being referenced (in quotation marks) and the title of the publication in italics. Add to this the volume and issue numbers, as well as the year of publication.

Article in an Online-only Scholarly Journal

As a general rule, MLA citation requires a page range for articles that appear in scholarly journals. If your source appears in an online format only, and provides no page numbers, use the abbreviation *n. pag.* to indicate that that are no page number available.

```
Doe, Jane. "Fading Kids: The Invisible Youth." Social
     Work and Youth: The Upstart Online Journal 1.3
     (2012): n. pag. Web. 10 Feb 2013.
```

Online Scholarly Journal that also appears in Print

For those scholarly journals that also appear in printed form, or are available as a digital scan of the printed copy, include the page numbers. Also include the method of access that you used, and the date of access. In the example below, *Web* (Ie: online).

```
Doe, Jane. "Fading Kids: The Invisible Youth." Social
     Work and Youth: The Upstart Journal 1.3
     (2012): 223-234. Web. 10 Feb 2013.
```

Article from an Online Database

The format here is exactly the same as the one above, but add in the database service used (in the example below, *EBSCO*). If the web link is required, it can be added as well. Both examples are provided.

```
Doe, Jane. "Fading Kids: The Invisible Youth." Social
     Work and Youth: The Upstart Journal 1.3
     (2012): 223-234. EBSCO. Web. 10 Feb 2013.
```

Or…with the link:

```
Doe, Jane. "Fading Kids: The Invisible Youth." Social
     Work and Youth: The Upstart Journal 1.3
     (2012): 223-234. EBSCO. Web. 10 Feb 2013.
     <ebscohost.com/articles/journals/4356LD.html>.
```

E-mail Messages or E-mail Interviews

State the author of the message, the subject line in quotation marks, the message recipient, the date the message was sent, and the medium of publication (in this case, always E-mail).

```
Doe, Jane. "Re: Can cats turn transparent?" Message
     to Joe Smith. 21 Dec. 2001. E-mail.
```

If the message was sent to the author of the paper, put that in instead:

```
Doe, Jane. "Re: Can cats turn transparent?" Message
     to the author. 21 Dec. 2001. E-mail.
```

Listserv, Discussion Group, Blog Posting, Reddit, FaceBook

Cite a web posting as you would a standard web site entry. Give the author of the work, the title of the posting in quotation marks, the name of the web site in italics, and the publisher and posting date (if known). Following that, add in the medium of publication, and the date you accessed it.

As people often have screen names, include both screen name and author name, if known. If both are not available, put in what you have. If there's no known publisher, use *n.p.*

```
Editor, screen name, author, or compiler name (if
      available). "Posting Title." Name of Site.
      Version number (if available). Name of
      institution/organization affiliated with the
      site (sponsor or publisher). Medium of
      publication. Date of access.
```

For Example:

```
BoardFreek22 [Joe Smith]. "Re: Best Strategy: Crops
      or Kids in Agricola?" BoardGameGeek.
      BoardGameGeek, 19 Oct. 2012. Web. 5 Apr. 2013.
```

Or… with less information available:

```
BoardFreek22. "Re: Best Strategy: Crops or Kids in
      Agricola?" BoardGameGeek. n.p. Web. 5 Apr.
      2013.
```

A Tweet

When sourcing a tweet, begin with the user's name, including full last name, first name, if known. Follow this with his/her Twitter username in parentheses. Place the entire tweet in quotes and end it with a period. Include the date and time of the posting, as well as the reader's time zone. Add the date and include the word "Tweet" to indicate the medium of access.

For Example:

```
Uber Facts (UberFacts). "There are an estimated 35-
      50 active serial killers in the United
      States." 24 Feb. 2014, 8:46 p.m pst. Tweet.
```

Work of Art – Painting, Sculpture, Photograph

Include the artist's name. Give the title of the artwork in italics. Provide the date of composition. If the date of composition is unknown, place the abbreviation *n.d.* in place of the date. Follow this by the information for the source in which the photograph appears, including page or reference numbers, as per book sources.

```
Buonarroti, Michelangelo. Moses. 1513. Art Through
      the Ages. 10th ed. By Joe Smith and Mary
      Smyth. Rome: Vatican Press. 39. Print.
```

Films and Movies – In Theatre / On DVD or Blu-ray

Films, either in theater or not yet released on DVD/Blu-ray, by their title. Citation should include the director, the film studio behind the project, and the theatrical release year. If applicable or relevant, also list key performer's names after the director. Use the abbreviation of "perf." to lead the list. Finally, use "film" as the medium identifier.

Example:

```
The Usual Suspects. Dir. Bryan Singer. Perf. Kevin
     Spacey, Gabriel Byrne, Chazz Palminteri,
     Stephen Baldwin, and Benecio del Toro.
     Polygram, 1995. Film.
```

To specifically emphasize either performers or directors (depending on your citation's context) use "perf." or "dir.", followed by the appropriate citation details as outlined above.

```
Lucas, George, dir. Star Wars Episode IV: A New Hope.
     Twentieth Century Fox, 1977. Film.
```

For films released on **DVD** or **Blu-ray**, replace the date with the year it was released on that format, and replace the medium of the item with the appropriate one:

```
Lucas, George, dir. Star Wars Episode IV: A New Hope
     – Extended Edition. Twentieth Century Fox,
     2012. Blu-ray.
```

Television or Radio Programs

Begin with the episode's title in quotation marks, and follow that with the name of the series/program in italics. Your citation should also include the network name, the call letters of the station that aired it, and both the city and date of broadcast. End with the publication medium (e.g. *Television, Radio*).

Example:

```
"Darkness Falls." The X-Files. Fox. WXIA, Atlanta. 15
      Apr. 1994. Television.
```

Cite TV episodes released on DVD/Blu-ray like you would a film. Begin with the episode name in quotes, and follow with the series name in italics, as before. If the title of the recording collection is different from the show's title, list that instead. (Ie: *Friends: The Complete Sixth Seasons).* Follow with the distributor name, followed by the date of its distribution. End your citation with the medium of publication (Ie: DVD, Blu-ray).

You may choose to include information about directors, writers, performers, producers between the title and the distributor name. Use appropriate abbreviations for these contributors (e.g. *dir., writ., perf., prod.*).

```
"The One Where Chandler Can't Cry." Friends: The
      Complete Sixth Season. Writ. Andrew Reich and
      Ted Cohen. Dir. Kevin Bright. Warner Brothers,
      2004. Blu-ray.
```

Music and Sound Recordings

Sound recordings should be cited in such a way that lends them to being easily found by readers. Begin with the artist names or by composers (*comp*.) or performers (*perf*.). Otherwise, simply list the composer and recording performer after the title of the album.

Use the appropriate abbreviation after the person's name and a comma, when needed. Put individual song titles in quotation marks. Album names are italicized like books are. Provide the name of the recording manufacturer followed by the publication date (or *n.d.*, if date is unknown).

Example – Full Albums:

```
The Killers. Battleborn. Blackbird Studio, 2012. CD.
```

Example – Single Song / Audio Track:

```
Editors. "Bricks and Mortar." In This Light and On
      This Evening. Kitchenware Records, 2009. MP3.
```

CHICAGO STYLE CITATION
FOOTNOTE & ENDNOTE CITATION
BIBLIOGRAPHICAL ENTRIES

The Chicago style of citation uses the **NB system** of notes/bibliography to provide citation information. It also allows writers to expand on materials used as their sources, or provide secondary information that would not fit within the main body text. It is most commonly used in History and Law courses, as it helps keep body text neat and uncluttered.

General Formatting Rules

- A superscript number (Ie: [15]) corresponding to a source either referenced or specifically quoted. Full citation information is given and placed at the bottom of the page (a footnote) or on a page at the end of the paper (endnote).

- The first time you create a note for a source, include *all* relevant information: full name of author, source's title, and all publishing information. If you cite it a second time, you only need the last name of the author, a shortened version of the title (if applicable), and the referenced page numbers.

- If you cite the same source, and page number(s), from a single source, one after the other, you may use "Ibid." to indicate the reference is the same as the one above. If your page numbers are different, include that. See the example following here.

Use of Ibid. / Subsequent References

First Reference:

> [1] John Buckl, *The Joys of being Anonymous.* (New York: Penguin, 2012), 123.

Following Reference (following immediately after first):

> [2] Ibid., 212.

If a third reference is used, then it follows the pattern of reference 1 above.
A later reference to Buckl's book would use the format below, using the author's name and page number. If you are citing two sources by the same author, then include the title as well. You may shorten it, if it is longer than four words.

> [4] Buckl, 225.

> [4] Buckl, *The Joys of being Anonymous.* 225.

Rules for Bibliographies

In the Chicago system, the bibliography provides a list of all sources used in a given work, presented in alphabetical order. The page is titled "Bibliography" and comes at the very end of the assignment. It must include all works cited or referenced in the assignment, and sometimes adds relevant sources that were not specifically cited, but may be of interest to the reader as additional information.

Although entries for various sources may have some differences, all included ones (articles, books, music, websites) are arranged alphabetically by author's last name. If no author or editor is available, use the title.

Common Elements

All entries in the bibliography will include the author (or editor, compiler, translator), title, and publication information.

Author's Names

Invert the author's name in the bibliography, using the last name first, and separating first and last with a comma. For example, John Buckl becomes "Buckl, John." If there's no author, use the same format for the editor, translator, or other person responsible for the source.

Titles

Titles of books and journals are italicized. Titles of articles, chapters, poems, etc. are placed in quotation marks.

Publication Information

The year of publication is listed after the publisher or journal name.

Punctuation

In a bibliography, all major elements are separated by periods.

Formatting Entries

Use the following guide for footnote/endnote citations and bibliographic entries, depending on its source. Both will be listed for each entry here.

General rules for entries:

Footnote:

```
 ¹ Firstname Lastname, Title of Book (Place
of  publication: Publisher, Year of publication),
page number(s).
```

Bibliography:
Use the "Hanging Indent" and double-spacing for entries. Do not apply additional spacing between entries, however.

```
Lastname, Firstname. Title of Book. Place of
      publication: Publisher, Year of publication.
```

Written sources with one author

Footnote:

```
¹ John Smith, The Joys of Being Anonymous (New York:
Penguin, 2012), 71.
```

Bibliography:

```
Smith, John. The Joys of Being Anonymous. New York:
      Penguin, 2012.
```

Written sources with two authors

Note that in the bibliographical entry, the second author's name is given in a first name, last name format.

<u>Footnote:</u>

[2] John Smith and Jane Doe, *Being a Part of the Wallpaper* (London: King's Press, 2004), 241-251.

<u>Bibliography:</u>

Smith, John, and Jane Doe. *Being a Part of the Wallpaper*. London: King's Press, 2004.

Written sources with three or more authors

If there are more than two authors, you list only the first author followed by the phrase et al. (Latin for "and others") in place of the subsequent authors' names.

<u>Footnote:</u>

[2] John Smith, et al., *Fading into the Mattress Coils.* (Boston: Rockstone Printing, 2012), 41-51.

<u>Bibliography:</u>

Smith, John, et al. *Fading into the Mattress Coils.* Boston: Rockstone Printing, 2012.

Two or more written sources by the same author

<u>Footnote:</u>

Make each entry as per the guidelines laid out here, only using Ibid. when citing from the same source twice (or more) in a row.

<u>Bibliography:</u>

List an author's works in alphabetical order, based on title. Ignore articles like *A, An,* and *The*, when doing the sorting, but include them in the title. Use the last name formatting for the first title in the list, and then use three hyphens and a period in following entries for the same author.

```
Smith, John. The Joys of Being Anonymous. New York:
        Penguin, 2012.
---. Continuing to Fade from View. New York: Nelson
        Publishing, 2013.
```

Two Authors with the same last name

Cite normally for footnote entries. Put bibliography entries in alphabetical order, according to last name, and then first name.

```
Smith, John, et al. Fading into the Mattress Coils.
        Boston: Rockstone Printing, 2012.
Smith, Zeke. Mattress Coils are for Sissies. New
        York: Penguin, 2013.
```

Sources with a Corporate Author / No known Author

If the author of the work is unknown, and there is no listed editor, use just the title of the source as its citation. Ignore A, An, or The when determining its alphabetical placement, but keep as part of the title.

<u>Footnote:</u>

[5] *The Atlas of Places to Vanish* (New York: Barnes, 2001), 88.

<u>Bibliography:</u>

The Atlas of Places to Vanish. New York: Barnes, 2001

Translated Source

For translated sources, follow the standard format, but add "trans." to the footnote. Then then the name of the translator in a first name, last name format. Publisher and other information follows normally.
In the bibliography, use "Translated by" instead of the abbreviation.

<u>Footnote:</u>

[3] Fredrico Cortez, *Transparency*, trans. Joe Smyth (New York: Pantheon Books, 2000), 65.

<u>Bibliography:</u>

Cortez, Fredrico. *Transparency*. Translated by Joe
      Smyth. New York: Pantheon Books, 2000.

Source / Book with a different Edition

If the edition you are using is not the first edition, then include the edition number in your citation. It comes after the title, and uses the abbreviation "ed." in both the footnote and the bibliography.

Footnote:

[9] Jane Doe, *Whither goes my Goldfish?,* 4th ed. (New York: Fatfish Press, 2002), 6.

Bibliography:

Doe, Jane. *Whither goes my Goldfish?*, 4th ed. New
        York: Fatfish Press, 2002.

Source with an Author and an Editor

Use the same basic format as for a translated work, using "ed." for the footnote entry, and the longer "Edited by" for the bibliography. *Note: This differs from a source with an editor and no stated author.*

Footnote:

[4] Samuel Doe, *Researches into Fading Families*, ed. Frank Bermaan (New York: Penguin, 2012), 94.

Bibliography:

Doe, Samuel. *Researches into Fading Families,* Edited
        by Frank Bermaan. New York: Penguin, 2012.

Source with just an Editor, and no Author

Cite a work with an editor, and no stated author, the same way as a source with just an author. Simply add "ed." After the name of the editor. If there is a compiler listed instead, use "comp." *Note: This differs from a source with both a named author and an editor.*

Footnote:

[12] Billy Glass, ed. *Songs to People I have Lost* (Chicago: Blackhawk Press, 2013), 22.

Bibliography:

Glass, Billy., ed. *Songs to People I have Lost*.
        Chicago: Blackhawk Press, 2013.

Essay or Articles / Poems or Short Stories

For any source that is part of a larger work not fully written by your cited author, put the cited section in quotation marks, and the overall source in italics. Use "in" to note that your source is within another broader collection.

Footnote:

[11] Joe Smith, "Invisible Spouses," in *Anonymous Actions*, ed. John Doe et al. (Chicago: University of Chicago Press, 2011), 72.

Bibliography:

Smith, Joe. "Invisible Spouses," in *Anonymous*
        Actions, ed. John Doe et al. Chicago:
        University of Chicago Press, 2011.

Dictionary or Encyclopedia Entry

Citations from well-known books, such as a dictionary or encyclopedia can be listed with "s. v." (This is Latin for *sub verbo*, "under the word."). Reference works that are less familiar should follow the normal style for a reference book with author(s) and/or editor(s).

<u>Footnote:</u>

[12] *Encyclopedia Britannica*, 12th ed., s.v.
"Invisible."

<u>Bibliography:</u>

"Invisible." In *Encyclopedia Britannica*, 12th ed.
        Edited by Solomon Grundy. New York: Penguin,
        2002.

A book's Introduction, Foreword, Afterword, or Preface

When citing an introduction, foreword, afterword, or preface, use the appropriate phrase to denote where it comes from, and apply whatever page numbering scheme it may have.

<u>Footnote:</u>

[7] James Rieger, introduction to *Frankenstein*, by Mary
Wollstonecraft Shelley (Chicago: University of
Chicago Press, 1982), xx–xxi.

<u>Bibliography:</u>

Rieger, James. Introduction to *Frankenstein*, by Mary
        Wollstonecraft Shelley, xi–xxxvii. Chicago:
        University of Chicago Press, 1982.

The Bible, or other Religious Text

The Bible is handled differently from other works, in that you do not need to cite it in your bibliography, but do need its footnote citation. The same goes for books like the Qu'ran. If you are citing non-scripture passages, such as introduction notes, then you cite it as per instructions for Introductions, Forewords, Afterwords, or Prefaces.

In the footnote, include the full or abbreviated name of the book, the chapter and verse, and the translation used. The Qu'ran has names for its sections, known as Suras, as well as chapter and verse.

Footnote:

```
10 Matthew 2:12 NIV
11 al-Baqarah 2:4 Qu'ran
```

Bibliography:

Not needed unless citation is not from main text.

Pamphlet or Brochure with no indicated Author

Pamphlets and brochures are treated as books if you have the author information provided, as a corporate source if only that is given, and as a book without an author if you have neither. In that case, it is just listed by title, adding in whatever information you have regarding its publication date and location.

Footnote:

[1] *Applying for Anonymity Status* (Vancouver, 2012).

Bibliography:

Applying for Anonymity Status. Vancouver, 2012.

Dissertation or Thesis

PhD Dissertations or Master's Thesis are listed as an article or story. List author first, use quotation marks for the title, and add either "PhD diss." or "Master's thesis" as needed.

The dissertation or thesis may be published or unpublished. If it is published, used the city and publisher format as normal. If it is unpublished, just list the university and the year it was submitted (*see both examples below*):

<u>Footnote (unpublished):</u>

[12] Jane Doe, "Creating Auras of Invisibility" (PhD diss., University of Chicago, 2012), 8-9.

<u>Footnote (published):</u>

[13] Frank Smith, "Seeing those who won't be seen" (Master's thesis., Boston: University of Boston Press, 2013), 12-22.

<u>Bibliography (unpublished):</u>

Doe, Jane. "Creating Auras of Invisibility." PhD
    diss., University of Chicago, 2012.

<u>Bibliography (published):</u>

Smith, Frank. "Seeing those who won't be seen."
    Master's thesis., Boston: University of Boston
    Press, 2013.

Magazine Article / Newspaper Article

Magazine and newspaper sources are cited the same as articles and journals. Be aware of page numbering differences. If you access the article online, provide the link and access date (access date may be optional, depending on teacher's preferences).

<u>Footnote from regular newspaper:</u>

[22] Janet Smyth, "Never Enough about Me," *Globe and Mail*, January 25, 2010, C12.

<u>Footnote from online newspaper:</u>

[22] Janet Smyth, "Never Enough about Me," *Globe and Mail*, January 25, 2010, accessed February 28, 2010, www.globemail.com/34541.html.

<u>Bibliography (both examples):</u>

Smyth, Janet "Never Enough about Me." *Globe and Mail*, January 25, 2010.

Smyth, Janet. "Never Enough about Me." *Globe and Mail*, January 25, 2010. accessed February 28, 2010, www.globemail.com/34541.html.

Editorial or Letter to the Editor

Cite these exactly the same as the example above. If there is no title given for a letter to the editor, title it "Letter to the editor." Editorials will normally have a title, but in the rare instance that it does not, use "Editorial" in its place.

Article without an Author

Cite an article without an author by using the title of the article in place of the author's name. The rest follows normally. Use the indicator "in" to indicate it is part of a larger body of work. List the editor "ed." or compiler "comp." normally.

Footnote:

[11] "Invisible Spouses," in *Anonymous Actions*, ed. John Doe et al. (Chicago: Chicago Press, 2011), 172.

Bibliography:

"Invisible Spouses," in *Anonymous Actions*, ed. John
        Doe et al. Chicago: Chicago Press, 2011.

Article in a Scholarly Journal

Journals may have odd page numbering, or use volume and issue numbers. Provide what information is provided, or use the publication month and year for reference. Your bibliographical entry should list the page range of the complete article, even if you only cited from a small section. The example below has the volume number (104), the year (2009), and the page cited (44).

Footnote:

[11] Joe Smith, "The Faceless Lost," *Classical Philosophy* 104 (2009): 44.

Bibliography:

Smith, Joe. "The Faceless Lost." *Classical Philosophy*
        104 (2009): 38-49.

Website

It is necessary to list your date of access because web pages are often updated, and information available on one date may no longer be available later. Be sure to include the complete address for the site. Use *n.p.* if no publisher name is available and *n.d.* if no publishing date is given… and often it isn't. If there is no page author stated, then list from the topic or page title given.

Footnote (examples with and without an author):

[12] John Smith, "Joys of Beheading," *ChopChop.com*. n.d. (Feb 11, 2014).

[13] "Decapitation," *Wikipedia.org.* Jan 2013. (Feb 26, 2014).

[14] Slo Mo Guys, "Droplet collisions at 1600fps," *YouTube.com*. Feb 18, 2011. (Feb 26, 2014).

Bibliography:

Smith, John. "Joys of Beheading," *ChopChop.com.* (Feb 11, 2014). www.chopchop.com/beheading.html.

"Decapitation," *Wikipedia.org,* Jan 2013. (Feb 26, 2014). www.wikipedia.org/wiki/decapitation.

Slo Mo Guys. "Droplet collisions at 1600fps," *YouTube.com*. Feb 18, 2011. (Feb 26, 2014). http://www.youtube.com/watch?v=cNI-LIVs-to.

Online-Only Journal / Printed and Online Journal

Items found in online-only journals will not have page numbers, and so none are required. You do, however, need to provide the link to the source. For those that appear both online and in print, there should be a page number available.

Many only journals will provide a shortened link directly to the article, known as a DOI (Digital Object Identifier). These are important, because many links are generated dynamically based on search strings, and may not be permanent links. If this is not provided, then use the link given in the address bar.

The accessed date is also used, similar to a web site citation.

Footnote:

[1] John Smith and Jane Doe, "Origins of Anonymity in America," *American Journal of Sociology* 115 (2009): 411, (Feb 28, 2010), www.Journals.edu/123412.

Bibliography:

Smith, John and Jane Doe, "Origins of Anonymity in America," *American Journal of Sociology* 115 (2009): 411. (Feb 28, 2010). www.Journals.edu/123412.

Online Database

The format here is exactly the same as the one above, but add in the database service used (in the example below, *EBSCO*).

<u>Footnote:</u>

[1] John Smith and Jane Doe, "Origins of Anonymity in America," *American Journal of Sociology* 115 (2009): 411, (Feb 28, 2010), EBSCO, www.ebscohost.com/123412

<u>Bibliography:</u>

Smith, John and Jane Doe, "Origins of Anonymity in
       America," *American Journal of Sociology* 115
       (2009): 411. (Feb 28, 2010). EBSCO.
       www.ebscohost.com/123412

E-mail message content

E-mail and text messages may be cited in running text ("In a text message to the author on March 1, 2010, John Doe stated . . .") instead of in a footnote, and they are rarely listed in a bibliography. The following example shows the more formal version of a note.

<u>Footnote:</u>

[1] John Doe, e-mail message to author, February 28, 2010.

<u>Bibliography:</u>

Not needed.

Listserv / Blog / Reddit / Tweet / Facebook Sources

Blog entries or comments may be cited in running text ("In a comment posted to *The Anonymize Blog* on February 13, 2012, . . .") instead of in a note, and they are commonly omitted from a bibliography. The following examples show the more formal versions of the citations.

There is no need to add *pseud*. after an apparently fictitious or informal name. (If an access date is required, add it before the URL).

For Facebook posts or status updates, that identifier can be added after the date and time of posting (see second footnote example). Facebook posts are generally not listed in the bibliography section.

Footnote:

[1] JackBean76, February 13, 2012 (7:03 p.m.), comment on SlayerBoi, "Can I vanish?," *Anonymizer Blog*, February 21, 2012, http://anonymizer.blogspot.com/123354.html.

[11] Joe Smith, March 11, 2013 (12:10 a.m.), status update, March 12, 2013, http://facebook.com/joe.smith.

Bibliography:

Anonymizer Blog. http://anonymizer.blogspot.com.

Film source in Theatre / Out on DVD or Blu-ray

If citing a film or performance still in theatre or on stage, list the name of the film or production, the director, and the year it was released. If the source is out of DVD or Blu-ray, include the publisher or distributor and the date it was released.

If the item is an episode in a longer series, place the episode title in quotation marks, and the series name in italics.

Footnote (Movie in Theatre):

[12] *Dial M for Murder*, directed by Alfred Hitchcock (1954).

Footnote (Movie on DVD):

[12] *Dial M for Murder*, directed by Alfred Hitchcock (California: Warner Home Video, 2004), DVD.

Bibliography (Movie in Theatre):

Dial M for Murder. Directed by Alfred Hitchcock. 1954.

Bibliography (Movie on DVD):

Dial M for Murder. Directed by Alfred Hitchcock. California: Warner Home Video, 2004. DVD.

Radio and Television Programs

Radio and Television programs are listed with the name of the program in quotation marks, and the name of the show in italics. Radio stations are listed according to their call letters, full name, and date of institution. Television stations are listed according to their identifier and first air date only (placed in brackets). The "Author" of the piece is normally the director or producer. If the first air date or date of institution is unavailable, it may be omitted.

<u>Footnote (Television):</u>

[32] Richard Stomps, "The Last Gig on Earth," *Love is in the Air*, aired March 12, 2011 (Sydney: ABC TV, 2006), Television broadcast.

<u>Footnote (Radio):</u>

[32] Joe Smith, "Fading Forever," *Morning Talk Radio*, aired March 2, 2001 (Vancouver: CKNW Talk Radio, 1986), Radio broadcast.

<u>Bibliography (Television):</u>

Stomps, Richard. "The Last Gig on Earth." *Love is in the Air*. Aired March 12, 2011. Sydney: ABC TV, 2006. Television broadcast.

<u>Bibliography (Radio):</u>

Smith, Joe. "Fading Forever," *Morning Talk Radio*, aired March 2, 2001. Vancouver: CKNW Talk Radio, 1986. Radio broadcast.

Music and Sound Recordings

Music and sound recordings are listed similarly to citations from DVD or Blu-ray sources. If you are citing a single track from an album, list that title in quotation marks, and the album source in italics. The production company, year of release, and medium used are listed following that.

Footnote (Full Album):

[10] Pink Floyd, *Delicate Sound of Thunder*, CBS Columbia, 1988, Compact disc.
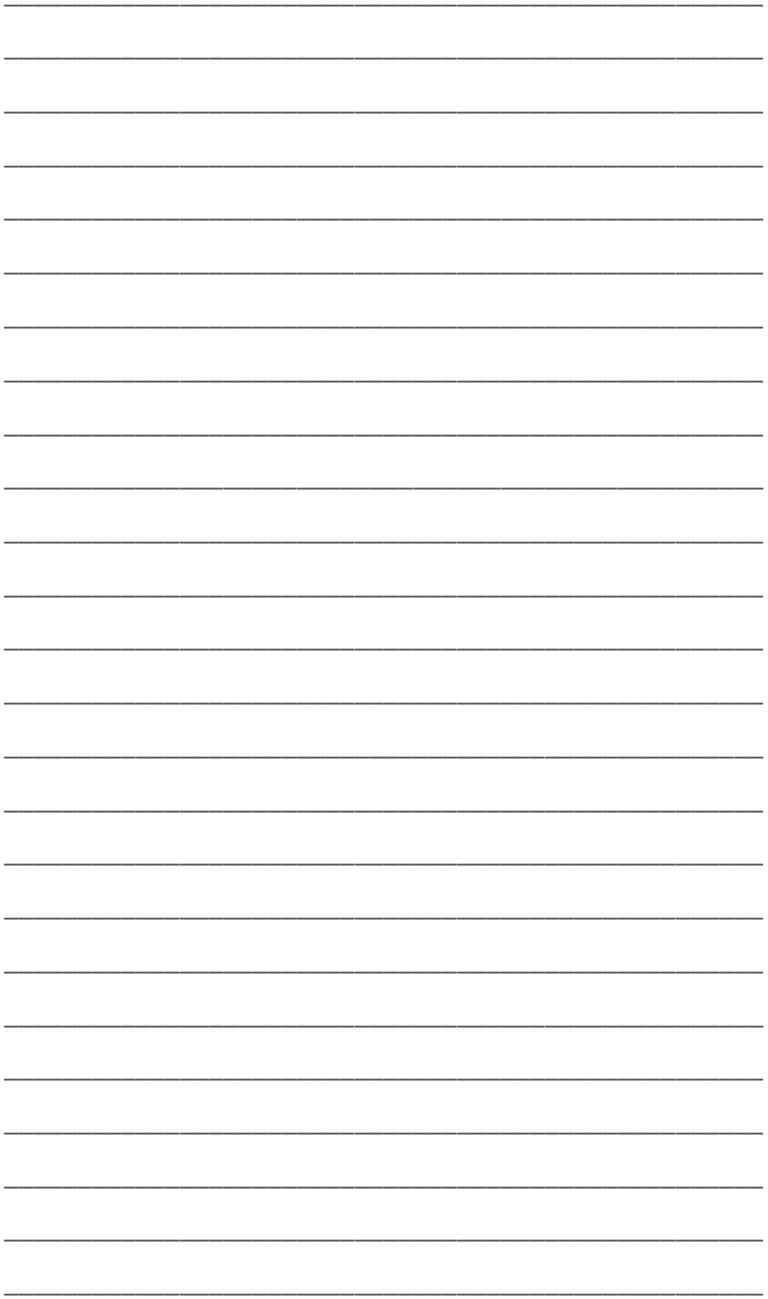
Footnote (Single Song):

[10] Pink Floyd, "Sorrow," *Delicate Sound of Thunder*, CBS Columbia, 1988, MP3.

Bibliography (Full Album):

Pink Floyd. *Delicate Sound of Thunder.* CBS Columbia, 1988. Compact disc.

Bibliography (Single Song):

Pink Floyd. "Sorrow," *Delicate Sound of Thunder.* CBS Columbia, 1988. MP3.

PERSONAL NOTES

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500 MOST-COMMONLY MISSPELLED WORDS

absence
abundance
accessible
accidentally
acclaim
accommodate
accomplish
accordion
accumulate
achievement
acquaintance
acquire
acquitted
across
address
advertisement
advice
advise
affect
alleged
amateur
analysis
analyze
annual
apartment
apparatus
apparent
appearance
arctic
argument
ascend
atheist
athletic
attendance
auxiliary

balloon
barbecue
bargain
basically
beggar

beginning
belief
believe
beneficial
benefit
biscuit
boundaries
business

calendar
camouflage
candidate
category
cemetery
challenge
changeable
changing
characteristic
chief
climbed
clothes
clothing
cloth
collectible
colonel
column
coming
commission
committee
commitment
comparative
competent
completely
concede
conceivable
conceive
condemn
condescend
conscience
conscientious
conscious

consistent
continuous
controlled
controversial
controversy
convenient
correlate
correspondence
counselor
courteous
courtesy
criticize
criticism

deceive
defendant
deferred
definitely
definition
dependent
descend
describe
description
desirable
despair
desperate
develop
dictionary
difference
dilemma
dining
disappearance
disappoint
disastrous
discipline
disease
dispensable
dissatisfied
dominant

easily
ecstasy
effect
efficiency
eighth
either
eligible
eliminate
embarrass
emperor
encouragement
enemy
encouraging
entirely
environment
equipped
equivalent
especially
exaggerate
exceed
excellence
exhaust
existence
existent
expense
experience
experiment
explanation
extremely
exuberance

facsimile
fallacious
fallacy
familiar
fascinating
feasible
February
fictitious
fiery
finally
financially
fluorescent
forcibly
foreign

forfeit
formerly
foresee
forty
fourth
fuelling
fulfill
fundamentally

gauge
generally
genius
government
governor
grammar
grievous
guarantee
guardian
guerrilla
guidance

handkerchief
happily
harass
height
heinous
hemorrhage
heroes
hesitancy
hindrance
hoarse
hoping
humorous
hygiene
hypocrisy
hypocrite

ideally
idiosyncrasy
ignorance
imaginary
immediately
implement
incidentally
incredible

independence
independent
indicted
indispensable
inevitable
influential
information
inoculate
insurance
intelligence
interference
interrupt
introduce
irrelevant
irresistible
island

jealousy
judicial
knowledge
laboratory
laid
later
latter
legitimate
leisure
length
license
lieutenant
lightning
likelihood
likely
loneliness
loose
lose
losing
lovely
luxury

magazine
maintain
maintenance
manageable
maneuver
manufacture

mathematics
medicine
millennium
millionaire
miniature
minuscule
minutes
miscellaneous
mischievous
missile
misspelled
mortgage
mosquito
mosquitoes
murmur
muscle
mysterious

narrative
naturally
nauseous
necessary
necessity
neighbor
neutron
ninety
noticeable
nowadays
nuisance

obedience
obstacle
occasion
occasionally
occurred
occurrence
official
omission
omit
omitted
opinion
opponent
opportunity
oppression

optimism
optimistic
orchestra
ordinarily
origin
outrageous
overrun

pamphlets
parallel
particular
pavilion
peaceable
peculiar
penetrate
perceive
performance
permanent
permissible
permissible
permitted
perseverance
persistence
personal
personnel
perspiration
physical
physician
piece
pilgrimage
pitiful
planning
pleasant
portray
possess
possession
possessive
potato
potatoes
possibility
possible
practically
prairie
precede

precedence
preceding
preference
preferred
prejudice
preparation
prescription
prevalent
primitive
principal
principle
privilege
probably
procedure
proceed
profession
professor
prominent
pronounce
pronunciation
propaganda
psychology
publicly
pursue

quantity
quarantine
questionnaire
quizzes

realistically
realize
really
recede
receipt
receive
recognize
recommend
reference
referring
relevant
relieving
religious
remembrance

reminiscence
repetition
representative
resemblance
reservoir
resistance
restaurant
rheumatism
rhythm
rhyme
rhythmical
ridiculous

sacrilegious
sacrifice
safety
salary
satellite
scary
scenery
schedule
secede
secretary
seize
sense
sentence
separate
separation
sergeant
several
severely
shepherd
shining
siege
similar
simile
simply
simultaneous
sincerely
skiing
sophomore
souvenir
specifically
specimen

sponsor
spontaneous
statistics
stopped
strategy
strength
strenuous
stubbornness
studying
subordinate
subtle
succeed
success
succession
sufficient
supersede
suppress
surprise
surround
susceptible
suspicious
syllable
symmetrical
synonymous

tangible
technical
technique
temperamental
temperature
tendency
themselves
theories
therefore
thorough
though
through
tomorrow
tournament
towards
tragedy
transferring
tries
truly

twelfth
tyranny

unanimous
undoubtedly
unforgettable
unique
unnecessary
usable
usage
usually
utilization

vacuum
valuable
vengeance
vigilant
village
villain
violence
visible
vision
virtue
volume

warrant
warriors
weather
Wednesday
weird
wherever
whether
which
wholly
willful
Willfully
withdrawal
woman
women
worthwhile
writing

yacht
yield
young

HOMOPHONES AND ~~THERE~~ THEIR MEANINGS

Homophones are two or more words that have the same pronunciation, but (usually) different spelling, meaning, and origin. Using the right one is important.

acts (deeds)
ax (tool)

ad (advertisement)
add (addition)

ads (advertisements)
adz (ax-like tool)

aid (assistance)
aide (a helper)

ail (be sick)
ale (beverage)

air (oxygen)
heir (successor)

aisle (path)
I'll (I will)
isle (island)

all (everything)
awl (tool)

all together (in a group)
altogether (completely)

already (previous)
all ready (all are ready)

allowed (permitted)
aloud (audible)

altar (in a church)
alter (change)

ant (insect)
aunt (relative)

ante (before)
anti (against)

arc (part of a circle)
ark (boat)

ascent (climb)
assent (agree)

assistance (help)
assistants (those who help)

ate (did eat)
eight (number)

attendance (presence)
attendants (escorts)

aural (by ear)
oral (by mouth)

away (gone)
aweigh (clear anchor)

awful (terrible)
offal (entrails)

aye (yes)
eye (organ of sight)
I (pronoun)

bail (throw water out)
bale (bundle)

bait (lure)
bate (to decrease)

ball (round object)
bawl (cry)

band (plays music)
banned (forbidden)

bard (poet)
barred (having bars)

bare (nude)
bear (animal)

bark (dog's sound)
barque (ship)

baron (nobleman)
barren (no fruit)

base (lower part)
bass (deep tone)

based (at a base)
baste (cover with liquid)

bases (plural of base)
basis (foundation)

bask (warm feeling)
Basque (country)

bazaar (market)
bizarre (old)

be (exist)
bee (insect)

beach (shore)
beech (tree)

bearing (manner, machine)
baring (uncovering)

beat (whip)
beet (vegetable)

beau (boyfriend)
bow (decorative knot)

been (past participle of be)
bin (box)

beer (drink)
bier (coffin)

bell (something you ring)
belle (pretty woman)

berry (fruit)
bury (put in ground)

berth (bunk)
birth (born)

better (more good)
bettor (one who bets)

bight (slack part of rope)
bite (chew)
byte (computer unit)

billed (did bill)
build (construct)

blew (did blow)
blue (color]

block (cube)
bloc (group)

boar (hog)
bore (drill; be tiresome)

boarder (one who boards)
border (boundary)

bole (part of tree)
bowl (dish; game)

bolder (more bold)
boulder (big stone)

born (delivered at birth)
borne (carried)

borough (town)
burro (donkey)
burrow (dig)

bough (of a tree)
bow (of a ship)

bouillon (clear broth)
bullion (gold or silver)

boy (male child)
buoy (floating object)

brake (stop)
break (smash)

bread (food)
bred (cultivated)

brewed (steeped)
brood (flock)

brews (steeps)
bruise (sore on skin)

bridal (relating to bride)
bridle (headgear for horse)

Britain (country)
Briton (Englishman)

brooch (pin)
broach (bring up)

but (except)
butt (end)

buy (purchase)
by (near)
bye (farewell)

cache (hiding place)
cash (money)

callous (unfeeling)
callus (hard tissue)

cannon (big gun)
canon (law)

canvas (cloth)
canvass (survey)

capital (money; city)
Capitol (D.C. Congress)

carat (weight of stones)
caret (proofreader's mark)
carrot (vegetable)

carol (song)
carrel (study space in library)

cast (throw; actors in a play)
caste (social class)

cause (origin)
caws (crow calls)

cede (grant)
seed (part of a plant)

ceiling (top of room)
sealing (closing)

cell (prison room)
sell (exchange for money)

cellar (basement)
seller (one who sells)

censor (ban)
sensor (detection device)

cent (penny)
scent (odor)
sent (did send)

cereal (relating to grain)
serial (of a series)

cession (yielding)
session (meeting)

chance (luck)
chants (songs)

chased (did chase)
chaste (modest)

cheap (inexpensive)
cheep (bird call)

chews (bites)
choose (select)

chic (style)
sheik (Arab chief)

chilly (cold)
chili (hot pepper)

choir (singers)
quire (amount of paper)

choral (music)
coral (reef)

chorale (chorus)
corral (pen for livestock)

chord (musical notes)
cord (string)

chute (slide)
shoot (discharge gun)

cite (summon to court)
sight (see)
site (location)

claws (nails on animal's feet)
clause (part of a sentence)

click (small sound)
clique (exclusive subgroup)

climb (ascend)
clime (climate)

close (shut)
clothes (clothing)
cloze (test)

coal (fuel)
cole (cabbage)

coarse (rough)
course (path; subject)

colonel (military rank)
kernel (grain of corn)

complement (complete set)
compliment (praise)

coop (chicken pen)
coupe (car)

core (center)
corps (army group)

correspondence (letters)
correspondents (writers)

council (legislative body)
counsel (advise)

cousin (relative)
cozen (deceive)

creak (grating noise)
creek (stream)

crews (groups of workers)
cruise (sail)
cruse (small pot)

cruel (hurting)
crewel (stitching)

cue (prompt)
queue (line up)

currant (small raisin)
current (recent, fast stream)

curser (one who curses)
cursor (moving pointer)

cymbal (instrument)
symbol (sign)

deer (animal)
dear (greeting; loved one)

desert (abandon; dry place)
dessert (final part of meal)

die (expire)
dye (color)

dine (eat)
dyne (unit of force)

disburse (payout)
disperse (scatter)

discreet (unobtrusive)
discrete (non-continuous)

doe (female deer)
dough (bread mixture)

do (musical note)
do (shall)

dew (moisture)
due (owed)

done (finished)
dun (demand for payment; dull color)

dual (two)
duel (formal combat)

duct (tube)
ducked (did duck)

earn (work for)
urn (container)

ewe (female sheep)
yew (shrub)
you (personal pronoun)

eyelet (small hole)
islet (small island)

fain (gladly)
feign (pretend)

faint (weak)
feint (pretend attack)

fair (honest; bazaar)
fare (cost of transportation)

fawn (baby deer)
faun (mythical creature)

faze (upset)
phase (stage)

feat (accomplishment)
feet (plural of foot)

find (discover)
fined (penalty of money)

fir (tree)
fur (animal covering)

flair (talent)
flare (flaming signal)

flea (insect)
flee (run away)

flew (did fly)
flu (influenza)
flue (shaft)

flour (milled grain)
flower (bloom)

for (in favor of)
fore (front part)
four (number 4)

foreword (preface)
forward (front part)

forth (forward)
fourth (after third)

foul (bad)
fowl (bird)

franc (French money)
frank (honest)

freeze (cold)
frees (to free)
frieze (sculptured border)

friar (brother, religious order)
fryer (for cooking)

gate (fence opening)
gait (foot movement)

gilt (golden)
guilt (opposite of innocence)

gnu (antelope)
knew (did know)
new (opposite of old)

gorilla (animal)
guerrilla (irregular soldier)

grate (grind)
great (large)

groan (moan)
grown (cultivated)

guessed (surmised)
guest (company)

hail (ice; salute)
hale (healthy)

hair (on head)
hare (rabbit)

hall (passage)
haul (carry)

handsome (attractive)
hansom (carriage)

hangar (storage building)
hanger (to hang things on)

halve (cut in half)
have (possess)

hart (deer)
heart (body organ)

hay (dried grass)
hey (expression for attention)

heal (make well)
heel (bottom of foot)
he'll (he will)

hear (listen)
here (this place)

heard (listened)
herd (group of animals)

heed (pay attention)
he'd (he would)

hertz (wave frequency)
hurts (pain)

hew (carve)
hue (colour)

hi (hello)
hie (hasten)
high (opposite of low)

higher (above)
hire (employ)

him (pronoun)
hymn (religious song)

hoarse (husky voice)
horse (animal)

hole (opening)
whole (complete)

holey (full of holes)
holy (sacred)
wholly (all)

horde (crowd)
hoard (hidden supply)

hostel (lodging for youth)
hostile (unfriendly)

hour (sixty minutes)
our (possessive pronoun)

hurdle (jump over)
hurtle (throw)

idle (lazy)
idol (false god)
idyll (charming scene)

in (opposite of out)
inn (hotel)

insight (self-knowledge)
incite (cause)

instance (example)
instants (periods of time)

insure (protect against loss)
ensure (make sure)

intense (extreme)
intents (aims)

jam (fruit jelly)
jamb (window part)

knit (weave with yarn)
nit (louse egg)

lam (escape)
lamb (baby sheep)

lain (past participle of lie)
lane (narrow way)

lay (recline)
lei (necklace of flowers)

lead (metal)
led (guided)

leak (crack)
leek (vegetable)

lean (slender; incline)
lien (claim)

leased (rented)
least (smallest)

lessen (make less)
lesson (instruction)

levee (embankment)
levy (impose legally)

liar (untruthful)
lyre (musical instrument)

lichen (fungus)
liken (compare)

lie (falsehood)
lye (alkaline solution)

lieu (instead of)
Lou (name)

lightening (become light)
lightning (weather element)

load (burden)
lode (vein or ore)

loan (something borrowed)
lone (single)

locks (plural of lock)
lox (smoked salmon)

loot (steal)
lute (musical instrument)

low (not high; cattle sound)
lo (interjection)

made (manufactured)
maid (servant)

mail (send by post)
male (masculine)

main (most important)
Maine (state)
mane (hair)

maize (Indian corn)
maze (confusing path)

mall (courtyard; shops)
maul (attack)

manner (style)
manor (estate)

mantel (over fireplace)
mantle (cloak)

marry (join together)
merry (joyful)
Mary (name)

marshal (escort)
martial (militant)

massed (grouped)
mast (support)

maybe (perhaps, adj.)
may be (is possible, v.)

meat (beef)
meet (greet)
mete (measure)

medal (award)
meddle (interfere)

might (may; strength)
mite (small insect)

miner (coal digger)
minor (juvenile)

missed (failed to attain)
mist (fog)

moan (groan)
mown (cut down)

mode (fashion)
mowed (cut down)

morn (early day)
mourn (grieve)

muscle (flesh)
mussel (shellfish)

naval (nautical)
navel (dip on abdomen)

nay (no)
neigh (whinny)

need (require)
knead (mix with hands)

new (not old)
knew (remembered)
gnu (animal)

night (evening)
knight (feudal warrior)

no (negative)
know (familiar with)

none (not any)
nun (religious sister)

not (in no manner)
knot (tangle)

oar (of a boat)
or (conjunction)
ore (mineral deposit)

ode (poem)
owed (did owe)

oh (exclamation)
owe (be indebted)

one (number)
won (triumphed)

overdo (go to extremes)
overdue (past due)

overseas (abroad)
oversees (supervises)

pail (bucket)
pale (white)

pain (discomfort)
pane (window glass)

pair (two of a kind)
pare (peel)
pear (fruit)

palate (roof of mouth)
palette (board for paint)
pallet (tool)

passed (went by)
past (former)

patience (composure)
patients (sick persons)

pause (brief stop)
paws (feet of animals)

peace (tranquility)
piece (part)

peak (mountaintop)
peek (look)
pique (offense)

peal (ring)
peel (pare)

pearl (jewel)
purl (knitting stitch)

pedal (ride a bike)
peddle (sell)

peer (equal)
pier (dock)

per (for each)
purr (cat sound)

pi (Greek letter)
pie (kind of pastry)

plain (simple)
plane (flat surface; aircraft)

plait (braid)
plate (dish)

pleas (plural of plea)
please (to be agreeable)

plum (fruit)
plumb (lead weight)

pole (stick)
poll (vote)

pore (ponder; skin gland)
pour (flow freely)

pray (worship)
prey (victim)

presents (gifts)
presence (appearance)

principal (chief)
principle (rule)

profit (benefit)
prophet (seer)

rack (framework; torture)
wrack (ruin)

rain (precipitation)
reign (royal authority)
rein (harness)

raise (put up)
raze (tear down)
rays (of sun)

rap (hit; talk)
wrap (cover)

read (peruse)
reed (plant)
read (perused)
red (color)

real (genuine)
reel (spool)

reek (give off strong odor)
wreak (inflict)

rest (relax)
wrest (force)

review (look back)
revue (musical)

right (correct)
rite (ceremony)
write (inscribe)

rime (ice, or rhyme)
rhyme (same end sound)

ring (circular band)
wring (squeeze)

road (street)
rode (transported)
rowed (used oars)

roe (fish eggs)
row (line; use oars)

role (character)
roll (turn over; bread)

root (part of a plant)
route (highway)

rose (flower; arise)
rows (lines)

rote (by memory)
wrote (did write)

rude (impolite)
rued (was sorry)

rumor (gossip)
roomer (renter)

rung (step on a ladder; past
    tense of ring)
wrung (squeezed)

rye (grain)
wry (twisted)

sail (travel by boat)
sale (bargain)

scene (setting)
seen (viewed)

scull (boat; row)
skull (head)

sea (ocean)
see (visualize)

seam (joining mark)
seem (appear to be)

sear (singe)
seer (prophet)

serf (feudal servant)
surf (waves)

sew (mend)
so (in order that)
sow (plant)

shear (cut)
sheer (transparent)

shoe (foot covering)
shoo (drive away)

shoot (use gun)
chute (trough)

shone (beamed)
shown (exhibited)

side (flank)
sighed (audible breath)

sign (signal)
sine (trigonometric function)

slay (kill)
sleigh (sled)

sleight (dexterity)
slight (slender)

slew (killed)
slue (swamp)

soar (fly)
sore (painful)

sole (only)
soul (spirit)

some (portion)
sum (total)

son (male offspring)
sun (star)

staid (proper)
stayed (remained)

stair (step)
stare (look intently)

stake (post)
steak (meat)

stationary (fixed; unmoving)
stationery (paper)

steal (rob)
steel (metal)

step (walk)
steppe (prairie– Europe/Asia)

stile (gate)
style (fashion)

straight (not crooked)
strait (channel of water)

suite (connected rooms)
sweet (sugary)

surge (sudden increase)
serge (fabric; outfit)

tacks (plural of tack)
tax (assess; burden)

tail (animal's appendage)
tale (story)

taught (did teach)
taut (tight)

tea (drink)
tee (holder for golf ball)

teas (plural of tea)
tease (mock)

team (crew)
teem (be full)

tear (cry)
tier (level)

tear (rip apart)
tare (weight deduction)

tern (sea bird)
turn (rotate)

their (possessive pronoun)
there (at that place)
they're (they are)

theirs (possessive pronoun)
there's (there is)

threw (tossed)
through (finished)

throne (king's seat)
thrown (tossed)

thyme (herb)
time (duration)

tic (twitch)
tick (insect; sound of clock)

tide (ebb and flow)
tied (bound)

to (toward)
too (also)
two (number)

toad (frog)
towed (pulled)

toe (digit on foot)
tow (pull)

told (informed)
tolled (rang)

trussed (tied)
trust (confidence)

vain (conceited)
vane (wind indicator)
vein (blood vessel)

vale (valley)
veil (face cover)

vary (change)
very (absolutely)

vice (bad habit
vise (clamp)

vile (disgusting)
vial (small bottle)

wade (walk in water)
weighed (measured weight)

wail (cry)
whale (sea mammal)

waist (middle)
waste (trash; use poorly)

wait (linger)
weight (heaviness)

waive (forgive)
wave (swell)

want (desire)
wont (custom)

ware (pottery)
wear (have on)
where (what place)

way (road; means)
weigh (measure heaviness)
whey (watery part of milk)

ways (way plural; shipyard)
weighs (heaviness)

we (pronoun)
wee (small)

weak (not strong)
week (seven days)

weal (prosperity)
we'll (we will)
wheel (circular frame)

weather (atmosphere state)
whether (if)

weave (interlace)
we've (we have)

we'd (we would)
weed (plant)

weir (dam)
we're (we are)

wet (moist)
whet (sharpen)

which (what one)
witch (sorceress)

while (during)
wile (trick)

whine (complaining sound)
wine (drink)

who's (who is)
whose (possessive of who)

wood (of a tree)
would (is willing to)

yoke (harness)
yolk (egg center)

you (pronoun)
ewe (female sheep)
yew (evergreen tree)

you'll (you will)
yule (Christmas)

your (possessive pronoun)
you're (you are)

EASILY-CONFUSED WORDS (& MEANINGS)

The following groups of words are frequently used incorrectly. Some are confused because they sound the same but have different meanings; others look and sound different from each other but have meanings that are related. Even those of us who understand these words make mistakes when we are in a hurry.

accede (v.)-to comply with
exceed (v.)-to surpass

accent (n.)-stress in speech or writing
ascent (n.)-act of going up
assent (v., n.)-consent

accept (v.)-to agree or take what is offered
except (prep.)-leaving out or excluding

access (n.)-admittance
excess (n., adj.)-surplus

adapt (v.)-to adjust
adept (adj.)-proficient
adopt (v.)-to take by choice

adverse (adj.)-opposing
averse (adj.)-disinclined

affect (v.)-feeling
effect (n.)-consequence or result

alley (n.)-narrow street
ally (n.)-supporter

allusion (n.)-indirect reference
delusion (n.)-mistaken belief
illusion (n.)-mistaken vision, not real

all ready (adj.)-completely ready
already (adv.)-even now or by this time

all together (pron., adj.)-everything/everyone in one
                place
altogether (adv.)-entirely

anecdote (n.)-short amusing story
antidote (n.)-something to counter the effect of poison

angel (n.)-heavenly body
angle (n.)-space between two lines that meet in a point

annul (v.)-to make void
annual (adj.)-yearly

ante -prefix meaning before
anti -prefix meaning against

any way (adj., n.)-in whatever manner
anyway (adv.] -regardless

appraise (v.)-to set a value on
apprise (v.)-to inform

area (n.)-surface
aria (n.)-melody

biannual (adj.)-occurring twice per year
biennial (adj.)-occurring every other year

bibliography (n.)-list of writings on a particular topic,
                 references
biography (n.)-written history of a person's life

bizarre (adj.)-odd
bazaar (n.)-market, fair

breadth (n.)-width
breath (n.)-respiration
breathe (v.)-to inhale and exhale

calendar (n.)-chart of days and months
colander (n.)-a strainer

casual (adj.)-informal
causal (adj.)=-relating to cause

catch (v.)-to grab
ketch (n.)-type of boat

cease (v.)-to stop
seize (v.) -to grasp

click (n.)-short, sharp sound
clique (n.)-small exclusive subgroup

collision (n.)-a clashing
collusion (n.)-a scheme to cheat

coma (n.)-an unconscious state
comma (n.)-a punctuation mark

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command (n.,v.)-an order, to order
commend (v.)-to praise, to entrust

comprehensible (adj.) -understandable
comprehensive (adj.)-extensive

confidant (n.)-friend or advisor
confident (adj.)-sure

confidentially (adv.)-privately
confidently (adv.)-certainly

conscience (n.)-sense of right and wrong
conscious (adj.)-c-aware

contagious (adj.)-spread by contact
contiguous (adj.)-touching or nearby

continual (adj.)-repeated, happening again and again
continuous (adj.)-uninterrupted, without stopping

cooperation (n.)-the art of working together
corporation (n.)-a business organization

costume (n.)-special way of dressing
custom (n.)-usual practice of habit

council (n.)-an official group
counsel (v.)-to give advice
counsel (n.)-advice

credible (adj.)-believable
creditable (adj.)-deserving praise

deceased (adj.)-dead
diseased (adj.)-ill

decent (adj.)-proper
descent (n.)-way down
dissent (n., v)-disagreement, to disagree

deference (n.) -respect
difference (n.) -dissimilarity

deposition (n.)-a formal written document
disposition (n.)-temperament

depraved (adj.)-morally corrupt
deprived (adj.)-taken away from

deprecate (v.)-to disapprove
depreciate (v.)-to lessen in value

desert (n.)-arid land
desert (v.)-to abandon
dessert (n.)-course served at the end of a meal

desolate (adj.)-lonely, sad
dissolute (adj.)-loose in morals

detract (v.)-to take away from
distract (v.)-to divert attention away from

device (n.)-a contrivance
devise (v.)-to plan

disapprove (v.)-to withhold approval
disprove (v.)-to prove something to be false

disassemble (v.)-to take something apart
dissemble (v.)-to disguise

disburse (v.)-to pay out
disperse (v.)-to scatter

discomfort (n.)-distress, not comfortable
discomfit (v.)-to frustrate or embarrass

disinterested (adj.)-impartial
uninterested (adj.)-not interested

effect (n.)-result of a cause
effect (v.)-to make happen

elapse (v.)-to pass
lapse (v.)-to become void
relapse (v.)-to fall back to previous condition

elicit (v.)-to draw out
illicit (adj.)-unlawful

eligible (adj.)-ready
illegible (adj.)-can't be read

elusive (adj.)-hard to catch
illusive (adj.)-misleading

eminent (adj.)-well known
imminent (adj.)-c-impending

emerge (v.)-rise out of
Immerge (v.)-plunge into

emigrate (v.)-to leave a country and take up residence
          elsewhere
immigrate (v.)-to enter a country for the purpose of
            taking up residence

envelop (v.)-to surround
envelope (n.)-a wrapper for a letter

erasable (adj.)-capable of being erased
irascible (adj.)-c-easily provoked to anger

expand (v.)-to increase in size
expend (v.)-to spend

expect (v.)-to suppose; to look forward
suspect (v.)-to mistrust

extant (adj.)-still existing
extent (n.)-amount

facility (n.)-ease
felicity (n.)-happiness

farther (adj.)-more distant (refers to space)
further (adj.)-extending beyond a point (refers to time,
        quantity, or degree)

finale (n.)-the end
finally (adv.)-at the end
finely (adv.)-in a fine manner

fiscal (adj.)-relating to finance
physical (adj.)-relating to the body

formally (adv. Adv.) with rigid ceremony
formerly (adv.)-previously

human (adj.)-relating to mankind
humane (adv.)-kind

hypercritical (adj.)-very critical
hypocritical (adj.)-pretending to be virtuous

imitate (v.)-to mimic
intimate (v.)-to hint or make known; familiar, close

incredible (adj.)-too extraordinary to be believed
incredulous (adj.)-unbelieving, sceptical

indigenous (adj.)-native
indigent (adj.)-needy
indignant (adj.)-angry

infer (v.)-to arrive at by reason
imply (v.)-to suggest meaning indirectly

ingenious (adj.)-clever
ingenuous (adj.)- straightforward

later (adj.)-more late
latter (adj.)-second in a series of two

lay (v.)-to set something down or place something
lie (v.) - to recline

least (adj.)-at the minimum
lest (conj.)-for fear that

lend (v.)-to give for a time
loan (n.)-received to use for a time

loose (adj.)-not tight
lose (v.)-not win; misplace

magnet (n.)-iron bar with power to attract iron
magnate (n.)-person in prominent position in large
              industry

message (n.)-communication
massage (v.)-rub body

moral (n., adj.)-lesson; ethic
morale (n.)-mental condition

morality (n.)-virtue
mortality (n.)-the state of being mortal; death rate

of (prep.)-having to do with; indicating possession
off (adv.)-not on

official (adj.)-authorized
officious (adj.)-offering services where they are neither
wanted nor needed

oral (adj.)-verbal
aural (adj.)-listening

pasture (n.)-grass field
pastor (n.)-minister

perfect (adj.)-without fault
prefect {n.)-an official

perpetrate (v.)-to be guilty of; to commit
perpetuate (v)-to make perpetual

perquisite (n.)-a privilege or profit in addition to salary
prerequisite (n.)-a preliminary requirement

persecute (v.)-to harass, annoy, or injure
prosecute (v.)-to press for punishment of crime

personal (adj.)-private
personnel (n)-people employed in an organization

peruse (v.)-to read
pursue (v.)-to follow in order to overtake

picture (n.)-drawing or photograph
pitcher (n.)-container for liquid; baseball player

precede (v.)-to go before
proceed (v.)-to advance

preposition (n.)-a part of speech
proposition (n.)-a proposal or suggestion

pretend (v.)-to make believe
portend (v.)-to give a sign of something that will happen

quiet (adj.)-not noisy
quit (v.)-to stop
quite (adv.)-very

recent (adj.)-not long ago
resent (v.)-to feel indignant

respectably (adv.)-in a respectable manner
respectively (adv.)-in order indicated
respectfully (adv.)-in a respectful manner

restless (adj.)-constantly moving, uneasy
restive (adj.)-contrary, resisting control

suppose (v.)-assume or imagine
supposed (adj.)-expected

than (conj.)-used in comparison
then (adv.)-at that time; next in order of time

through (prep.)-by means of; beginning to end
thorough (adj.)-complete

use (v.)-employ something
used (adj.)-second hand

veracious (adj.)-truthful
vivacious (adj.)-attractive, lively, animated
voracious (adj.)-greedy

ENGLISH TERMS TO KNOW – BY GRADE
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ENGLISH TERMS TO KNOW – BY GRADE

The following literary terms should be known through each grade level. By grade 12, students should be familiar with all terms provided here.

Know the following in Grade 8

Alliteration
The repetition of early sounds in connected words. Ie: And sings a silly song that warbles over the wind.

Antagonist
The character who works against the hero, or protagonist. The antagonist, when the story has one, provides the main conflict.

Assonance
Vowel sound repetition to create internal rhyming, normally within sentence or phrases. Together with consonance and alliteration, it serves as one of the main building blocks of verse.

Ballad
A song or poem that narrates a story in stanzas. Traditional ballads often have an unknown original author, and have been transmitted orally through the generations as part of their cultural heritage.

Ballad Stanza
A stanza consisting of four lines. The first and third lines are unrhymed iambic tetrameters. The second and fourth lines are rhymed iambic trimeters.

Character
A person in a drama or narrative. Characters may be round, central characters, or flat and minor. The main character in a story is the protagonist; the character who opposes him or her is the antagonist.

Climax
A defining moment in the plot, often of greatest intensity, or a major turning point in the story's direction and outcome.

Comedy
A dramatic piece that is often (but not always) humorous, light, or filled with satire. Its defining characteristic is a happy resolution to the conflict for the protagonist.

Comic Relief
A humorous episode, incident, or dialogue that is introduced into tragic or serious elements, as in a play or story. It provides some momentary relief from tension, or can be used to contrast with the drama.

Compare and Contrast (essays / writing)
A comparison essay emphasizes the similarities between two things. A contrast essay will emphasize the differences between two things. Often an essay will require the use of both. Examples would be what career to pursue, or what product to buy.

Comparison
The process of discovering the similarities and differences between two or more items or ideas.

Conflict
A literary element that involves a struggle between two opposing forces usually a protagonist and an antagonist. The primary categories of conflict are man vs man / society / nature / self / supernatural.

Consonance
A poetic device characterized by the repeating of the same consonant sound several times within a short span. Ie: "drippy drop" or "every elephant earnestly eats eggshells."

Contrast
A literary device that places two objects or concepts in opposition to each other, revealing and emphasizing their differences.

Dialogue
The conversation between two or more characters in a novel or drama.

Diary
A form of autobiographical writing, with a record of the author's thoughts, feelings, and experiences. Though generally written for the diarist's use alone, some are later published.

Epilogue
A short concluding section placed at the end of a literary work. It will often detail the further events in the lives of key characters or the world created by the author. Sometimes it is also called an afterword.

External Conflict
The struggle between a character and some outside force, such as the natural world, or another character. This drives the action of the plot towards its conclusion.

Fable
A fictional story, in either verse or prose, featuring animals, plants, inanimate objects, or creatures from myth which are given human abilities and qualities. The story is often designed for interpretation, application to life, or to teach a moral lesson.

Falling Action
The part of the plot that takes place after the climax has been reached, and the main conflict has been resolved in some way.

Fantasy
A fiction genre that often uses magic and other supernatural elements as its core plot, theme, or setting. The world of *Lord of the Rings* and *Harry Potter* are common examples and contain both magic and fantastical creatures.

First Person Point of View
The story is told in first person, with a narrator who is a character in the story. Readers can get into only the narrator's thoughts to know what she or he is thinking.

Flat Character
A literary character that embodies a single idea or quality and does who not change in the course of the story. Often these are stereotypes.

Flashback
In a flashback, an author brings the reader to an earlier time than the majority of the story is set. It is used to provide some context for what is currently happening, or to fill in some back story.

Foreshadowing
A literary device by which a writer gives clues or hints at what is to come. False hints are known as "red herrings."

Free verse
Verse composed without regular meter or pattern, relying instead on natural speech rhythms in the language.

Hero / Heroine
The main character in fiction. The term is also used for any figure celebrated in the legends of a people or in early heroic epics as *the Iliad* or *Beowulf*. Characters such as Harry Potter or Katniss Everdeen are their story's heroes.

Hyperbole

A figure of speech in which exaggeration is used for emphasis or effect. Ie: "*I could sleep for a year"* or "*This book weighs a ton*."

Image

A mental picture or idea created by a literary work, most often seen in poetry or descriptive writing.

Imagery

The use of specific, vivid or figurative language to represent actions, ideas, or even physical objects.

Internal Conflict

The mental struggle within the mind of a character, often over the best course of action, or the facing of fears.

Legend

An ancient story handed down from earlier times, usually unverifiable but accepted as near-historical or "tradition."

Metaphor

A figure of speech that applies a phrase or term to something in order to suggest a strong resemblance. Ie: "He is a bull in a china shop."

Myth

An anonymous, historical, tale which contains themes such as the beginning of the world, the feats of gods and heroes, or the tragedies that befell ancient families.

Narration

A telling of events, normally in the order they occur, as the story, poem, or drama reveals it.

Narrator
A character or person who tells the story of events, experiences, or emotions. Most stories and poems have a primary or singular narrator.

Onomatopoeia
Words whose spoken sound is very close to the sound they are meant to represent. Ie: buzz, snap, splosh and crack.

Personification
A figure of speech that sees inanimate objects or abstract ideas given human characteristics or represented as human forms. Ie: *Fury crouched in wait* or *The grass danced with the wind*.

Plot
The organization of incidents in a narrative or play, driving the story and characters.

Point of view
The point from which a story is seen or told. The narrator may be all-knowing and detached from the events in the story, or a character within it.

Protagonist
The most important character, usually the hero or heroine, in a play or story. The protagonist can also be the anti-hero.

Purpose
An author's reason for writing, such as to entertain, inform, explain, or persuade an audience.

Question and answer
A matter or topic under discussion or investigation. A question is posed and an answer is formulated or suggested.

Refrain
A line or lines repeated at intervals during a poem, usually at the end of a stanza. These lines often are repeated in other sections of the same composition, at times with minor variation.

Repetition
A writer reuses words, phrases or concepts within his/her work or collection of works for emphasis and recognition in the reader.

Research
The ordered and systematic investigation of sources and past research in order to reach new conclusions or confirm/disprove commonly-held facts.

Resolution
The portion of a story or play in which the loose ends of the plot are resolved and concluded. Some stories merely hint at a resolution, or omit it altogether.

Rhyme
The repetition of similar or duplicate sounds at regular intervals, usually within the ending sounds of words at the close of a line. Ie: *waves* and *graves* or *magistrate* and *duplicate.*

Rhyme Scheme
The pattern of rhymes in a unit of verse, usually symbolized by letters, such as *ab ab* or *abba ab*ba.

Rising Action
The part of a story or play that is immediately preceding the climax.

Setting
The time frame, location, and circumstances in which a story or play takes place.

Simile

An expressed comparison between two seemingly-dissimilar objects, using *like* or *as*. Ie: *She is as crafty as a fox*. Similar to a metaphor, except that a metaphor does not use *like* or *as.*

Slang

A style of language with words and phrases which are very informal or often "street." They occur more commonly in speech than in writing, though rap lyrics are a notable exception. They should never be used in formal writing.

Speaker

The narrator of a story or the persona in a poem. The speaker may be the author himself/herself or a character (not necessarily human) created by the author.

Stanza

A collection of lines which forms the divisions in a poem, based on length, meter, or rhyme. Usually when a stanza pattern is determined, it remains largely unaltered through the rest of the work.

Stereotype

A character in a story who is so common and unoriginal that he/she seems like the oversimplified representation of a type of group, class, gender, or occupation. Ie: The corrupt cop, the long-suffering servant, or the silent hero.

Suspense

The essence of a story that makes the reader or audience uncertain or concerned about the final outcome. This is what makes the reader or viewer ask, "What is going to happen next?"

Theme
The central idea or ideas explored by a literary work. It is not the same as a moral. Theme is an overarching generalization about life or the world, not tied to the original story; e.g. "The drive for power may corrupt good men."

Thesis
A proposition or idea put forward for consideration or debate. It is normally the subject matter or main point of an essay. A thesis is stated in some manner, and then proven.

Thesis statement
A short statement that encapsulates the main point or viewpoint of an essay or research paper. The statement is then supported, proved and explained in the essay itself. Normally this is done by examples and evidence.

Third person point of view
A format of telling a story in which the narrator relates all action and events using third-person pronouns such as "she" or "he." The viewpoint may be either all-knowing or very limited.

Tone
The attitude toward a subject being explored or toward the audience, as shown in the author's technique and purpose in a play, film, or other work. Two authors could deal with the same subject matter, but bring forward a very different tone.

Know the following (and all previous) in Grade 9

Allusion
A reference, usually briefly, to a person, event, place, or other work of art. The reference need not be to a real person or thing, and can be drawn from history, literature and religion. Allusions require the audience be familiar with the reference for it to accomplish its purpose. Ie: "My own walk to Cavalry" is an allusion to Jesus' suffering and death.

Atmosphere
The prevailing tone or mood of a location, situation, or overall work of art.

Audience
The person(s) interacting with a work of art in print, visual form, or performance. The general, or intended, recipient.

Autobiography
A true account of a person's life – often an important historical figure or a celebrity. The Autobiography is written by the person to whom the work refers (or ghost written by an unknown author for the person in question).

Ballad
A narrative poem, usually simple and short, originally designed to be sung. Traditional ballads often have unknown authors and have been passed down orally from one generation to the next, forming their cultural history.

Ballad Stanza
A quatrain of alternating tetrameter and trimester lines with an *abcb* rhyme scheme.

Bias
An inherent or developed prejudice in favour of, or against, a thing, person, or group. Bias is often seen as unfair, but all writers have a bias and writing without one is very difficult.

Biography
An account of someone's life, often a historical figure or celebrity, written by (and credited to) someone else.

Blank verse
Poetry that is written in regular and metrical lines, but contain no fixed form and rhyme.

Characterization
The manner in which a writer develops one or more of their characters in the minds of the audience. This can include revealing their appearance, showing their actions or thoughts, or letting the characters speak and be reacted to.

Character Foil
A character design to strongly contract with another (usually the protagonist) in order to focus on some specific quality.
Ie: Saruman is a character foil to Gandalf in regards to their handling of power and concern for others.

Cliché
A timeworn expression which has lost all its impact through overuse and commonality. Ie: *busy as a bee* or *working like a dog.*

Compare and Contrast (essays / writing)
A comparison essay is an essay in which you emphasize the similarities, and a contrast essay is an essay in which you emphasize the differences. We use comparison and contrast thinking when deciding between two ideas or courses of action.

Connotation

A feeling or association that a word brings to mind, in addition to its literal meaning. These can be strongly positive or negative, depending on experience.

Denotation

The literal meaning or definition of a word.

Denouement / Resolution

The events that follow the climax and falling action in a play or story. It is here that the final resolution takes place, or final explanations are given. Some stories omit this entirely.

Dialect

The type of speech and language used by a group of people of a specific location, social class, or time period. It clearly distinguishes them from other groups. Ie: The Canadian use of "eh."

Dilemma

A dramatic situation in which literary character must make a choice between two courses of action, both of which are undesirable.

Direct Presentation

The author outright explains what sort of personality a character possesses, rather than allowing the character to slowly reveal their personality through action or word and having the reader draw their own conclusions. Ie: "Bill was a liar and a cheat."

Drama

A play composed in either prose or verse. It presents dialogue and action in a story with conflict(s) and characters. It is designed to be performed and watched live.

Dynamic Character
A literary or dramatic character who undergoes an important inner change, as a change in personality or attitude. The character is not the same person he/she was at the outset.

Expository Essay
A form of essay that sees the author investigate an idea, weigh evidence, and come to a conclusion that can be expressed in a clear and concise manner. This can be done in a variety of ways, including using comparison, contrast, analysis, etc.

Figurative Language
Speech or writing that makes use of certain devices called "figures of speech," often involving comparisons, to achieve effects beyond the range of literal language. This is seen in the use of simile and metaphor, among others.

Flat Character
A literary character whose personality can be defined by only one or two traits and does not change in the course of the story.

Form
A fixed metrical or structural arrangement, such as seen in a sonnet or an ode, which forms the essential structure of a work of art.

Formal Language
The words which seem most suitable to the purpose and audience. In academic writing, writers use formal language and avoid the use of slang and colloquial language.

Graphic text / Graphic Novel
A combination of words and pictures to tell a story.

Historical Reference
A reference to some event, person, or significant theme from the past.

Idiom

An expression in language that cannot be understood through the literal meaning of its components. Often these cause significant issues for new learners of a language. Ie: "It is raining cats and dogs" or "The pen ran out of ink."

Indirect presentation

The writer presents the character through action or through their speech, allowing the reader to draw his or her own conclusions about the personality or motives of that character.

Informal Language

Speech or writing that is defined by a familiar or casual use of language. Often seen in conversation, it should not be a part of any formal writing.

Internal Rhyme

A practice of forming a rhyme in only one line of verse. Ie: "We were the first that ever burst."

Jargon

Often a term of contempt applied to speech or writing considered unintelligible, meaningless, or unpleasant-sounding. The language of a trade or profession may seem filled with overly-complex and inflated terminology, which is referred to as jargon.

Mood

The atmosphere which is created and established by the whole of a written or performed work. It creates an emotional or psychological effect in the audience, and can be light, upbeat, terrifying, full of dread, etc.

Mystery

A genre of fiction in which a professional or amateur detective solves a crime. These stories rely heavily on clues, foreshadowing, and logic. *Sherlock Holmes,* for example.

Narrative
Some kind of retelling, often in words, of something that happened (a story).

Objective Point of View
The author tells what happens in the story, without giving away any more than can be deduced from the story's events and characters' speech. The reader never gets "into the head" of any of the characters.

Omniscient Point of View
A method of storytelling in which the narrator knows the thoughts and feelings of all of the characters in the story, and reveals that to the reader.

Personal Essay
An important and personal opinion expressed by the author, a personally-experienced incident by the author, or a personal narrative. Often this will provide a new perspective or lesson learned that that author wants to share.

Propaganda
A form of expression specifically aimed at directing the attitudes of its viewers towards some cause or political/moral position. It often distorts events and relies on exaggeration, stereotypes, and emotions such as hope and fear.

Proverb
A simple and popular saying, generally as an observation or piece of advice. They are often metaphorical and of unknown authorship, though Solomon's proverbs are a notable exception. Proverbs provide general principles and not hard and fast rules of cause-effect.

Pro and Con Argument
The comparison and weighing of both favorable and unfavorable elements in a debate or discussion. Many decisions are based on weighing both and making a non-ideal, but best under-the-circumstances, decision.

Pun
A word play involving the use of a word with two separate meanings or the similarity of meanings in two words spelled differently but sounding the same. Used for humour and satire. e.g. "Atheism is a non-prophet institution."

Rhetorical Question
A figure of speech in the form of a question that is asked in order to make a point. It is not looking for an answer or reply, as the answer is usually obvious. Ie: "If you poison us, do we not die?"

Rhythm
A literary device used to demonstrate the long and short patterns in speech through the use of both stressed and unstressed syllables in the written form. When read aloud, they intensify the expression of what is being said.

Round Character
A primary or secondary character in fiction who endures trial or faces conflict, and is altered by it. Such a character will have depth, complexity, and nuances not seen in flat or static characters.

Surprise Ending
An ending meant to shock the reader with an unexpected revelation or turn of events. These are most effective if, in hindsight, there was foreshadowing enough to suggest to upcoming twist. The strength of a surprise ending is based on the fairness by which it is achieved.

Allegory
An extended narrative that carries a second meaning alongside its surface story. The underlying meaning has social, moral, religious, or political connections. Characters are often representations of abstract ideas or groups.
Ie: *Animal Farm* is both a story about pigs on a farm, and an allegory about the evils of Communism.

Analogy
A comparison and resemblance between two different things, often in simile form. Ie: "Life is like a race." Or "How a doctor diagnoses diseases is like how a detective investigates crimes."

Anti-climax
An effect which works against the climax, and frequently a fall from lofty ideas or expectations to ones that are flat or disappointing.

Argumentative essay / Persuasive essay
A genre of writing which is primarily concerned with the investigation of a topic, the evaluation of evidence, and the formation of a position on a topic. It is written to convince and persuade an audience to a certain position or point of view.

Archaic language
A word or phrase which is no longer used in regular speech, but may have been part of common usage in the past. Often they are used deliberately to reference earlier times or places.

Aside
In the theatre, a short passage spoken by a character in the play, usually directed towards the audience. Other characters are presumed to not hear this. Heroes and villains commonly used the aside to reveal their true intentions. Seldom used in modern drama.

Caricature
In literature, this is a character comprised of certain features or mannerisms which are exaggerated for comic effect. In art, an person may be represented with enormous ears or chin.

Case Study
A descriptive and exploratory analysis of a certain person, group of people, or an event. The purpose is to make generalizations and conclusions. Ie: A study of youth with strong family ties and those without, and the conclusions on the predispositions towards crime.

Catastrophe
A sudden disaster or other misfortune that befalls a person or group. Usually extensive and severe in nature.

Cause and Effect
A format of writing in which an author investigates the reasons for, and consequences of, a certain event, action, or decision.

Chorus
A group of people found in Greek and Roman tragedy primarily, who comment on the action or characters in a play, but are not part of the main cast. Often they would outline the plot and key events before they were performed.

Chronological Order
An organizational method in literature and performance in which the events or actions are presented as they occur in normal sequence. Early events are shown first, and last events at the conclusion.

Climactic Order
The organization of ideas from one point or extreme to another. Ie: the most important to the least important, or the most deadly to the least deadly.

Colloquialism / Colloquial Language
The use of informal words, phrases, and things like slang or jargon, in a piece of writing.

Comic Relief
A comic element inserted into a somber or tragic work, especially in a play, to relieve its tension, broaden its scope, or heighten the contrast in the dramatic elements.

Descriptive Essay
A form of writing that reveals what has happened, or what another writer had discussed. It provides an accounting or summary of a topic.

Diction
The choice and arrangement of words in a scholarly or literary work. This may be formal, informal, colloquial or even slang, depending on author's intent and genre expectations.

Dramatic Irony
A device by which a writer expresses a meaning that is contradictory to the surface or expected one. The words and actions of a character may have a different meaning for the audience than they do for other characters in the story. Often this happens when a character is operating under false assumptions, or lacks self-awareness.

Dramatic Monologue
A literary or performed composition, often in verse, in which the speaker reveals insights into his or her character. This is often in response to a key situation or event. The monologue is directed towards the reader or viewing audience.

Elegy
A poem or song, often on such subjects as death and loss, with a somber or heightened tone. Many are composed as a lament for someone who has recently died.

Emotional Appeal
When a writer appeals to an audience's emotions (often through hope, fear, anger or other core emotions) to excite and involve them in the argument, and bring about the desired outcome.

Epic
An extended narrative poem in heightened style and dealing with heroic themes. Examples include Milton's *Paradise Lost* and Dante's *Divine Comedy*.

Epiphany
A sudden awareness, realization, or insight into a person or situation. Often seen as the "light bulb moment."

Epilogue
A concluding section at the end of a literary work. It often deals with the future of key characters or the world they inhabit. Sometimes also called an afterword.

Epigram
A short, witty, statement at the opening of a larger broader of work. It creates the context and lens through which the rest should be viewed.

Epitaph
A short written piece on a tombstone, in memory of the deceased. It can also refer to a brief literary piece that either honours or condemns the one who died. Ie: "Epitaph on a Tyrant."

Exposition
The part of a story on play in which the audience is given the information it needs to know. For example, details on the setting and background events that took place before the story begins may be part of the exposition.

Extended Metaphor

A metaphor that is initially introduced, and then developed and explored through the rest of a work. Most often seen in poetry.

Foil / Character Foil

A character design to strongly contract with another (usually the protagonist) in order to focus on some specific quality.

Ie: Saruman is a character foil to Gandalf in regards to their handling of power and concern for others.

Formal Essay

The formal essay is preoccupied with ideas, and its treatment is generally serious. The purpose of the formal essayist is to persuade, explain or instruct. Thus, the reader of this essay must pay close attention to the ideas, the way they are presented and the logic of their presentation.

Iambic Pentameter

The name given to a section of verse that has an unstressed syllable, followed by a stressed syllable, five times in one line.

Ie: In "the grizzly bear is huge and wild and mean," the stressed syllables are underlined.

Indeterminate Ending

An ending in a literary or performance work that gives no definite result of conclusion. Usually there are still questions to be answered in regards to the characters or world of the story. This may be part of setting up a sequel, or creating the "cliffhanger" ending.

Informal Essay

A genre of essay writing focused primarily on the enjoyment of the telling and the reading. It can be informative or even persuasive, but has a far lighter tone and more relaxed expression. Despite its tone, however, it retains formal essay structure.

Irony (see also Dramatic Irony)

A situation where the intent or meaning behind something is the opposite of what it may seem on the surface. Ie: *The irony of her reply, "How nice!" when I said I had to work all weekend.*

Juxtaposition

A technique that sees an author place a concept, person, place, theme or idea alongside another. The purpose is usually to highlight the contrast between the two and make some sort of comparison.

Lyric

In Greek poetry, a lyric was a poem that was chanted to the accompaniment of a lyre. Today the words of a song are known as lyrics. It can also refer to a short poem that expresses the feelings of its author.

Metre

A rhythm of accented and unaccented syllables which are organized into patterns, called feet.

Monologue (See also Dramatic Monologue)

A literary or performed composition, often in verse, in which the speaker reveals insights into his or her character. This is often in response to a key situation or event. The monologue is directed towards the reader or viewing audience.

Objective (language tone etc.)

Something that one's efforts or actions are intended to attain or accomplish; purpose; goal; target. In writing, it's what you hope to achieve.

Ode

A lyric poem of extended length, usually of a serious or contemplative tone, and having an elevated style and formal structure.

Oxymoron

A figure of speech in which seemingly contradictory terms appear together for effect. Ie: "living death" or "paid volunteer."

Paradox

A statement that appears self-contradictory, but contains an element of truth, bringing together the seemingly opposites. Ie: "The enemy of my enemy is my friend." Or "Youth is wasted on the young."

Pathos

The quality in a work of literature which evokes feelings of pity and sympathy in the reader. A victim's fall contains pathos. A hero's fall contains tragedy.

Persuasive Essay / Argumentative Essay

This writing form uses logic and reason to show that one idea or point of view is more worthy than another. Its goal is to persuade the reader to that point of view, or towards a particular course of action.

Prologue

The opening section to a longer work. It may establish the scenario in which the story is told, its characters, or its moral focus and direction. At times this is spoken by a member of the cast at the start of a play.

Quatrain

A stanza or poem of four lines, usually with alternate rhymes.

Sarcasm

A form of speech where the intended meaning is different from the sentence's or phrase's meaning at face value – usually the opposite; e.g. "*This book clearly took a lot of effort,*" when the meaning implied is that the speaker believes it took no effort at all, or that it required effort, but none was given.

Satire
The ridicule of any subject – an idea, institution, person, or human folly in general – to lower it in the reader's mind and make it laughable. Often designed to inspire change or reform.

Soliloquy
A speech or extended discourse by a character who is talking to himself/herself. The character is often oblivious to any others present, or it is assumed they do not hear it. Ie: Hamlet's soliloquy of "To be or not to be."

Sonnet
A poetic form of fourteen lines. It is usually in iambic pentameter and contains a complex rhyme scheme. Shakespeare's sonnets are some of the most commonly known.

Static Character
A literary or dramatic character who undergoes little or no inner change. This character does not grow or develop in any way. He/she may also be a flat character, but need not be.

Stock / Stereotyped Character
A character type that appears repeatedly in a particular literary genre, and one which has certain normative attributes or attitudes. Ie: The corrupt cop, the town drunk, the noble slave, the prostitute with a heart-of-gold, the emotionless assassin, etc.

Symbol / Symbolism
An element in literature or performance that has several layers of meaning beyond its literal meaning or representation.
Ie: The mockingbird, in *To Kill a Mockingbird,* represents innocence, beyond being just a bird species.

Tragedy
A drama or literary work that sees the heroic character, a person who is neither a villain nor a paragon of virtue, move from happiness to misery. This is often due to a tragic character flaw, moral weakness, or failure.

Understatement
A literary technique in which a speaker or writer seemingly gives less importance or passion than a certain subject or situation seems to demand. Ie: ""The impending doom of mankind is a matter that should warrant some attention."

Voice
Two definitions: 1) The writer's distinct and unique style of writing that brings out their personality, attitude, and character. 2) The speech and thought patterns of a literary work's first-person narrator or persona. Consistency and believability here is of essential importance to the suspension of disbelief.

Know the following (and all previous) in Grade 11

Active Voice
The subject in a sentence is performing the action when the verb is in the active voice. Ie: In the sentence, "John shot the arrow," John (the subject) is performing the action in relation to the arrow. (See also *Passive Voice*).

Antithesis
The direct or exact opposite; e.g. "Give me liberty, or give me death." Or "Hope is the antithesis of despair."

Anecdotal Evidence
Information or evidence gained from examples, casual observations or personal accounts. It is usually not considered valid or relevant as proof or research. However, it often indicates areas that are worthy of a more in-depth study.

Aphorism
A short and witty statement of truth or moral. Ie: "Some praise at morning what they blame at night / But always think the last opinion right."

Apostrophe
A figure of speech in which a person not present, an abstract concept, or even an inanimate object is specifically addressed.
Ie: "Death, be not proud."

Cacophony
Discordant or harsh sounds which are frequently used for specific poetic effect. Also may refer to unpleasant and overwhelming sounds, such as the din produced from dozens of conversations all occurring in the same small space.

Didactic
Designed specifically to instruct in either facts or (more likely) morals. Many early fables were pointedly didactic.

Dissonance
The juxtaposition of harsh or jarring sounds, or of rhythmical patterns. Often a synonym for *cacophony*.

Dramatic Form
The specific mode of fiction and storytelling represented in live or filmed performance.

Editorial
An article in any varied publication that expresses the opinion of its author or publisher.

Euphemism

The literary device that substitutes a milder or less offensive word of phrase for its original. This is often used when writing about sensitive issues or embarrassing ones.

Ie: "Downsizing" instead of "Firing." Or "Friendly fire" instead of "Killed by soldiers on your own side."

Euphony

An agreeableness of sounds which are pleasing to the ear and in a certain harmony. It is most often seen in poetry and uses alliteration, rhyme and assonance to create its effect.

Expert Testimony

A witness who has special knowledge not normally possessed by the average person, concerning the specific topic that he/she is to testify about. Most often seen in legal cases.

Frame Story

An overarching narrative that provides the framework for connecting a series of otherwise seemingly-unconnected stories. *Arabian Nights* and *The Decameron* both use frame stories.

Interior Monologue

In literature, it is a seemingly-random collection of immediate thoughts and ideas in the head of a character. Used to give a sense of a character's feelings and thought process at a specific time.

In movies, it is the practice of hearing the character's voice while that character's lips do not move. Meant to achieve the same effect.

Literal Language

The primary and strict meaning of a word or phrase, devoid from metaphorical or figurative language.

Octave
A verse form consisting of eight lines, normally in iambic pentameter. Also may refer to the first section of a Petrarchan sonnet.

Parallelism
The arrangement of equally-important ideas in a grammatically-similar construction. It often uses verbal repetition or "echoes" for effect. Ie: "Alice ran into the room, into the garden, and into our hearts."

Parody
A parody ridicules a serious literary or artistic work, or the characteristic style of an author, by comic effect or style. It can also refer to a piece of literary or performance art that is so unintentionally bad that it becomes almost a parody of its original intent.

Passive Voice
The passive voice expresses an action that is done to its subject. Ie: "The arrow was shot by Katniss." It is generally recommended to use the Active Voice in any case where the doer is known or important. A good use of the passive voice would be in "An announcement came over the loudspeaker." In this case, the person who made it is unknown or unimportant.

Persuasive Technique
The specific method or applied strategy that a person or group of people uses to try persuade an audience of something. Often it can be the using of things like fear, greed, desire, etc.

Sestet
A poem or stanza containing six lines, especially the last six lines of a Petrarchan sonnet.

Statistical Evidence
A collection of facts, represented by numbers, that prove a held theory to be true. The greater the sample size, and the more complete the data, the more likely it is to be dependable.

Story within a Story
A literary device in which a character within a story, tells a story of his/her own. The story told by the character may be to entertain, to serve as an example or direction to other characters, or to provide a symbolic or metaphorical lesson. In *Harry Potter*, the story of "The Deathly Hallows" provides direction, guidance, and information to the main characters.

Stream of Consciousness
A literary technique that presents the thoughts and feelings of a character as they form in the mind. Or, the same from the author himself/herself.

Style
The manner in which an author chooses to write to his or her audience. A style reveals both the writer's personality and voice, but it also shows how she or he views the audience.

Subjective (language tone)
Based on personal thoughts, feelings, experiences, and prejudices. One's own interpretation of facts or events.

Wit
A form of intelligent humour; the ability to say or write things that are clever and funny.

Farce
Any play which inspires laughter by using low-brow humour, physical comedy, or the creation of ridiculous situations. These are not concerned with the nuances of characters, or the believability of the plot.

Melodrama
A form of drama that relies of excessive sentiment and emotion or sensational and thrilling action. This is often coupled with characters who are almost caricatures of goodness or evil, and an artificially happy or sad ending. This has spawned the "tearjerker" film as a sub-genre.

Pastoral
An artistic or literary piece that portrays or evokes rural life, usually in an idealized and non-realistic way. It ignores the hardships and realities of rural life, and presents it as a near-Eden with gentle pasturelands, mild livestock, and a blissfully simple and contented existence.

Stylistic Technique
Point of view, tone, diction, narrative pace, humour, imagery, irony, figurative language and many more that give meaning or feel to something written or expressed.

WRITING AND USAGE / GRAMMAR
(OR, HOW TO PREVENT LOSING MARKS
THROUGH EASILY-AVOIDABLE ERROR)

Mechanics include such items as underlining, titles, abbreviations, capitalization, hyphens, numbers, etc. Sometimes punctuation is included under this heading and vice-versa. <u>The number in brackets indicate the grade by which it should be mastered</u>.

Capitalization [8]
The following should be capitalized in all writing:

God and His pronouns

Proper nouns and proper adjectives

First word of a sentence,

First word in a formal statement

First word of a direct quotation

Geographical names

the North, the South
   (but not directions i.e. "Go south on 216th")

Business firms and organizations

Historical events

Calendar items

Nationalities, races and religions

Brand names (but not the item)

Titles of people, books, poems, etc.

Language courses and courses followed by a number

*Capitalization Examples***:**

Mexico **C**ity	a city in Mexico
Glacier **N**ational **P**ark	a national park
Twenty-ninth **S**treet	across the street
Cultus **L**ake	a skier's lake
North **A**merica	northern B.C.
Happy **H**ouse **H**igh **S**chool	a high school
Kwantlen **P**olytechnic **U**niversity	a university in Langley
The **A**merican **R**evolution	a revolution
The **F**ourth of **J**uly	a specific date
English, **F**rench, **M**ath 12	social studies, math.
History 12	a course in history
President Frankr	club president
Toyota **F**orerunner	brand name
Ivory soap	brand name

And then, did she say, "**W**hat is going on?"

Use of Italics [8]

 (or **<u>underlining</u>** if you hand write or can't italicize):

Book titles
e.g.   John Steinbeck's *The Pearl* is a classic

Newspapers
e.g.   *The Vancouver Sun* is not right wing at all!

Magazines
e.g.   My favourite magazine is *PC Magazine*

Journals,
e.g.   An informative journal is the *Canadian Journal of Education*

Plays
e.g.   Who could forget *Hamlet* or *Romeo and Juliet*?

Names of ships
e.g.   Have you sailed the good ship *Lollipop*?

Long poems and musical compositions
e.g.   Have you read *Paradise Lost*?

Foreign words or phrases
e.g. are you part of the *ad hoc* committee?

Use of Quotation Marks [8]

Quotation Marks go around the following:

Articles, Essays,

e.g. you simply must read "Family Planning" in *RP* !

Short Stories,

e.g. "The Sentry" in *Great Short Stories* is superb.

Poems,

e.g.   Hopkins's best poem is "God's Grandeur."

Songs,

e.g.   I like "Yesterday" by the Beatles.

Chapters of books,

e.g.   Chapter 5, "Getting Started" in *Computers* is helpful.

Figures of Speech

e.g.   "The Great White Shark" he is.

Using Numbers [8]

Some rules are as follows:

1. Do not begin a sentence with a numeral.

2. Numbers of more than two words should be written in numerals.

3. Hyphenate all compound numbers from twenty-one to ninety-nine.

4. Hyphenate fractions used as adjectives.

5. Write out numbers like second, twenty-fifth, etc., when used ordinarily.

PUNCTUATION

In this section we restrict ourselves again to those areas which seem to be the most problematic in punctuation: quotation marks; semicolon; colon; apostrophe; dash, parentheses.

Semicolon: [9]

1. Use a semicolon between independent clauses not joined by _and, but, or, nor, for , yet._

e.g.
Take with you only valuable things**;** leave behind the bulky stuff.

2. Use a semicolon between independent clauses joined by such words as _for example, for instance, besides, moreover, furthermore, therefore, however, instead, hence._

e.g.
Holiday traffic is often scary; for instance, three people were injured Christmas day.

3. Use a semicolon between items in a series, especially if the items contain commas.

e.g.
The following members are now in the School Board: Bob Smith, Chairman; Darlene Fruggle, vice-chair; Chris Slype, secretary.

Colon: [8]

1 Use a colon to mean "note what follows."

e.g.
Here's what you take along: lotion, volleyball, pop, and a smile.

2. Use a colon when the second of two independent clauses reinforces the first.

e.g.
These seats are the most durable kind: they are reinforced with double stitching.

3. Use a colon for time, Bible texts, volume and page for magazines, and after the salutation of a business letter.

e.g.
4:30 P.M.
John 3:16.
Harper's 198:12.
Dear Mr. Smythe:

Apostrophe: [8]

1. Use an apostrophe to form the possessive of a singular noun.

e.g. Harry's coat; Ron's opinion; Gus's hat.

NOTE: *for nouns of two syllables which end in s it is permissible to add an apostrophe without the s: E.G: Jesus' love; Julius' girlfriend.*

2. For plural noun possession, the apostrophe follows the pluralized noun:

e.g. girls' gym; Joneses' tennis court;

NOTE: *Plural nouns that don't end in s are treated as singular. E.G: Women's room.*

3. Personal pronouns *his, hers, its, yours, ours, theirs,* and the relative pronoun *whose* <u>do not</u> require an apostrophe.

e.g.
Is it yours, hers or mine?   This is baseball at its best.
Well, whose book is this?

4. Use an apostrophe and an *s* to form the plural of letters, numbers, abbreviations and signs.

e.g. Mississippi is spelled with four *s*'s, four *i*'s and two *p*'s.
Instead of a *3* and an *8* he had written two *3*'s
How many *+*'s in this exercise?
If you've seen one UFO, you've seen all the UFO's.

Dash and Parentheses [8/9]

The simplest rule to apply for these "interruptions" in a simple sentence is as follows:

Commas are used to enclose <u>added information</u> in a sentence.

Parentheses are used to enclose <u>directions or clarification</u> in a sentence.

Dashes are used to enclose an <u>abrupt break in thought</u> in a sentence.

Examples:

Allard, who refuses to smoke, is very health conscious.

English students (whom we identified earlier) fare better than Italian students.

The referees--highly paid, no less--should not have gone on strike.

 NOTE: Be sure that material within these "interruptions" can be omitted without changing the original meaning or structure of the sentence.

Quotation Marks: [8/9]

1. Commas and periods always go <u>inside</u> the closing quotation marks.

e.g.
 I realize that he said "I've seen enough."
"In the meantime," he continued, "I plan to give you a raise."

2. Semicolon and colon always go <u>outside</u> the closing quotation marks.

e.g.
The following can be considered "highbrow reading": Homer, Eliot and Pound.

3. Question marks and exclamation marks go <u>inside</u> if the question is included in the quotation, and <u>outside</u> if the question is part of the larger sentence.

4. If the quotation and the whole sentence both have a question, the question or exclamation mark goes <u>inside</u>. The quoted part takes precedence.

e.g.
"Are the players ready?" asked the referee.
Were you surprised when he said, "Pull over"?
Did you ever ask yourself, "Where will I be in ten years?"
What a pain you are!" she exclaimed.

***NOTE**: Normally, only one end mark is used at the end of a quotation.*

Wrong: Did you ask if Frank said, "I love everything."?
Correct: Did you ask if Frank said, "I love everything"?

5. Use single quotation marks for a quotation within a quotation.

e.g.
Her exact words were, "For tomorrow, read Frost's 'Mending Wall.'"

6. Longer quotations (2 lines or more / 25+ words) are set off from the text, and indented on both sides. Thus there is no need to use quotation marks. Normally, this longer quotation is introduced by a colon. It is wise to use long quotations very sparingly, especially in a short paper.

e.g.

Michelangelo did not paint the Sistine Chapel all in one continuous project. The gap between the two phases influenced the subject and style he used. As Christine Zapella notes:

> In 1510, Michelangelo took a yearlong break from painting the Sistine Chapel. The frescoes painted after this break are characteristically different from the ones he painted before it, and are emblematic of what we think of when we envision the Sistine Chapel paintings. These are the paintings, like *The Creation of Adam*, where the narratives have been paired down to only the essential figures depicted on a monumental scale (45).

The Comma: [8/9]

Use a comma to separate two adjectives when the word
and can be inserted between them.
e.g.
He is a strong, healthy man.
We stayed at an expensive summer resort.
> You would not say *expensive and summer resort*, so no
> comma.

Use commas before or surrounding the name or title of a
person directly addressed.
e.g.
Will you, Aisha, do that assignment for me?
Yes, Doctor, I will.
> NOTE: Capitalize a title when directly addressing
> someone.

Use commas to set off expressions that interrupt sentence flow.
e.g.
I am, as you have probably noticed, very nervous about this.

When starting a sentence with a weak clause, use a comma
after it.
e.g.
If you are not sure about this, let me know now.
*Wondering where the call had come from, he checked the call
history on the display.*

Use a comma after phrases of more than three words that begin
a sentence. If the phrase comes before the true subject of the
sentence, use a comma.
e.g.
To apply for this job, you must have previous experience.
*On February 14th, many couples give each other candy or
flowers.*

If something or someone is sufficiently identified, the description following it is considered nonessential and should be surrounded by commas.
e.g.
Freddy, who has a limp, was in an accident.
 Freddy is named. The description is non-essential.
 Use a comma.

Use a comma to separate two strong clauses joined by a coordinating conjunction--*and, or, but, for, nor*. You can omit the comma if the clauses are both short.
e.g.
I have painted the entire house, but he is still working on
 sanding the doors.
I paint and he writes.

Use a comma to separate a statement from a question.
e.g.
I can go, can't I?

Use a comma to separate contrasting parts of a sentence.
e.g.
That is my money, not yours.
He was badly wounded, but not dead.

Use a comma when beginning sentences with introductory words such as *well*, *now*, or *yes*.
e.g.
Yes, I do need that report.
Well, I never thought I'd live to see the day…

Use commas surrounding words such as *therefore* and *however* when they are used as interrupters.
e.g.
I would, therefore, like a response.
I would be happy, however, to volunteer for the Red Cross.

TRANSITIONAL WORDS AND PHRASES: [9/10]

Using transitional words and phrases helps papers read more smoothly by providing coherence. **A coherent paper allows the reader** to flow from the first supporting point to the last. **Transitions indicate relations**, whether from sentence to sentence, or from paragraph to paragraph.

Addition:

also, besides, furthermore, in addition, moreover, again

Consequence:

accordingly, as a result, consequently, hence, otherwise, so then, therefore, thus, thereupon

Summarizing:

after all, all in all, all things considered, briefly, by and large, in any case, in any event, in brief, in conclusion, on the whole, in short, in summary, in the final analysis, in the long run, on balance, to sum up, to summarize, finally

Generalizing:

as a rule, as usual, for the most part, generally, generally speaking, ordinarily, usually, often, frequently, typically

Restatement:

in essence, in other words, namely, that is, that is to say, in short, in brief, to put it differently, therefore

Contrast and Comparison:

in contrast, by the same token, conversely, instead, likewise, on one hand, on the other hand, on the contrary, rather, similarly, yet, but, however, still, nevertheless, in contrast

Sequence:

at first, first of all, to begin with, in the first place, at the same time, for now, for the time being, the next step, in time, in turn, later on, meanwhile, next, then, soon, in the meantime, later, while, earlier, simultaneously, afterward, in conclusion

Illustration:

for example, for instance, for one thing, to illustrate, to demonstrate, as an example, this suggests…

Similarity:

likewise, similar, moreover

Diversion / As an Aside:

by the way, incidentally

THE WRITING PROCESS [10]

Writing Variables

Your consideration of the writing variables will help you to focus your writing and to maintain consistency of style throughout the writing assignment. Applicable to any kind of writing in any subject area, these variables are:

<u>Audience</u>

For whom are you writing? Your teacher, your six-year-old brother or sister, your employer, your student peers, your fellow employees, or your local Member of Parliament? Whatever the case, it will determine your vocabulary, subject content, complexity of sentences, and format. If you want to convince others that your ideas have merit, you have to understand the audience's situation.

<u>Topic</u>

What subject are you writing on? A well written essay has well researched information to back up the claims it makes.

<u>Purpose</u>

Why are you writing? If your answer is simply to get a mark and get the assignment over with, then your paper is going to lack purpose. People write to entertain, to inform, to instruct, to persuade. Decide why you are writing your essay; this will provide a focus for your work.

Persona

What voice are you going to use? Writers sometimes become other people to make their writing become more interesting. Experimenting with other points of view can also increase your understanding of the topic.

Format

What form is your writing going to take? Different forms of writing, such as letters, journals, reports, literary essays, research papers, persuasive essays, and reviews, have specific requirements that must be fulfilled.

KEY WORDS IN WRITING ASSIGNMENTS AND EXAMS

Some of the more common key words are listed here with a brief explanation.

AGREE OR DISAGREE Support OR contradict a statement; give positive OR negative features; list advantages or disadvantages.

ASSESS   Estimate the value of something based on some criteria; give an opinion as to its strong or weak characteristics.

COMMENT ON Give an explanatory note on the main or controversial features of a subject; provide, in addition, a personal opinion on a subject.

COMPARE Give an estimate of the similarity or dissimilarity of one thing to another; give an estimate of the relationship between two things.

CONTRAST Give an estimate of the difference (s) between two things.

CRITICIZE Give an opinion as to the relative merits of a thing, idea, or concept. In criticizing, make a judgment which approves, disapproves, or both.

DEFINE Give the meaning or scope of a word or concept and provide context by establishing its normal limits.

DISCUSS Present points of view on a subject as they might occur in conversation; provide the results of an imaginary examination by debate or argument.

EVALUATE Appraise or assess the value of something based on some known standard; give an opinion as to the advantages or disadvantages involved.

EXPLAIN Give an account of what something is, how it works, or why it is the way it is. Use paraphrasing, provide reasons/examples, or give a step-by-step account.

IDENTIFY Establish clearly the identity of something based on an understood set of considerations; recognize the unique qualities of something and state the criteria used to identify it; simply provide the name of something.

JUSTIFY Give facts, reasons, illustrations, or examples to support a particular, predetermined idea or point of view.

SUMMARIZE Give a brief account of the main points.

EVALUATING SOURCES [10]

In the research process you will encounter many types of resources including books, articles and websites. But not everything you find on your topic will be suitable. How do you make sense of what is out there and evaluate its authority and appropriateness for your research?

SUITABILITY

Scope.
What is the scope of the book, article, website, or other source? Is it a very general work that provides only an overview of the topic, or is it very focused on a specific element of the topic. Does the scope match your needs and expectations? Does it cover the right time period you are interested in, or is it outdated?

Audience.
Who is the intended audience for the material? Is it too technical, clinical, elementary or basic? You can often find material for your target audience level by using the right search engine or indexing service. If you are looking for clinical articles on crime and psychology, then use an academic search engine, rather than Google.

Timeliness.
When was the article published? If you are looking at a website, when was it last updated? Avoid using website that are undated or clearly old. Other sources will almost always include a publication date.

SCHOLARLY vs POPULAR

A scholarly journal is published by experts, and often for experts as well. To be published in a journal, a submission must be reviewed by other experts in the field. They check it for content, correctness of fact, and academic value. These sources will almost always include:

- Bibliography and footnotes
- Author's name and academic credentials

As a general rule, these journals are not printed in a glossy format, have no advertisements, and are not commonly illustrated. There can be some exceptions, but the focus is not on broad readership or ads.

Popular magazines have a wide range, from respected publications like *Popular Science* to more general interest magazines, such as *Time* or *Newsweek*. Things like *Cosmopolitan* or *People* also fall under this category. These all use staff writers and/or freelance journalists.

Articles in these publications are likely to be shorter and less thorough than those in journals. While there are editorial standards, most articles have no expert review process, and have little in the way of citation.

AUTHORITY

When looking at the validity of a source, ask yourself who the author is. What are their academic credentials (if any)? What else have they written? At times you will find this information in the article. At other times, you need to use Google to search for that.

OTHER INDICATORS

Documentation.
A good indication that the author has taken the time to do some research of their own, is the presence of a bibliography. In online sources, links or footnote referencing help validate an author's work.

Objectivity.
What is the author's point of view on the topic, and what angle are they presenting? Is the article fact or editorial? Is the website sponsored by a company that pushes a certain product or viewpoint? Is the publication political or religious?

Primary vs. Secondary Research.
In making a judgement on the appropriateness and validity of a resource, it may be useful to determine if the author did their own research, or is using only secondary research from others.

Primary research presents original research methods or findings discovered or used for the first time. Examples include:
- An article, book, journal or some other publication – usually one that examines new theories or findings, and provides the raw data.
- A newspaper account by a journalist who was present at the event being described, or had access to a primary eye-witness. Both are valid as "research."

Secondary research does not provide anything new, but uses a compilation of other material, or an evaluation of it. Examples include:
- A scientific article summarizing research or data
- An encyclopedia entry or other entries in Reference books
- A textbook

An article in a popular magazine, such as *Time*, about crime and punishment – if it uses expert interviews and statistics, but does not present any new research, is considered a secondary source.

USING WEBSITES

Due to the nature of the Internet, and the fact that anyone can create a website, determining the value of a website as a source can be tricky. Some of the strategies listed already are valid, but some other questions should be asked:

- Is there a listed author of the page? Can you determine their credentials and other writing? If you cannot find out either, think twice about using it as a source.
- Is the site sponsored by a company or organization? What are their biases? Try to find an "about us" section to guide you here.
- Why does this web page exist? Is the website trying to sell you something, convince you of something, or fulfill some other specific purpose?
- Is the website dated, or up-to-date? If there is no way to determine how old the website is, it may not be a great source.
- How valid and credible are the links to other sites and resources? Are the links evaluated or commented on in any way? Are they just there for appearances? If that seems to be the case, then the core content is likely highly suspect.

Manuscript form [8]

You are what you write. In academic writing the marker only sees you through the work you have presented. If your essay or story or report or journal or whatever, is written on torn, dirty paper, or if you produce all sorts of facts to back your statements without citing the source, or if your work is shoddy in any other way, it reflects the time and effort you have put into this work. In short, you have devalued this work. More importantly, it is a reflection of you and your dedication to the task at hand. Hence it is important to not only have the right stuff but also to present it professionally.

The following guidelines are designed for the more formal work; e.g. formal essays, reports, and projects that would normally be typed, though not necessarily so.

Obviously, certain instructors will require somewhat different formats, especially for the less formal assignments; however, for the more formal written output these guidelines should be applicable.

1. **Write on one side of the paper only.**
2. **Double-space the lines of prose.**
3. **Your margins should be 1 inch all the way around.**
4. **The title page should have the title, student's name, subject, instructor's name, school's name, and date.**
5. **Number all pages after title page, preferably at the top right-hand corner.**
6. **Staple together with one staple in the top left-hand corner.**

THE INCAS
past and future

Title centered and in
italics. Main title **bold.**

by:

Wendy Snarple
89024

Your name and
student number

Teacher, subject,
school, and due date

for:

Mr. John Smythe
Social Studies 8
CCHS
Sept. 11, 2014

A NOTE ON TITLE PAGES:

It's time to forget all the things you did in elementary school in regards to title pages. No fancy fonts, no borders, no pictures, and no other embellishments. Keep the title page plain, simple, and according to the model shown here.

Make the font a standard Times Roman, Arial, or Calibri. Keep sizes the same, and only bold the actual title of the essay or assignment.

Do not put into folders, page protectors, or duo tangs, unless specifically instructed to do so.

Assignments submitted online should also have title pages as their first page.

CHOOSING AN APPROPRIATE TITLE:

Your title page's title should reflect the name of your assignment, or the topic of your essay. "Socials project" or "English essay" are **_not_** appropriate titles.

Some good examples would be:

> ### _Rewiring the Brain for Creative Potential_
> _the new frontier of neuroscience_

> ### _Napoleon:_
> _Dictator or Despot?_

> ### _The Gluten-free Myth_

> ### _A House Divided_
> _How inconsistent rule use stole the cup_
> _from the Vancouver Canucks_

MLA CITATION
IN-TEXT CITATION

In MLA style, referring to the works of others in your text is done by using what is known as **parenthetical citation**. This method involves placing relevant source information in parentheses after a quote or a paraphrase.

General Formatting Rules

- The source's information required in its citation will depend upon the original medium of the source (Print, Online, Video) and upon the entry made in the **Works Cited** page (formerly, bibliography).
- Whatever source information you give the reader in the text must link directly to the information on the Works Cited page. The signal word or phrase (Ie: Author's last name) in the text must be the first thing they see for that entry in the list of cited sources. Otherwise you confuse your reader and make source checking very difficult.
- MLA format used the **author-page** method of citation in the body text. This means that the last name of the author and the page number(s) where the facts or quote are taken from should be in the text. The complete reference appears in the works cited page.
- The name of the author may either appear in the sentence itself, or in the parentheses following the quote or paraphrase cited. The page number(s) must always appear in the parentheses, and never in the text.

For example:

```
Smith states that being completely anonymous "…can
free one from all dishwashing duties" (142).
```

```
Being  completely  anonymous  "…can  free  one  from  all
dishwashing duties" (Smith 142).
```

```
Smith  argued  that  being  completely  anonymous  could
free one from dishwashing duties (142).
```

The citations in the examples above, (142) and (Smith 142), tell
readers that the information in the sentence can be located on
page 142 of a work by an author named Smith. If readers want
more information about this source, they can turn to the Works
Cited page, where, under the name of Smith, they would find
the following information:

```
Smith, John. The Joys of being Anonymous. New York:
        Penguin, 2012. Print.
```

Formatting Entries

Use the following guide for in-text citations, depending on its
source.

Written sources with one author

For all printed sources, such as books, magazines, journal
articles, and newspapers, provide a signal word or phrase for
your readers. Normally this will be the author's last name, and a
page number. If you provide this in the sentence, you do not
need to have it in the parenthetical citation. Examples, again:

```
Being  completely  anonymous  "…can  free  one  from  all
dishwashing duties" (Smith 142).
```

```
Smith  argued  that  being  completely  anonymous  could
free one from dishwashing duties (142).
```

Written sources with two or more authors

For a source with **three or fewer authors**, list the authors' last names in the text or in the parenthetical citation:

```
Smith, Doe, and Smyth argue that being anonymous is
the greatest joy a person can attain (34).
```

```
The authors state, "Being anonymous is truly the
greatest joy a person or pet can attain" (Smith, Doe,
and Smyth 34).
```

For a source that has **more than three authors**, use the source's own bibliographic information as your guide in citing it. Provide the first author's last name and follow that with either et al. or a list of all the last names.

```
Slenderman et al. argue against Smith, Doe, and
Smyth's claim. They state that being known is a far
greater joy (54).
```

```
Other experts on the subject argue that Smith, Doe,
and Smyth fail to truly understand human need
(Slenderman et al. 54).
```

Or… if you wish to list them all:

```
Slenderman, Sedwick, Jones, Mulkivin, and Groot argue
against Smith, Doe, and Smyth's claim. They state
that being known is a far greater joy (54).
```

Two or more written sources by the same author

If you use more than one source from the same author, be sure to include a shortened title of the work you are quoting to distinguish it from others. Put a short title of the book in italics and a short title of articles in quotation marks.

Citing two articles by the same author:

```
Smith argues that being anonymous allows one to avoid
painful jury duty ("Fading slowly" 38), although he
does acknowledge that being invisible without
bringing your pets along does cause them to starve to
death more readily ("Anonymizing your Pets" 17).
```

Citing two books by the same author:

```
Smith argues that being anonymous allows one to avoid
painful jury duty (The Joys of being Anonymous 78),
although he does acknowledge that being invisible
without bringing your pets along does cause them to
starve to death more readily (Blending in Entirely
17).
```

Two Authors with the same last name

There are times when additional information is needed to identify the source of a quotation or reference. If two or more authors have the same last name, use their first initials (or their full name if they share initials also). For example:

```
Some men love being invisible (J. Smith 22), while
others seem to hate it (A. Smith 16).
```

Sources with a Corporate Author / No known Author

When a citation has no known author, or has a corporate author, use the name of the corporation followed by the normal page number for in-text referencing. Use abbreviations where appropriate (Ie: nat'l for national).

When there is no known individual or corporate author, it becomes more tricky. In this instance, use a shortened title of the source instead of a name. Place the title in italics or quotes, depending on what type of source it is (book vs article, for example). Provide the usual page name, as normal.

Example:

```
In a government pamphlet for the invisible, several
warnings are given against pursuing the concept of
full anonymity ("Dangers of Fading from Society" 3).
```

Translated Source

Cite a translated book just as you would a normal book with an author. Do not list the translator with your in text citation, but only in the Works Cited.

Source / Book with a different Edition

Cite the book the same as you would another book, depending on number of authors. Use the edition information only in your Works Cited page.

Source with an Author and an Editor

Cite the book as would any other, including the author information in text, and the author plus editor information on the Works Cited page.

Source with just an Editor, and no Author

When no author is listed, use the editor in your in text citation, and follow the format for Works Cited that follows this pattern.

Essay or Articles / Poems or Short Stories

All of the above-mentioned sources use the same pattern as other written works, depending on author(s) or editor(s). Be sure that these works are done in quotation marks, and are not put into italics.

```
One poet screams his frustration at constantly being
noticed by his landlady, "How can you see me? / Do I
not blend? / Is my hope at fading / ever at an end?"
("Now you don't" Jones 12).
```

Dictionary or Encyclopedia Entry

Most dictionaries and encyclopedias will not have a named author. Your Works Cited entry will be listed according to the entry or article title, and so you do the same thing here.

```
The word anonymous has a surprisingly complex
etymology ("Anonymous").
```

A book's Introduction, Foreword, Afterword, or Preface

Cite material from this portion of a book the same was as any other portion. In your Works Cited, you'll indicate that this is not part of the main body text.

The Bible, or other Religious Text

In your in-text citations, provide the book, chapter and verse (or their nearest equivalent). Separate each by periods. You may use common abbreviations for Biblical books (Ie: Rev. for Revelation). For the first citation you do, also include the translation and/or version you are using.

```
Consider the words of Solomon: "If your enemy is
hungry, give him bread to eat; and if he is thirsty,
give him water to drink" (Oxford Annotated Bible,
Prov. 25.21).
```

```
The wise men from the east are often referred to as
"magi," indicating they used divination (Matt. 2:1).
```

```
Allah is introduced to the faithful as "The Entirely
Merciful, the Especially Merciful" (Qu'ran 1:1).
```

Pamphlet or Brochure with no indicated Author

Use the procedure outlined for a source with a corporate author or no known author. Refer to the Works Cited section for specifics relating to this format.

Dissertation or Thesis

For a dissertation or thesis, cite it in text in the same format you would for an article by a single author. The Works Cited portion will specifically indicate that it is a published or unpublished dissertation or thesis.

Magazine Article / Newspaper Article

Cite these sources in text the same way as you would for any other source with an author. The Works Cited page will differentiate between types of sources. When putting in the page number, be aware of the non-standard page numbering system used in many papers.
If there is no listed author, than follow that format (using article name) instead.

```
One reporter attempted to interview an anonymous
community member, but was unable to find him
(Frankerzwing A2).
```

   Or…

```
One reporter attempted to interview an anonymous
community member, but was unable to find him
("Failing to find the Anonymous" A2).
```

Editorial or Letter to the Editor

Use the procedure for any other article, using the author's name if it is provided, and the title or heading of the editorial or letter, if it is not provided.

Article without an Author

Cite the article in text with the article name, referencing its page number as normal. The Works Cited page will list the entry by article title as well.

Article in a Scholarly Journal

Cite articles from journals the same way as any other work with an author (if provided) or without (if not provided). Page numbering may be different, so be sure to match the original in that regard.

Website

Cite a website page, article, or section in the same way as you would cite an article. Provide author if it is provided, and use the article or section title if it is not. Page numbers are not used for web sources, so that is not required.

```
One website suggested that being anonymous is as
simple as covering oneself with invisible ink
("Looking to vanish forever? You Can!").
```

Online-Only Journal / Printed and Online Journal

Both these sources are cited in text as any other work with a provided author. For online-only sources, no page number is used, unless it is specifically broken down that way. Printed journals will include page numbers, and their online versions will as well.

Online Database

Cite articles from an online database the same as any other source with an author. The only difference comes in the Works Cited entry, which must include the name of the database service as part of its entry.

E-mail message content

Cite E-mail messages in text by the author's name. If there are several different E-mail messages being cited, add the subject heading of the email to the citation.

```
In an E-mail message, he stated that he had managed
to disconnect from the real world, but remained an
active participant in the virtual world (Smith).
```

Or..

```
In one E-mail, he stated he hated life ("Life Sucks"
Smith). However, he later wrote that he wanted to
live forever ("Life is Awesome again!" Smith).
```

Listserv / Blog / Reddit / Tweet / Facebook Sources

Use the format above for E-mail sources in relation to these sources as well. Use the author's name when possible, and the name of the posting when it is not provided. For Tweets, the user name can replace the author name as needed, but one of the two is always available. See the Works Cited section for more information.

Film source in Theatre / Out on DVD or Blu-ray

Cite an electronic performance work in the same way you would cite a book. Add emphasis on actor or director in the Works Cited section. Put the title in italics for a movie title or show title, and use quotes for episode titles in a show's series.

Radio and Television Programs

For radio programs, cite the same way you would an article. For television programs, use the article format for a specific episode, and the book format if you are citing the entire show.

Music and Sound Recordings

Use the same citation format as you would for a book or article by an author. Use the artist's name alone if you are citing only one composition by that artist. If you are quoting several, indicate the name of the recording track, album, or program in your citation.

MLA CITATION
WORKS CITED PAGE

General Formatting

- Begin your Works Cited page on a separate page from the rest of your assignment. It should have the same margins and spacing as the rest of your paper.
- Put the words **Works Cited** at the top of the page, centered, and not in italics or underlined.
- Double-space all entries, but do not add an extra space between one entry and another.
- Indent the second and following lines of each entry by 0.5 inches (1.27 cm), using a *hanging indent*.
- If citing multiple different works by the same author, you only list his/her name once. Following entries go below the first, and use three dashes in place of his/her name.
  ---, etc…   (*see examples following*)

New Rules for MLA

- Due to the increase in digital and Internet sources, students must now indicate the method of publication with all entries (ie: Print, DVD, CD, CD-ROM, Blu-ray, Web, Kindle file, EPUB file, Nook file, MP3, Digital file).
- You are no longer required to provide full web links for online sources, unless your instructor requests it.
- Websites listed should not have the www or http:// as part of their citation.
   (ie: *CNN.com* and **not** http://*www.CNN.com*)
- If you are citing an item that was originally published in print, but was retrieved from an online database, you must name the database in italics (ie: *EBSCO*).

Formatting Entries

A source follows the standard MLA style of last name, first name format. The basic form for a book citation is:

```
Lastname, Firstname. Title of Book. City of
      Publication: Publisher, Year of Publication.
      Medium of Publication.
```

The use of punctuation, and the use of italics, is essential for accuracy. Examples given here will show the correct formatting. Be sure to follow it precisely. Only the book title is in *italics*.

Books with one author

```
Smith, John. The Joys of being Anonymous. New York:
      Penguin, 2012. Print.
```

Books with two (or more) authors

For two authors, the first given name is put in the last name, first name format. The second name is put normally, with first name followed by last name.

```
Smith, John, and Jane Doe. The Shared Joys of being
      Anonymous. New York: Penguin, 2013. Print.
```

If your source contains more than three authors, list only the first one (alphabetically) and follow that by the phrase "et al" (Latin for "and others). You need not list the other authors.

```
Smith, John, et al. The Continued Shared Joys of
      being Anonymous. New York: Penguin, 2014.
      Kindle File.
```

Two or more books by the same author

List the works by the author in alphabetical order, using the titles of the works as the guide. Ignore *A*, *An*, and *The*, in the titles when sorting – but add them in are part of the title. For second and following titles, use the three hyphens and a period.

Smith, John. *Continuing to Fade from View*. New York:
     Nelson Publishing, 2012. Print.

---. *The Joys of being Anonymous*. New York: Penguin,
     2012. Print.

Books by an Organization or Corporation

A book may be published by a committee, commission, or a group that does not list its individual members on the title page. List the name of the corporation or group where the author's name usually goes. Ignore A, An, and The, and put after the group's name (if included).

Anonymous Association, The. *The Joys of being*
     Anonymous Together. New York: Random House,
     2014. Print.

Books with no known author

In rare instances, neither the author, nor the organization, are identified. In this case, list by title of the book according to your alphabetical list. In the example below, the book would go between *Adams, Susan* and *Berkotz, Frank.*

Anonymous is Awesome. Boston: Penguin, 2014. Print.

Books that have been Translated

Cite these as you would any other book, but add "Trans." and the names of the translators. Translator names are done in the first name, last name format.

```
Szwrkzy, Olguff. Madness in Anonymity: Going Crazy.
     Trans. Joe Smith and Jane Doe. New York:
     Random House, 1988. EPUB File.
```

An Edition of a Book

Sometimes books, especially reference ones, will have more than one edition. In this case, add the number of the edition (along with ed.) after the title.

```
Smith, John. The Joys of being Anonymous. 2nd ed. New
     York: Penguin, 2013. Print.
```

A Book with an Author and an Editor

A book may be re-published after an author's death, and given editing or reformatting. In other cases, the editor adds material alongside an author. List the author first, as per usual listings, and add the editor similar to how you add a translator. In this case, "Ed." indicates a single editor, and "Eds." indicates one or more (see both examples below).

```
Smith, John. The Joys of being Anonymous. Ed. Mary
     Smyth. New York: Penguin, 2013. Print.

Smith, John. The Joys of being Anonymous. Eds. Mary
     Smyth and James Doe. New York: Penguin, 2013.
     Print.
```

A Book with an Editor, but no listed Author

With no listed author, use the editor's name in its place, but use the "Ed." behind it.

```
Smyth, Mary. Ed. The Joys of being Anonymous. New
     York: Penguin, 2013. Print.
```

A Work in an Anthology, Reference, or Collection

Works may include an **essay** in a collection, or an **article** in a magazine. The basic form for this sort of citation is as follows:

```
Last name, First name. "Title of Essay." Title of
     Collection. Ed. Editor's Name(s). City of
     Publication: Publisher, Year. Page range of
     entry. Medium of Publication.
```

Note that the order is somewhat different. For example, the "Ed." comes before the editor's name, instead of after it. There is also a page range now, so a reader could find that specific article back again. If the source is electronic, such as a Kindle book, page numbers do not remain static, but alter according to font and screen size. In those instances, leave out the page range.

```
Smith, Joe. "Making yourself vanish." A Guide for
     Disappearance. Ed. Mary Smyth. New York: Smoke
     Publications, 2002. 29-39. Print.
```

```
Smith, Joe. "Making yourself vanish." A Guide for
     Disappearance. Ed. Mary Smyth. New York: Smoke
     Publications, 2002. Kindle File.
```

For a **poem** or a **short story**, it follows the same basic format:

```
Smith, Joe. "Ever Fading." 100 Forgotten Poems. Ed.
    Mary Smyth. New York: Penguin, 2012. 56. Print.

Doe, Jane. "Invisible Girl." The Book of Great
    Canadian Writers of Obscurity. Ed. Joe Smith. New
    York: Vintage Publishing, 1999. EPUB File.
```

If the collection is all from the same author, then there may be no editor to reference.

```
Smith, Joe. "Still Fading." Selected Silly Poems. New
    York: Penguin, 2014. 106-110. Print.
```

Article in Reference Book – Dictionaries and Encyclopedias

Cite the reference like you would any other, but do not include the publisher information. If the book is organized alphabetically, do not list the volume or page number.

```
"Invisibility." The Oxford Dictionary. 2nd ed. 2007.
        Print.
```

A book's Introduction, Foreword, Afterword, or Preface

Write the name of the author(s) of the reference you are citing, and give the name of the portion being cited. Do not use italics or quotations for that portion, but italicize the book title as normal. If portion cited and book author are different, put full author's name in. ("By Smith." Becomes "By Sam Jones.")

```
Smith, James. Introduction. Blending in Entirely. By
        Smith. New York: Penguin, 2013. 1-6. Print.
```

The Bible, or other Religious Text

Provide the name of the specific edition you are using, and editors involved with it, and the publication information.

The New International Study Bible. Ed. Susan Jones. New York: Zondervan Publishing, 1986. Print.

The Holy Qu'ran. Ed. Mohammad Surari. New York: Halal Publishing, 2001. Print.

Pamphlets and Brochures

Most small printings of this nature will not have an author, or even a corporate publisher listed. If it does, cite as per a book with a corporate author. Otherwise, list title and originating organization for the information provided.

Effective Composting. Langley: Organic Growers and Fertilizers, 2003. Print.

Dissertations and Thesis

Despite the fact that they may not have been officially published, a dissertation or master's thesis may be used as a source. Cite the work as you would a book, but add the designation "Diss" or "MA/MS." Follow this by the degree-granting school, and the year the degree was awarded.

If the dissertation is published, put the title in italics:

Smith, John. *Finding the Lost and Invisible*. Diss. Simon Fraser University, 2002. Print.

If the dissertation is not published, put the title in quotation marks:

```
Smith, John. "Finding the Lost and Invisible." MA
      thesis. Simon Fraser University, 2002. Print.
```

Magazine Article

List the author, putting the title of the article in quotation marks, and the magazine title in italics. Follow that with the date of publication, abbreviating the month. The format is:

```
Author(s). "Title of Article." Title of
   Periodical Day Month Year: pages. Medium of
   publication.
```

For Example:

```
Doe, Jane. "I feel so alone." Cosmopolitan 15 June.
   2009: 14-48. Print.
```

Article in a Newspaper

Source a newspaper article the same way you would for a magazine, but note that page numbering is different for newspapers. If there is more than one edition of that same paper (Ie: early and late editions), identify that after the date.

```
Smith, John. "Fear of Vanishing." The Globe and
      Mail 14 May 2013 early ed.: A6. Print.
```

Editorial or Letter to the Editor

Cite as you would any article in a periodical, but also include the words "Editorial" or "Letter" to identify the type of work it is.

```
"Ghosts and Men." Editorial. The Province. ed. 31
    Oct. 2013: C12. Print.
```

```
Doe, Jane. Letter. Washington Post. 12 Mar. 2012:
    B17. Print.
```

Articles without a defined author

Cite the article title first, and then finish the citation as you would any other for that kind of periodical.

```
"Being Invisible in Business and Investing." The
      Economist 16 May 2012: 22. Print.
```

Articles in a Scholarly Journal

These citations are the same as those for Magazines, but will require issue numbers, normally in the volume.issue format, followed the publication year in brackets.

```
Author(s). "Title of Article." Title of
      Journal Volume.Issue (Year): pages. Medium of
      publication.
```

Becomes…

```
Smith, John. "Disappearing Pets." Biomechanics
      Journal 12.4 (2002): 11-20. Print.
```

Citing a Web Site

Because web pages are often updated and therefore difficult to recheck, it is necessary to note your date of access. If a URL is required by a teacher, or you choose to include one, be sure to put in the complete address. MLA no longer *requires* the inclusion of a URL, so some of the first examples here do not have one added. Again, check with your teacher/prof.

Remember to use *n.p.* if no publisher name is available and *n.d.* if no publishing date is given… and often it isn't.

The basic format is as follows:

```
Editor, author, or compiler name (if
      available). "Page or article title." Name of
      Site. Version number. Name of
      institution/organization affiliated with the
      site (sponsor or publisher), date of resource
      creation (if available). Medium of
      publication. Date of access.
```

Example (with relevant information provided on the web page):

```
Smith, John. "Be completely unnoticed." eHow. Demand
      Media, 10 Jan. 2000. Web. 14 Feb. 2011.
```

Example (with relevant information missing on the web page):

```
"Be completely unnoticed." eHow. n.p., n.d. Web. 14
      Feb. 2011.
```

                          Or… With Link:

```
"Be completely unnoticed." eHow. n.p., n.d. Web. 14
      Feb. 2011. <eHow.com/articles/13534.html>.
```

Article in an Online Scholarly Journal

Sourcing an online scholarly journal requires that you provide the author(s) name(s), the name of the article being referenced (in quotation marks) and the title of the publication in italics. Add to this the volume and issue numbers, as well as the year of publication.

Article in an Online-only Scholarly Journal

As a general rule, MLA citation requires a page range for articles that appear in scholarly journals. If your source appears in an online format only, and provides no page numbers, use the abbreviation *n. pag.* to indicate that that are no page number available.

```
Doe, Jane. "Fading Kids: The Invisible Youth." Social
      Work and Youth: The Upstart Online Journal 1.3
      (2012): n. pag. Web. 10 Feb 2013.
```

Online Scholarly Journal that also appears in Print

For those scholarly journals that also appear in printed form, or are available as a digital scan of the printed copy, include the page numbers. Also include the method of access that you used, and the date of access. In the example below, *Web* (Ie: online).

```
Doe, Jane. "Fading Kids: The Invisible Youth." Social
      Work and Youth: The Upstart Journal 1.3
      (2012): 223-234. Web. 10 Feb 2013.
```

Article from an Online Database

The format here is exactly the same as the one above, but add in the database service used (in the example below, *EBSCO*). If the web link is required, it can be added as well. Both examples are provided.

```
Doe, Jane. "Fading Kids: The Invisible Youth." Social
     Work and Youth: The Upstart Journal 1.3
     (2012): 223-234. EBSCO. Web. 10 Feb 2013.
```

Or…with the link:

```
Doe, Jane. "Fading Kids: The Invisible Youth." Social
     Work and Youth: The Upstart Journal 1.3
     (2012): 223-234. EBSCO. Web. 10 Feb 2013.
     <ebscohost.com/articles/journals/4356LD.html>.
```

E-mail Messages or E-mail Interviews

State the author of the message, the subject line in quotation marks, the message recipient, the date the message was sent, and the medium of publication (in this case, always E-mail).

```
Doe, Jane. "Re: Can cats turn transparent?" Message
     to Joe Smith. 21 Dec. 2001. E-mail.
```

If the message was sent to the author of the paper, put that in instead:

```
Doe, Jane. "Re: Can cats turn transparent?" Message
     to the author. 21 Dec. 2001. E-mail.
```

Listserv, Discussion Group, Blog Posting, Reddit, FaceBook

Cite a web posting as you would a standard web site entry. Give the author of the work, the title of the posting in quotation marks, the name of the web site in italics, and the publisher and posting date (if known). Following that, add in the medium of publication, and the date you accessed it.

As people often have screen names, include both screen name and author name, if known. If both are not available, put in what you have. If there's no known publisher, use *n.p.*

```
Editor, screen name, author, or compiler name (if
     available). "Posting Title." Name of Site.
     Version number (if available). Name of
     institution/organization affiliated with the
     site (sponsor or publisher). Medium of
     publication. Date of access.
```

For Example:

```
BoardFreek22 [Joe Smith]. "Re: Best Strategy: Crops
     or Kids in Agricola?" BoardGameGeek.
     BoardGameGeek, 19 Oct. 2012. Web. 5 Apr. 2013.
```

Or… with less information available:

```
BoardFreek22. "Re: Best Strategy: Crops or Kids in
     Agricola?" BoardGameGeek. n.p. Web. 5 Apr.
     2013.
```

A Tweet

When sourcing a tweet, begin with the user's name, including full last name, first name, if known. Follow this with his/her Twitter username in parentheses. Place the entire tweet in quotes and end it with a period. Include the date and time of the posting, as well as the reader's time zone. Add the date and include the word "Tweet" to indicate the medium of access.

For Example:

```
Uber Facts (UberFacts). "There are an estimated 35-
     50 active serial killers in the United
     States." 24 Feb. 2014, 8:46 p.m pst. Tweet.
```

Work of Art – Painting, Sculpture, Photograph

Include the artist's name. Give the title of the artwork in italics. Provide the date of composition. If the date of composition is unknown, place the abbreviation *n.d.* in place of the date. Follow this by the information for the source in which the photograph appears, including page or reference numbers, as per book sources.

```
Buonarroti, Michelangelo. Moses. 1513. Art Through
     the Ages. 10th ed. By Joe Smith and Mary
     Smyth. Rome: Vatican Press. 39. Print.
```

Films and Movies – In Theatre / On DVD or Blu-ray

Films, either in theater or not yet released on DVD/Blu-ray, by their title. Citation should include the director, the film studio behind the project, and the theatrical release year. If applicable or relevant, also list key performer's names after the director. Use the abbreviation of "perf." to lead the list. Finally, use "film" as the medium identifier.

Example:

```
The Usual Suspects. Dir. Bryan Singer. Perf. Kevin
      Spacey, Gabriel Byrne, Chazz Palminteri,
      Stephen Baldwin, and Benecio del Toro.
      Polygram, 1995. Film.
```

To specifically emphasize either performers or directors (depending on your citation's context) use "perf." or "dir.", followed by the appropriate citation details as outlined above.

```
Lucas, George, dir. Star Wars Episode IV: A New Hope.
      Twentieth Century Fox, 1977. Film.
```

For films released on **DVD** or **Blu-ray**, replace the date with the year it was released on that format, and replace the medium of the item with the appropriate one:

```
Lucas, George, dir. Star Wars Episode IV: A New Hope
      – Extended Edition. Twentieth Century Fox,
      2012. Blu-ray.
```

Television or Radio Programs

Begin with the episode's title in quotation marks, and follow that with the name of the series/program in italics. Your citation should also include the network name, the call letters of the station that aired it, and both the city and date of broadcast. End with the publication medium (e.g. *Television, Radio*).

Example:

```
"Darkness Falls." The X-Files. Fox. WXIA, Atlanta. 15
     Apr. 1994. Television.
```

Cite TV episodes released on DVD/Blu-ray like you would a film. Begin with the episode name in quotes, and follow with the series name in italics, as before. If the title of the recording collection is different from the show's title, list that instead. (Ie: *Friends: The Complete Sixth Seasons).* Follow with the distributor name, followed by the date of its distribution. End your citation with the medium of publication (Ie: DVD, Blu-ray).

You may choose to include information about directors, writers, performers, producers between the title and the distributor name. Use appropriate abbreviations for these contributors (e.g. *dir., writ., perf., prod.*).

```
"The One Where Chandler Can't Cry." Friends: The
     Complete Sixth Season. Writ. Andrew Reich and
     Ted Cohen. Dir. Kevin Bright. Warner Brothers,
     2004. Blu-ray.
```

Music and Sound Recordings

Sound recordings should be cited in such a way that lends them to being easily found by readers. Begin with the artist names or by composers (*comp*.) or performers (*perf*.). Otherwise, simply list the composer and recording performer after the title of the album.

Use the appropriate abbreviation after the person's name and a comma, when needed. Put individual song titles in quotation marks. Album names are italicized like books are. Provide the name of the recording manufacturer followed by the publication date (or *n.d.*, if date is unknown).

Example – Full Albums:

```
The Killers. Battleborn. Blackbird Studio, 2012. CD.
```

Example – Single Song / Audio Track:

```
Editors. "Bricks and Mortar." In This Light and On
        This Evening. Kitchenware Records, 2009. MP3.
```

CHICAGO STYLE CITATION
FOOTNOTE & ENDNOTE CITATION
BIBLIOGRAPHICAL ENTRIES

The Chicago style of citation uses the **NB system** of notes/bibliography to provide citation information. It also allows writers to expand on materials used as their sources, or provide secondary information that would not fit within the main body text. It is most commonly used in History and Law courses, as it helps keep body text neat and uncluttered.

General Formatting Rules

- A superscript number (Ie: [15]) corresponding to a source either referenced or specifically quoted. Full citation information is given and placed at the bottom of the page (a footnote) or on a page at the end of the paper (endnote).

- The first time you create a note for a source, include *all* relevant information: full name of author, source's title, and all publishing information. If you cite it a second time, you only need the last name of the author, a shortened version of the title (if applicable), and the referenced page numbers.

- If you cite the same source, and page number(s), from a single source, one after the other, you may use "Ibid." to indicate the reference is the same as the one above. If your page numbers are different, include that. See the example following here.

Use of Ibid. / Subsequent References

First Reference:

> [1] John Buckl, *The Joys of being Anonymous* (New York: Penguin, 2012), 123.

Following Reference (following immediately after first):

> [2] Ibid., 212.

If a third reference is used, then it follows the pattern of reference 1 above.
A later reference to Buckl's book would use the format below, using the author's name and page number. If you are citing two sources by the same author, then include the title as well. You may shorten it, if it is longer than four words.

> [4] Buckl, 225.

> [4] Buckl, *The Joys of being Anonymous* 225.

Rules for Bibliographies

In the Chicago system, the bibliography provides a list of all sources used in a given work, presented in alphabetical order. The page is titled "Bibliography" and comes at the very end of the assignment. It must include all works cited or referenced in the assignment, and sometimes adds relevant sources that were not specifically cited, but may be of interest to the reader as additional information.

Although entries for various sources may have some differences, all included ones (articles, books, music, websites) are arranged alphabetically by author's last name. If no author or editor is available, use the title.

Common Elements

All entries in the bibliography will include the author (or editor, compiler, translator), title, and publication information.

Author's Names

Invert the author's name in the bibliography, using the last name first, and separating first and last with a comma. For example, John Buckl becomes "Buckl, John." If there's no author, use the same format for the editor, translator, or other person responsible for the source.

Titles

Titles of books and journals are italicized. Titles of articles, chapters, poems, etc. are placed in quotation marks.

Publication Information

The year of publication is listed after the publisher or journal name.

Punctuation

In a bibliography, all major elements are separated by periods.

Formatting Entries

Use the following guide for footnote/endnote citations and bibliographic entries, depending on its source. Both will be listed for each entry here.

General rules for entries:

Footnote:

```
 ¹ Firstname Lastname, Title of Book (Place
of  publication: Publisher, Year of publication),
page number(s).
```

Bibliography:
Use the "Hanging Indent" and double-spacing for entries. Do not apply additional spacing between entries, however.

```
Lastname, Firstname. Title of Book. Place of
       publication: Publisher, Year of publication.
```

Written sources with one author

Footnote:

```
¹ John Smith, The Joys of Being Anonymous (New York:
Penguin, 2012), 71.
```

Bibliography:

```
Smith, John. The Joys of Being Anonymous. New York:
       Penguin, 2012.
```

Written sources with two authors

Note that in the bibliographical entry, the second author's name is given in a first name, last name format.

<u>Footnote:</u>

[2] John Smith and Jane Doe, *Being a Part of the Wallpaper* (London: King's Press, 2004), 241-251.

<u>Bibliography:</u>

Smith, John, and Jane Doe. *Being a Part of the Wallpaper*. London: King's Press, 2004.

Written sources with three or more authors

If there are more than two authors, you list only the first author followed by the phrase et al. (Latin for "and others") in place of the subsequent authors' names.

<u>Footnote:</u>

[2] John Smith, et al., *Fading into the Mattress Coils* (Boston: Rockstone Printing, 2012), 41-51.

<u>Bibliography:</u>

Smith, John, et al. *Fading into the Mattress Coils.* Boston: Rockstone Printing, 2012.

Two or more written sources by the same author

Make each entry as per the guidelines laid out here, only using Ibid. when citing from the same source twice (or more) in a row.

Bibliography:

List an author's works in alphabetical order, based on title. Ignore articles like *A, An,* and *The*, when doing the sorting, but include them in the title. Use the last name formatting for the first title in the list, and then use three hyphens and a period in following entries for the same author.

```
Smith, John. The Joys of Being Anonymous. New York:
       Penguin, 2012.
---. Continuing to Fade from View. New York: Nelson
       Publishing, 2013.
```

Two Authors with the same last name

Cite normally for footnote entries. Put bibliography entries in alphabetical order, according to last name, and then first name.

```
Smith, John, et al. Fading into the Mattress Coils.
       Boston: Rockstone Printing, 2012.
Smith, Zeke. Mattress Coils are for Sissies. New
       York: Penguin, 2013.
```

Sources with a Corporate Author / No known Author

If the author of the work is unknown, and there is no listed editor, use just the title of the source as its citation. Ignore A, An, or The when determining its alphabetical placement, but keep as part of the title.

Footnote:

5 *The Atlas of Places to Vanish* (New York: Barnes, 2001), 88.

Bibliography:

The Atlas of Places to Vanish. New York: Barnes, 2001

Translated Source

For translated sources, follow the standard format, but add "trans." to the footnote. Then then the name of the translator in a first name, last name format. Publisher and other information follows normally.
In the bibliography, use "Translated by" instead of the abbreviation.

Footnote:

3 Fredrico Cortez, *Transparency*, trans. Joe Smyth (New York: Pantheon Books, 2000), 65.

Bibliography:

Cortez, Fredrico. *Transparency*. Translated by Joe
      Smyth. New York: Pantheon Books, 2000.

Source / Book with a different Edition

If the edition you are using is not the first edition, then include the edition number in your citation. It comes after the title, and uses the abbreviation "ed." in both the footnote and the bibliography.

Footnote:

[9] Jane Doe, *Whither goes my Goldfish?,* 4th ed. (New York: Fatfish Press, 2002), 6.

Bibliography:

Doe, Jane. *Whither goes my Goldfish?*, 4th ed. New
York: Fatfish Press, 2002.

Source with an Author and an Editor

Use the same basic format as for a translated work, using "ed." for the footnote entry, and the longer "Edited by" for the bibliography. *Note: This differs from a source with an editor and no stated author.*

Footnote:

[4] Samuel Doe, *Researches into Fading Families*, ed. Frank Bermaan (New York: Penguin, 2012), 94.

Bibliography:

Doe, Samuel. *Researches into Fading Families,* Edited
by Frank Bermaan. New York: Penguin, 2012.

Source with just an Editor, and no Author

Cite a work with an editor, and no stated author, the same way as a source with just an author. Simply add "ed." After the name of the editor. If there is a compiler listed instead, use "comp." *Note: This differs from a source with both a named author and an editor.*

Footnote:

[12] Billy Glass, ed. *Songs to People I have Lost* (Chicago: Blackhawk Press, 2013), 22.

Bibliography:

Glass, Billy., ed. *Songs to People I have Lost*.
    Chicago: Blackhawk Press, 2013.

Essay or Articles / Poems or Short Stories

For any source that is part of a larger work not fully written by your cited author, put the cited section in quotation marks, and the overall source in italics. Use "in" to note that your source is within another broader collection.

Footnote:

[11] Joe Smith, "Invisible Spouses," in *Anonymous Actions*, ed. John Doe et al. (Chicago: University of Chicago Press, 2011), 72.

Bibliography:

Smith, Joe. "Invisible Spouses," in *Anonymous
    Actions*, ed. John Doe et al. Chicago:
    University of Chicago Press, 2011.

Dictionary or Encyclopedia Entry

Citations from well-known books, such as a dictionary or encyclopedia can be listed with "s. v." (This is Latin for *sub verbo*, "under the word."). Reference works that are less familiar should follow the normal style for a reference book with author(s) and/or editor(s).

<u>Footnote:</u>

[12] *Encyclopedia Britannica*, 12th ed., s.v. "Invisible."

<u>Bibliography:</u>

"Invisible." In *Encyclopedia Britannica*, 12th ed. Edited by Solomon Grundy. New York: Penguin, 2002.

A book's Introduction, Foreword, Afterword, or Preface

When citing an introduction, foreword, afterword, or preface, use the appropriate phrase to denote where it comes from, and apply whatever page numbering scheme it may have.

<u>Footnote:</u>

[7] James Rieger, introduction to *Frankenstein*, by Mary Wollstonecraft Shelley (Chicago: University of Chicago Press, 1982), xx–xxi.

<u>Bibliography:</u>

Rieger, James. Introduction to *Frankenstein*, by Mary Wollstonecraft Shelley, xi–xxxvii. Chicago: University of Chicago Press, 1982.

The Bible, or other Religious Text

The Bible is handled differently from other works, in that you do not need to cite it in your bibliography, but do need its footnote citation. The same goes for books like the Qu'ran. If you are citing non-scripture passages, such as introduction notes, then you cite it as per instructions for Introductions, Forewords, Afterwords, or Prefaces.

In the footnote, include the full or abbreviated name of the book, the chapter and verse, and the translation used. The Qu'ran has names for its sections, known as Suras, as well as chapter and verse.

Footnote:

```
10 Matthew 2:12 NIV
11 al-Baqarah 2:4 Qu'ran
```

Bibliography:

Not needed unless citation is not from main text.

Pamphlet or Brochure with no indicated Author

Pamphlets and brochures are treated as books if you have the author information provided, as a corporate source if only that is given, and as a book without an author if you have neither. In that case, it is just listed by title, adding in whatever information you have regarding its publication date and location.

Footnote:

[1] *Applying for Anonymity Status* (Vancouver, 2012).

Bibliography:

Applying for Anonymity Status. Vancouver, 2012.

Dissertation or Thesis

PhD Dissertations or Master's Thesis are listed as an article or story. List author first, use quotation marks for the title, and add either "PhD diss." or "Master's thesis" as needed.

The dissertation or thesis may be published or unpublished. If it is published, used the city and publisher format as normal. If it is unpublished, just list the university and the year it was submitted (*see both examples below*):

<u>Footnote (unpublished):</u>

[12] Jane Doe, "Creating Auras of Invisibility" (PhD diss., University of Chicago, 2012), 8-9.

<u>Footnote (published):</u>

[13] Frank Smith, "Seeing those who won't be seen" (Master's thesis., Boston: University of Boston Press, 2013), 12-22.

<u>Bibliography (unpublished):</u>

Doe, Jane. "Creating Auras of Invisibility." PhD
      diss., University of Chicago, 2012.

<u>Bibliography (published):</u>

Smith, Frank. "Seeing those who won't be seen."
      Master's thesis., Boston: University of Boston
      Press, 2013.

Magazine Article / Newspaper Article

Magazine and newspaper sources are cited the same as articles and journals. Be aware of page numbering differences. If you access the article online, provide the link and access date (access date may be optional, depending on teacher's preferences).

Footnote from regular newspaper:

22 Janet Smyth, "Never Enough about Me," *Globe and Mail*, January 25, 2010, C12.

Footnote from online newspaper:

22 Janet Smyth, "Never Enough about Me," *Globe and Mail*, January 25, 2010, accessed February 28, 2010, www.globemail.com/34541.html.

Bibliography (both examples):

Smyth, Janet "Never Enough about Me." *Globe and Mail*, January 25, 2010.

Smyth, Janet. "Never Enough about Me." *Globe and Mail*, January 25, 2010. accessed February 28, 2010, www.globemail.com/34541.html.

Editorial or Letter to the Editor

Cite these exactly the same as the example above. If there is no title given for a letter to the editor, title it "Letter to the editor." Editorials will normally have a title, but in the rare instance that it does not, use "Editorial" in its place.

Article without an Author

Cite an article without an author by using the title of the article in place of the author's name. The rest follows normally. Use the indicator "in" to indicate it is part of a larger body of work. List the editor "ed." or compiler "comp." normally.

<u>Footnote:</u>

[11] "Invisible Spouses," in *Anonymous Actions*, ed. John Doe et al. (Chicago: Chicago Press, 2011), 172.

<u>Bibliography:</u>

"Invisible Spouses," in *Anonymous Actions*, ed. John
    Doe et al. Chicago: Chicago Press, 2011.

Article in a Scholarly Journal

Journals may have odd page numbering, or use volume and issue numbers. Provide what information is provided, or use the publication month and year for reference. Your bibliographical entry should list the page range of the complete article, even if you only cited from a small section. The example below has the volume number (104), the year (2009), and the page cited (44).

<u>Footnote:</u>

[11] Joe Smith, "The Faceless Lost," *Classical Philosophy* 104 (2009): 44.

<u>Bibliography:</u>

Smith, Joe. "The Faceless Lost." *Classical Philosophy*
    104 (2009): 38-49.

Website

It is necessary to list your date of access because web pages are often updated, and information available on one date may no longer be available later. Be sure to include the complete address for the site. Use *n.p.* if no publisher name is available and *n.d.* if no publishing date is given… and often it isn't. If there is no page author stated, then list from the topic or page title given.

Footnote (examples with and without an author):

12 John Smith, "Joys of Beheading," *ChopChop.com*. n.d. (Feb 11, 2014).

13 "Decapitation," *Wikipedia.org.* Jan 2013. (Feb 26, 2014).

14 Slo Mo Guys, "Droplet collisions at 1600fps," *YouTube.com*. Feb 18, 2011. (Feb 26, 2014).

Bibliography:

Smith, John. "Joys of Beheading," *ChopChop.com.* (Feb 11, 2014). www.chopchop.com/beheading.html.

"Decapitation," *Wikipedia.org,* Jan 2013. (Feb 26, 2014). www.wikipedia.org/wiki/decapitation.

Slo Mo Guys. "Droplet collisions at 1600fps," *YouTube.com*. Feb 18, 2011. (Feb 26, 2014). http://www.youtube.com/watch?v=cNI-LIVs-to.

Online-Only Journal / Printed and Online Journal

Items found in online-only journals will not have page numbers, and so none are required. You do, however, need to provide the link to the source. For those that appear both online and in print, there should be a page number available.

Many only journals will provide a shortened link directly to the article, known as a DOI (Digital Object Identifier). These are important, because many links are generated dynamically based on search strings, and may not be permanent links. If this is not provided, then use the link given in the address bar.

The accessed date is also used, similar to a web site citation.

Footnote:

[1] John Smith and Jane Doe, "Origins of Anonymity in America," *American Journal of Sociology* 115 (2009): 411, (Feb 28, 2010), www.Journals.edu/123412.

Bibliography:

Smith, John and Jane Doe, "Origins of Anonymity in America," *American Journal of Sociology* 115 (2009): 411. (Feb 28, 2010). www.Journals.edu/123412.

Online Database

The format here is exactly the same as the one above, but add in the database service used (in the example below, *EBSCO*).

Footnote:

[1] John Smith and Jane Doe, "Origins of Anonymity in America," *American Journal of Sociology* 115 (2009): 411, (Feb 28, 2010), EBSCO, www.ebscohost.com/123412

Bibliography:

Smith, John and Jane Doe, "Origins of Anonymity in America," *American Journal of Sociology* 115 (2009): 411. (Feb 28, 2010). EBSCO. www.ebscohost.com/123412

E-mail message content

E-mail and text messages may be cited in running text ("In a text message to the author on March 1, 2010, John Doe stated . . .") instead of in a footnote, and they are rarely listed in a bibliography. The following example shows the more formal version of a note.

Footnote:

[1] John Doe, e-mail message to author, February 28, 2010.

Bibliography:

Not needed.

Listserv / Blog / Reddit / Tweet / Facebook Sources

Blog entries or comments may be cited in running text ("In a comment posted to *The Anonymize Blog* on February 13, 2012, . . .") instead of in a note, and they are commonly omitted from a bibliography. The following examples show the more formal versions of the citations.

There is no need to add *pseud*. after an apparently fictitious or informal name. (If an access date is required, add it before the URL).

For Facebook posts or status updates, that identifier can be added after the date and time of posting (see second footnote example). Facebook posts are generally not listed in the bibliography section.

Footnote:

[1] JackBean76, February 13, 2012 (7:03 p.m.), comment on SlayerBoi, "Can I vanish?," *Anonymizer Blog*, February 21, 2012, http://anonymizer.blogspot.com/123354.html.

[11] Joe Smith, March 11, 2013 (12:10 a.m.), status update, March 12, 2013, http://facebook.com/joe.smith.

Bibliography:

Anonymizer Blog. http://anonymizer.blogspot.com.

Film source in Theatre / Out on DVD or Blu-ray

If citing a film or performance still in theatre or on stage, list the name of the film or production, the director, and the year it was released. If the source is out of DVD or Blu-ray, include the publisher or distributor and the date it was released.
If the item is an episode in a longer series, place the episode title in quotation marks, and the series name in italics.

Footnote (Movie in Theatre):

[12] *Dial M for Murder*, directed by Alfred Hitchcock (1954).

Footnote (Movie on DVD):

[12] *Dial M for Murder*, directed by Alfred Hitchcock (California: Warner Home Video, 2004), DVD.

Bibliography (Movie in Theatre):

Dial M for Murder. Directed by Alfred Hitchcock. 1954.

Bibliography (Movie on DVD):

Dial M for Murder. Directed by Alfred Hitchcock. California: Warner Home Video, 2004. DVD.

Radio and Television Programs

Radio and Television programs are listed with the name of the program in quotation marks, and the name of the show in italics. Radio stations are listed according to their call letters, full name, and date of institution. Television stations are listed according to their identifier and first air date only (placed in brackets). The "Author" of the piece is normally the director or producer. If the first air date or date of institution is unavailable, it may be omitted.

<u>Footnote (Television):</u>

[32] Richard Stomps, "The Last Gig on Earth," *Love is in the Air*, aired March 12, 2011 (Sydney: ABC TV, 2006), Television broadcast.

<u>Footnote (Radio):</u>

[32] Joe Smith, "Fading Forever," *Morning Talk Radio*, aired March 2, 2001 (Vancouver: CKNW Talk Radio, 1986), Radio broadcast.

<u>Bibliography (Television):</u>

Stomps, Richard. "The Last Gig on Earth." *Love is in the Air*. Aired March 12, 2011. Sydney: ABC TV, 2006. Television broadcast.

<u>Bibliography (Radio):</u>

Smith, Joe. "Fading Forever," *Morning Talk Radio*, aired March 2, 2001. Vancouver: CKNW Talk Radio, 1986. Radio broadcast.

Music and Sound Recordings

Music and sound recordings are listed similarly to citations from DVD or Blu-ray sources. If you are citing a single track from an album, list that title in quotation marks, and the album source in italics. The production company, year of release, and medium used are listed following that.

<u>Footnote (Full Album):</u>

[10] Pink Floyd, *Delicate Sound of Thunder*, CBS Columbia, 1988, Compact disc.

<u>Footnote (Single Song):</u>

[10] Pink Floyd, "Sorrow," *Delicate Sound of Thunder*, CBS Columbia, 1988, MP3.

<u>Bibliography (Full Album):</u>

Pink Floyd. *Delicate Sound of Thunder.* CBS Columbia, 1988. Compact disc.

<u>Bibliography (Single Song):</u>

Pink Floyd. "Sorrow," *Delicate Sound of Thunder.* CBS Columbia, 1988. MP3.

PERSONAL NOTES

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