**English 1A, Reading and Composition—Monday and Wednesday**

Instructor: Mr. Dominguez

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Office Hours: Tuesday from 10:00-11:50 in my office and Friday from 10:00-11:00 via email correspondence.

**Required Texts:**

Please purchase the following required texts. Purchase these specific editions at the REEDLEY COLLEGE BOOKSTORE. Purchasing other editions or at other bookstores may result in you using the wrong texts, which will significantly lower your grade. Electronic versions of the texts are not acceptable and will not be allowed in the classroom. Students are only allowed to bring print versions of the texts to class.

1. *Webster's New World Pocket Dictionary*, ISBN 978-0-7645-6147-4, publisher Idg Books. **Required.**
2. *Pocket ThesaurusMerriam*, ISBN 978-0-87779-524-7, publisher Idg Books. **Required**.
3. *Handbook of Literary Terms*, edited by X.J. Kennedy, ISBN 978-0-321-84556-6, publisher Pearson. **Required.**
4. *In Search of Duende* by Federico Garcia Lorca, ISBN 978-0-8112-1855-9, publisher Penguin. **Required.**
5. *Classical Literary Criticism (New Edition)*, edited by Murray, ISBN 978-0-14-044651-7, publisher New Directions Pearls. **Required.**
6. *Veneer* by Steve Yarbrough, ISBN 978-0-8262-1185-9, publisher University of Missouri. **Required.**
7. *New Selected Poems*, by Phil Levine, ISBN 978-0-679-74056-8, publisher Knopf. **Required.**
8. *Let The Water Hold Me Down* by Michael Spurgeon, ISBN 978-0-9860374-5-0, publisher Ad Lumen Press. **Required.**
9. *Narrative of the Life of Frederick Douglass*, edited by David Dominguez, published by Reedley College Print Services, copyright 2013. **Optional.**

Always bring your dictionary, thesaurus, and *Handbook of Literary Terms* to class*.*

**Changes to the Syllabus/Calendar:**

The instructor reserves the right to make changes as necessary for the benefit of the class, to change policies on the syllabus, or dates on the calendar. Missing class is not an excuse for not being aware of any changes that are made to the calendar or the syllabus.

**Accommodations for Students with Disabilities:**

If you have a verified need for an academic accommodation or materials in alternate media (i.e., Braille, large print, electronic text, etc.) per the Americans with Disabilities ACT (ADA) or Section 504 of the Rehabilitation Act, please contact me as soon as possible.

**Course Description:**

In this course, students will develop the process of writing, revising, and finishing essays, which includes the logical development and organization of ideas. Students will avoid common writing errors, develop their writing skills by reading model essays and analyzing rhetorical strategies, develop critical thinking skills by matching the structures of writing to meaning and audience, and by using writing as thinking to explore and express ideas. This course is a companion to ENGL 126 and prepares students for ENGL 1A. Students must successfully complete written course work to receive credit.

**Course Description:**

Reading, analyzing, and composing college-level prose, with emphasis on the expository; studying writing as a process; exploring different composing structures and strategies; editing and revising one’s own writing; conducting research (gathering, organizing, evaluating, integrating, and documenting information,) culminating in a term research paper and annotated bibliography. Students will write a minimum of 6,000 words in formal academic language.

**Course Outcomes:**

Upon completion of this course, students will:

1. Write a documented research paper of at least 1,500 words that includes:

* a sophisticated introduction, multiple body paragraphs, and conclusion
* a clearly defined, arguable thesis sentence
* supporting details that exhibit critical thinking and use credible secondary sources
* correct usage of MLA format, including a works cited page
* sentences that exhibit a command of the complex/compound with minimal comma splices, sentence fuses, fragments, and mechanics
* controlled and sophisticated word choice
* writing in third person/universal
* an avoidance of logical fallacies
* demonstrating an awareness of purpose and audience
* appropriate and purposeful use of quotations
* correct in-text citations
* an annotated bibliography of multiple sources
* an avoidance of intentional and unintentional plagiarism

1. Complete a timed essay independently in class
2. Summarize and comprehend college level prose (will include a full reading)

**Course Objectives:**

In the process of completing this course, students will:

1. Write several revised essays, including at least one documented research paper.

* Arrange and integrate ideas in a multiple body essay, complete with topic sentences, supporting data, and background, as necessary.
* Indicate an arguable thesis.
* Gather, analyze, and synthesize peer-reviewed sources and/or original research such as interview, survey, or observation.
* Employ MLA formatting guidelines.
* Reduce dependence on the instructor’s guidance; students will ultimately independently and accurately recognize and self-correct errors in sentence construction, punctuation, and mechanics.
* Craft increasingly mature and cogent writing while choosing the appropriate tone and academic voice.
* Practice sound choices in identifying and avoiding logical fallacies.
* Employ appropriate use of third person universal.
* Identify appropriate audiences for their compositions.
* Employ quotations, discriminating among sources for accuracy and validity.
* Employ MLA formatting guidelines for Work Cited Page and in-text citations.
* Develop annotated bibliography from sources for a research paper.
* Recognize the appropriate use of sources, while avoiding intentional and unintentional plagiarism.

1. Write an organized essay(s) with thesis and adequate support independently within a class period.
2. Read and understand college level prose, including:

* identifying the model, summarizing the thesis, and locating supporting information.
* naming rhetorical devices such as irony and parallelism and translating metaphorical language, so as to determine an author’s intent, both explicit and implicit.
* answering questions from assigned reading differentiating between an author’s intent and personal reaction
* describing, evaluating, and questioning the purpose, audience, organization, and style of assigned readings

**Semester Grading:**

First essay:

a. 50 points. Graded based on the course outcomes and on your ability to follow directions.

Second essay:

a. 100 points each. Graded based on the course outcomes and on your ability to follow directions.

Third essay:

a. 100 points each. Graded based on the course outcomes and on your ability to follow directions.

Term paper:

a. 150 points. Graded based on the course outcomes and on your ability to follow directions.

Final grammar exam:

a. 100 points. Graded based on the course outcomes and on your ability to follow directions.

500=450=A; 449-400=B; 399-350=C; 349-300=D; 299-000=F

**Extra Credit:**

Extra credit will be offered during the semester. When you turn it in, I will put it in my extra credit folder. At the end of the semester, I will calculate final grades; if you have earned a “C” or higher because of how you have done on the required course work, I will then add your extra credit to your final grade. Thus, the extra credit will not raise a final semester grade of an “F” or a “D.” It can, however, raise your final grade from a “C” to a “B” or from a “B” to an “A.”

**Revision Symbols:**

The symbols listed below indicate areas of writing that may need to be improved in your work. These symbols will be used by me to mark your composition:

th = thesis

sm = supportive material

tr = transition

ts = topic sentence

cn = context

dq = direct quotation

mla = citing direct quotations

ct = critical thinking

ct/1 = critical thinking, step 1

ct/2 = critical thinking, step 2

ct/3 = critical thinking, step 3

ct/4 = critical thinking, step 4

kw(s) = key word(s)

fs = final statement

f = fragment

cs = comma splice

sf = sentence fuse

fd = follow directions

bs = basic skills

? = confusing

= take out

= insert

= good writing

= writing needs to improve

syn = syntax--the words you choose to express a thought and the order you put those words in

to form a sentence.

ALSO, if any words are circled, you have a basic skill error, which may include, but is not limited to, problems with spelling, word choice, verb tense, subject verb agreement, pronoun agreement, the apostrophe, capitalization, and indicating the titles of works.

**The following grading sheet will be used to evaluate your work:**

**Areas that *need to improve* are indicated with a check mark**

1. **Focus and Organization (26 points):**

* Title contains illuminating concrete/romantic imagery reflected in the final statement
* Introduction
  + 1. Thesis \_\_\_\_\_
    2. Supportive material\_\_\_\_\_
* Body paragraphs
  + 1. topic sentence: kws\_\_\_\_\_“specific part of direct quotation”\_\_\_\_\_
    2. context\_\_\_\_\_
    3. direct quotation\_\_\_\_\_
    4. critical thinking\_\_\_\_\_
* Conclusion:

1. thesis is restated \_\_\_\_\_
2. support is reviewed \_\_\_\_\_
3. final statement contains illuminating concrete/romantic imagery reflected in the title \_\_\_\_\_
4. **Development (26 points):**

* Context

1. writer uses his/ her own diction and syntax\_\_\_\_\_
2. leads smoothly up to the direct quotation\_\_\_\_\_
3. writer’s diction and syntax are easy to understand\_\_\_\_\_

* Critical thinking

1. step 1 (restate key words)\_\_\_\_\_
2. step 2 (content—summarize the direct quotation)\_\_\_\_\_
3. step 3 (form—literary devices)\_\_\_\_\_
4. step 4 (art—audience/ reader)\_\_\_\_\_
5. is written with proper diction and syntax that makes the writer’s ideas easy to understand\_\_\_\_\_
6. **Grammar and mechanics (26 points):**

* command of basic skills
* diction
* punctuation (commas, semicolons, colons, and dashes)
* sentence structure (fragments, comma splices, sentence fuses, syntax)
* proofreading
* referring to the author correctly
* third person point of view

1. **Following the MLA Guidelines (22 points):**

* formatting the essay
* indenting paragraphs
* indicating titles of works
* citing direct quotations: signal phrase\_\_\_\_\_punctuation\_\_\_\_\_page number\_\_\_\_\_
* making a works cited page (if applicable)
* making an annotated bibliography page (if applicable)

1. **The direct quotations did not reflect the beginning ( ), middle ( ), and end ( ) of the assigned pages\_\_\_\_\_. Points lost\_\_\_\_\_.**
2. **Completing the essay = for each incomplete and/or missing paragraph, the score will be lowered approximately 20 points \_\_\_\_\_. Points lost\_\_\_\_\_.**
3. **Following directions = students who do not follow directions will lose up to 100 points \_\_\_\_\_. Points lost\_\_\_\_\_.**
4. **Plagiarism = Essay must be free of any sort of plagiarism issues that are intentional or unintentional. Students who plagiarize intentionally or unintentionally will lose up to 100 points \_\_\_\_\_. Points lost\_\_\_\_\_.**

Points earned = /100 Letter grade =

**Absences and Being Dropped from the Course, Being Tardy, Adding the Course:**

* **Absences and being dropped from the course:** If you miss the second day of class, you will be automatically dropped from the course. You will be dropped from the course if you are absent five times or more before the official drop deadline (March 14). You will be marked absent if you do not attend class, are tardy, leave class early, or walk in and out of class during lecture.
* **Being tardy**: You will be considered tardy if you walk into class after I’ve taken roll.
* **Adding:** To add the class, you must attend every class meeting until you have been officially added to the roster. You must add the class by the end of the second week, or you will not be added.

**Academic Behavior:**

According to the Reedley College *Student Conduct Standards and Procedures*, if a student “Interferes with or disrupts faculty and administrators who are fulfilling their professional responsibilities that student is subject to discipline” (4). Such behavior includes anything that I find disruptive. Cell phones ringing/vibrating during class, texting, being late to class, walking in and out of the classroom during lecture, and leaving class early are considered disruptive. Not bringing your texts to class, not participating constructively, and talking while I’m presenting lecture are also considered disruptive. Students who are disruptive will be suspended by me for 1-2 class meetings. If that student continues to be disruptive, he/she will be referred to the dean of students who reserves the right to suspend the student for 10 additional class meetings. Consider yourselves warned.

NOTE: if you are unable to stay for an entire class period, don’t come to class at all; if you have a documentable excuse that I’m willing to accept, which explains why you could not stay in class for the duration of the period, I will be happy to see you during my office hours to explain what you missed in class; still, if you can’t stay for the duration of the period, don’t come to class at all.

**Email Correspondence:**

If you send me an email, it must begin with “Dear Mr. Dominguez” and end with “Thank you” and “Sinecrely, [your name].” Emails must be written with proper English. Emails that look like text messages or contain informal language will be ignored. Here is a properly written email:

Dear Mr. Dominguez,

May I have your feedback on my thesis statement? I have attached it to my email. I’m worried that it may not address the writing prompt. Thank you.

Sincerely, Andrew

Here is an email I will ignore:

yo. check out my thesis. let me know right away cuz i here u don’t give out As.

**Completing Assignments and Missing Deadlines:**

All assignments must be completed on the given due dates. If you miss a deadline, you will receive a zero on the assignment. If you are unable to complete an assignment due to an emergency, I may consider a make-up assignment if you are able to present appropriate documentation. Emergencies may or may not include sickness, injury, bereavement of an immediate family member, or a court appearance. Missing class is never an excuse for missing an assignment.

**Plagiarism:**

If you are caught plagiarizing any work, you may receive an automatic “F” on the assignment, in the class, or dropped from the course, with the appropriate grade, and referred to campus administration.

**Course Outline (subject to change). Please note that some reading assignments will be announced in class:**

**January**

Monday the 13th: Discuss the syllabus, brief grammar review. Homework: read pages 3-111 in *Let the Water Hold me Down* by 2/5 (about 5 pages a day).

Wednesday the 15th: Lecture on Lorca.

Monday the 20th: MLK DAY. NO CLASS MEETING.

Wednesday the 22nd: Lecture on Longinus. Essay 1 assigned.

Monday the 27th: Discuss MLA formatting.

Wednesday the 29th: Draft workshop essay 1.

**February**

Monday the 3rd: Essay 1 due final revision. Craft lecture. Homework: Finish *Let the Water Hold Me Down* (read 11 pages a day by 2/26).

Wednesday the 5th: Reading discussion.

Monday the 10th: Reading discussion.

Wednesday the 12th: Practice essay.

Monday the 17th: WASHINGTON DAY. NO CLASS MEETING.

Wednesday the 19th: Practice essay. How to make a works cited page.

Monday the 24th: Practice essay.

Wednesday the 26th: Practice essay. Essay 1 assigned.

**March**

Monday the 3rd: Draft workshop essay 2.

Wednesday the 5th: Craft lecture. Reading discussion. Reading assignment on Phil Levine given in class.

Monday the 10th: Essay 2 due final revision. Reading discussion.

Wednesday the 12th: Reading discussion.

Friday the 14th: LAST DAY TO DROP.

Monday the 17th: Practice essay.

Wednesday the 19th: Practice essay.

Monday the 24th: Practice essay.

Wednesday the 26th: Practice essay. Essay 3 assigned.

Monday the 31st: Essay 3 draft workshop.

**April**

Wednesday the 2nd: Craft lecture. Reading discussion. Reading assignment on Steve Yarbrough given in class.

Monday the 7th: Essay 3 final revision due. Reading discussion.

Wednesday the 9th: Practice essay (two paragraphs).

Monday the 14th: SPRING RECESS. NO CLASS MEETING.

Wednesday the 16th: SPRING RECESS. NO CLASS MEETING.

Monday the 21st: Practice essay. Essay 4 assigned.

Wednesday the 23rd: Practice essay. How to make an annotated Bibliography.

Monday the 28th: Term paper Q&A.

Wednesday the 30th: Term paper draft workshop.

**May**

Monday the 5th: Term paper due final revision. Study for final grammar exam.

Wednesday the 7th: Study for final grammar exam.

Monday the 12th: Study for final grammar exam.

Wednesday the 14th: Study for final grammar exam.

Monday the 19th: FINAL. Same time and place. Semester over.

**Lecture Notes**

**How to Write Complete Sentences**

**I. Understanding Complete Sentences**

A. A complete sentence is a group of words that contains a subject, a verb, and a complete thought. The grammatical term for a complete sentence is “independent clause.”

1. A subject is what the sentence is about.

a. example: Jackson Pollock defined modern American painting. 2. A verb is the action of the sentence.

a. example: Pollock painted in a style inspired by the American Indians.

3. The subject and verb must form a complete thought. To help yourself understand the concept of a complete and logical thought, read the word groups below. Which one(s) contains a complete thought?

a. After the dog ate his food.

b. Because the dog ate his food too fast.

c. Unless the dog is able eat his food slowly.

d. After the dog ate his food, he went outside and played in the leaves.

4. Example “D” is a complete thought. It contains a subject, which is “he”; it contains a verb, which is “went”; and it contains a complete thought: what happened?—the dog went outside and played in the leaves. To recognize whether or not a group of words contains a subject, a verb, and especially a complete thought, you must be a good reader, which is one reason reading is so very important to a young writer.

# II. Avoiding Fragments

A. If a group of words does not contain a subject, a verb, or a complete thought, it is an incomplete sentence. An incomplete sentence is also known as a “fragment.”

B. Occasionally, incomplete sentences begin with one of the following types of words: *after, although, because, before, if, unless, until,* and *when*. These words are called dependent words because the sentence

that they begin will require extra information to be complete. You can begin a sentence with any word that you want as long as you have a subject, a verb, and a complete thought.

C. As writers, you have three ways to correct a fragment:

1. Combine word groups:

a. During the winter months. I mulch the garden with compost.

i. During the winter months, I mulch the garden with compost.

2. Remove dependent words:

a. When I mulch the garden.

i. I mulch the garden.

3. Revise the fragment:

a. When I mulch the garden.

i. When I mulch the garden, my tomato plants produce more fruit during the summer.

**How to Avoid Comma Splices and Sentence Fuses**

**I. Comma Splices**

A. Definition: if two independent clauses are joined with a comma that is not followed by a coordinating conjunction, the sentence is called a “comma splice.” You may place a comma between independent clauses as long as the comma is followed by a coordinating conjunction. There are seven coordinating

conjunctions in the English Language: “and,” “or,” “nor,” “but,” for,” “so,” and “yet.”

**II. Sentence Fuses**

A. Definition: if two independent clauses are joined with neither punctuation nor a coordinating conjunction, the sentence is called a “sentence fuse.”

**III. Examples of Comma Splices and Sentence Fuses**

A. Identify which are comma splices and which are sentence fuses. Explain why each example

represents a particular type of sentence error.

1. Today I cut the lawn, it was very green.

2. Today I cut the lawn, and it was very green, so my father was pleased.

3. I’m going to help my father build a fence the old one is infested with termites.

4. I’m going to help my father build a fence, the old one is infested with termites the posts are

rotten.

**IV. How to Join Together Independent Clauses Correctly and Thus Avoid Comma Splices and Sentence Fuses**

A. Join together independent clauses with a comma and a coordinating conjunction. There are seven coordinating conjunctions in the English Language: “and,” “or,” “nor,” “but,” for,” “so,” and “yet.”

1. Last night, I sprayed the grape vines with soap, and my wife pruned the fig trees.

B. Join together independent clauses with a semicolon if the independent clauses are closely related.

1. My wife and I love working in the yard every evening; the work releases day’s stress.

C. Join together independent clauses with a colon if the second independent clause summarizes or explains the first independent clause.

1. During the summer months, the dogs dig holes under the Sequoias and fall asleep: the cold dirt soothes their panting heart throughout the afternoon.

D. Join together independent clauses with a dash to add emphasis to the second independent clause.

1. The blackberry vines are bursting with blossoms—the fruit will be sweet and plentiful.

E. Join together independent clauses with a period.

1. The plum trees need to be pruned. The nectarine trees are already budding.

**V. Test**

A. How many independent clauses do you see in the sentence below? Are they joined together correctly?

1. Today I cut the lawn, and it was very green, so my father was pleased.

**How to Use the Comma**

**I. The Rules**

A. Use the comma after a subordinate phrase or clause that is followed by an (IC). A subordinate clause contains a subject and a verb. A subordinate phrase contains one or neither. Subordinate word groups tell who, where, why, how, or under what conditions the main part of the sentence took place. Subordinate words groups *can’t* stand alone as an (IC).

1. After I got home from school, I took a very long nap.

2. After school, I took a very long nap.

B. Use the comma with a (CC) to join (ICs).

1. I drove home after school, and I took a nap.

2. After school, I drove home and took a nap, for I was exhausted.

C. Use the comma to join items in a series. A series includes at least three items. Place the comma before each item to prevent confusion.

1. After school, I drove home, took a nap, and ate dinner.

D. Use commas to set off parenthetical information. Parenthetical information appears in the middle of a sentence. The information is parenthetical if it can be removed without changing the meaning the sentence.

1. I took a nap, because I was exhausted, after school.

E. Use the comma to set off nonessential information that begins with the word “which,” “such as,” or “who.”

1. My truck is white, which is a very easy color to maintain.

F. Use the comma to separate sharply contrasting elements. Sharply contrasting elements are often defined by words such as “not” and “unlike.”

1. I want to go home and study, not sleep.

G. Use commas after or around transitional phrases including, but not limited to, “unfortunately,” “thus,” “still,” “in addition,” “however,” and “instead.”

1. I want to go home and take a nap; instead, I’m going to study.

2. I went to school and still worked-out.

H. Use a comma after a fragment introducing a short direct quotation.

1. Luis Rodriguez said, “reading saved my life.”

**How to Write a Variety of Sentences**

**Introduction**: To know how to write a variety sentences, you must understand three basic syntactical units: the subordinate phrase, the subordinate clause, and the independent clause. Once you understand these sentence parts, you can learn how to write the different types of sentences: simple, complex, compound, and complex compound. *By understanding how to write these types of sentences, you will become a better writer, for the sentence is the most important organizational unit that a writer uses. In other words, you will be able to articulate sophisticated ideas clearly so that your reader will understand your thoughts.*

I. There are three syntactical units: the subordinate phrase, the subordinate clause, and the independent clause.

A. **The subordinate phrase** is a group of words that cannot stand alone as a sentence; thus, it is a fragment. Subordinate phrases do not contain both a subject and verb. Subordinate phrases tell who, where, how, why, when, or under what conditions the main part of the sentence took place. The main part of the sentence is the part of the sentence that can stand alone as a complete sentence. Subordinate phrases can be at the beginning of a sentence or at the end of a sentence.

1. While at the library, I was able to study for my final exam.

2. I washed my car after work.

B. **The subordinate clause** is also a group of words that cannot stand alone as a sentence; thus, it is a fragment. Subordinate clauses do contain both a subject and verb. Subordinate clauses also tell who, where, how, why, when, or under what conditions the main part of the sentence took place. Remember, the main part of the sentence is the part of the sentence that can stand alone as a complete sentence. Like subordinate phrases, subordinate clauses can be at the beginning of a sentence or at the end of a sentence.

1. Because I woke up early, I enjoyed a healthy breakfast before my round of golf.

2. This winter, I’m going to enjoy freshly squeezed orange juice unless the frost ruins the fruit trees in my backyard.

C. **The independent clause** is a group of words that contains a subject, a verb, and a complete thought. It can stand alone as a complete sentence.

1. I love a good cup of coffee.

2. The Dallas Cowboys are the greatest football team ever.

II. There are four types of sentences: simple, complex, compound, and complex compound. These four types of sentences are written by combing together the different types of syntactical units.

A. **The simple sentence** contains one independent clause and no subordinate word groups.

1. The Los Angeles Dodgers are the greatest baseball team ever.

2. I drive a 1966 Chevy pickup truck.

B. **The complex sentence** contains at least one subordinate phrase or subordinate clause plus exactly one independent clause.

1*. I worked at Red Carpet Carwash* while in college.

2. After I picked tomatoes and jalapenos in the garden, *I made fresh salsa.*

C. **The compound sentence** contains at least two independent clauses and no subordinate word groups.

1. *One of my favorite poetry books is The Sky by Christopher Buckley*, and *one of my favorite novels is Hunger by Knut Hamsun*.

2. *I was starving at work*, but *my wallet was empty.*

D. **The complex compound sentence** contains at least one subordinate phrase or subordinate clause plus at least two independent clauses.

1. After I worked out, *I took a shower*, and *then, we ate dinner.*

2. While my brother and I were playing golf, *it started raining*, but *we didn’t care and finished our round.*

**Conclusion:** By mastering these types of sentences, a person can control the rhythm of his writing. If a person writes a poem that contains mostly one or two sentence types, the rhythm becomes monotonous. A conscientious writer, however, uses all of sentence structures to prevent monotony and, most importantly, to organize and present his ideas as clearly as possible. This scrupulous attention to the writing process shows respect for the reader.

**How to Write a Successful Essay**

**I. How to Write an Introductory Paragraph**

1. Read the essay topic carefully.
2. Identify **key words** in the essay topic.
3. Identify what the topic specifically requires.
4. Use those key words to address what the essay topic specifically requires and write your **thesis** sentence.
5. Make your thesis sentence the first sentence in your introduction.
6. Do not simply rewrite the topic.
7. Carefully list your **supportive material** in a series of well-written sentences. Write one sentence for each paragraph in the body of the essay. Each of these sentences must focus precisely on the part of the direct quotation that you are going to examine in the body of the essay. That part of the quotation must be in quotation marks and should be in the form of a word or a phrase. In other words, words, be very focused.

**II. How to Write a Paragraph in the Body of the Essay**

1. Write a **topic sentence** to establish the paragraph’s focal point. Use all your key words in the topic sentence. Make sure your topic is a clear reflection of the supportive material listed in your introduction by addressing the specific part of the direct quotation that you are going to examine in the critical thinking. Put that specific part of the direct quotation in quotation marks.
2. Establish the **context** of your supportive material. Your context must include at least four well-written sentences. The context describes what was taking place in the original text before the direct quotation. Use your own diction and syntax!
3. Support your topic sentence with a **direct quotation**.
4. Explain the significance of your direct quotation with **CRITICAL THINKING**. Your critical thinking must contain at least five well-written sentences. Do not begin a paragraph with a direct quotation. Do not end a paragraph with a direct quotation. To write your critical thinking, follow these four steps:
   1. Begin the critical thinking with a sentence that reinforces the key words—use the actual key words. (For the rest of the critical thinking, feel free to use synonyms). One sentence.
   2. Carefully summarize the direct quotation. One sentence.
   3. Focus on form by pulling specific parts of the direct quotation. Place those specific parts of the direct quotation in quotation marks. At least two sentences.
   4. Focus on art by explaining how the reader/audience is affected by the text. One sentence.

## **III. How to Write a Concluding Paragraph**

1. Restate your thesis. Copy and paste it. Make it the first sentence in your introduction.
2. Restate your supportive material. Write one sentence per paragraph in the body of the essay. Do not copy and paste; rather, show a variety of sentence structure.
3. Make a **final statement**. Use the literary devices to craft the final statement. The final statement is pure critical thinking. It must reach beyond the thesis and explain why your essay is important. Use concrete images from the appropriate reading to allegorically represent your point. Make the concrete images the focus of your title.

**MLA Format Checklist for Typed Essays**

**Thanks to Reedley College English Instructor Carey Karle for This List**

All essays must be formatted according to Modern Language Association guidelines. Any paper that is not correctly formatted as noted may receive no higher than a “C” on their essay.

* Font set for TIMES NEW ROMAN 12
* Line spacing set for DOUBLE
  + Entire essay is DOUBLE line spaced only—no more and no less ANYWHERE
  + In the PARAGRAPH menu, set the SPACING **BEFORE** and **AFTER** for ZERO
* Margins are set for one inch (1”) top and bottom, left and right.
* Page numbers have been INSERTED (not typed) into the upper right hand corner beginning with page one.
* Student’s last name appears before the page number—AND there is a space between the name and page number
* On page one ONLY, in the top left hand corner of the page, double line spaced, the following appears
  + Student’s Name
  + Instructor Dominguez
  + Course
  + Due Date for Essay
* Next, the essay has an appropriate title, which is centered—USING the computer’s function to center (not tabbed or spaced into the center)
* The first line of each paragraph is indented using the tab function AND the tab is set for 0.5” (one half inch)
* The work(s) cited page/annotated bibliography is the last page of the essay—INSERT NEW PAGE
  + Works Cited utilizes a hanging indent as needed
  + Works Cited entries are alphabetized by the author’s last name
  + Works Cited entries are formatted correctly

**How to Use MLA Author Named in a Signal Phrase to Cite Prose (short direct quotation)**

## **I. Quotations, Signal Phrases, and Page Numbers**

## Limit your quotation to four lines.

## Introduce a quotation using a signal phrase. There are a variety of possible signal phrases. Following are several signal words: stated, said, says, believed, expressed. The signal phrase should also contain either the name of the author or the name of the speaker.

## Follow the quotation with the appropriate page number inside a set of parentheses. Finish the citation with a period.

## Here is an example of a direct quotation cited according to the MLA guidelines:

Esquivel writes about the theme of love by carefully describing a dinner that took place on the ranch. To prepare the dinner, Tita plucked rose petals off their stems to make a sauce. When she plucked them, she scratched herself on the thorns. Drops of blood dripped into the sauce as she thought about Pedro—the man she loved. After she made the sauce, she prepared the quail. Tita was sweating while cooking the quail; as she prepared the quail, she was still thinking about Pedro. When she presented the dinner to her guests, Tita’s blood and sweat magically affected the food. **Esquivel said,** “**I**t was as if a strange alchemical process had dissolved her entire being in the rose petal sauce, in the tender flesh of the quails, in the wine, in every one of the meals **aromas” (52).** **THEN THE CRITICAL THINKING BEGINS HERE FOLLOWED BY THE TRANSITION.**

E. There are several important MLA rules to learn from the example:

1. The quotation is introduced with a comma because the signal phrase is not a complete sentence and because there is an end stop before the quotation.
2. The first letter of the quotation should be capitalized according to the way it appears in the text.
3. Do not begin a quotation with an ellipsis mark; rather, when appropriate, begin a quotation with a lower case letter. You may, however, end a quotation with an ellipsis mark if you end the quotation in the middle of a sentence.
4. The page number is placed outside the quotation marks. Include only the page number inside the parenthesis. Close the sentence with a period outside the parentheses. Please note: there is no punctuation included inside the last set of quotation marks, such as a period or a comma. If the quotation includes an exclamation mark or a question mark, then include either of those forms of punctuation; otherwise, simply use a period after the page number, outside the parentheses.

F. Other MLA formatting issues may come up in class. If so, we will address them during lecture. If you have any questions about citing direct quotations, be sure to ask. These rules (A-E), however, will serve as the backbone.

# How to Use MLA Author Named in a Signal Phrase to Cite Poetry (short direct quotation)

## **I. Lesson One**

## Limit your direct quotation to three lines or fewer of actual poetry, not how it looks on your screen

## but how it looks in the original text.

## Introduce a quotation using a signal phrase. There are a variety of possible signal phrases. Following are several key words: stated, said, says, believed, expressed. The signal phrase should also contain either the name of the author or the name of the speaker.

## Use the “/” mark to indicate line breaks.

## Follow the quotation with the appropriate page number inside a set of parentheses. Finish the citation with a period.

## Here is an example of a direct quotation cited according to the MLA guidelines:

“Pig” uses the concrete images of a Mack truck and sausage to create a theme of toil. As the poem opens, Abraham Tovar is pulling into the parking lot of a sausage factory. He sees the workers swatting at flies, and he sees how the workers wear their work in the form of blood and fat clinging to their skin. Above the workers is the sun. The heat melts the frozen meat products, making the men even more aware of their surroundings as they sink their hands into the cartons of meat to make sausage. The poet shows the toil of the day when he says, “Mack trucks came in with unprocessed pork/ and took out chorizo, linguica, hot links, and sausage/” (11). **And continue on here with your critical thinking…**

1. There are several important MLA rules to learn from the example:
2. The quotation is introduced with a comma because the signal phrase is not a complete sentence and because there is an end stop before the quotation.
3. The first letter of the quotation should be capitalized according to the way it appears in the text.
4. Do not begin a quotation with an ellipsis mark; rather, when appropriate, begin a quotation with a lower case letter. You may, however, end a quotation with an ellipsis mark if you end the quotation in the middle of a sentence.
5. The page number is placed outside the quotation marks. Include only the page number inside the parenthesis. Close the sentence with a period outside the parentheses. Please note: there is no punctuation included inside the last set of quotation marks, such as a period or a comma. If the quotation includes an exclamation mark or a question mark, then include either of those forms of punctuation; otherwise, simply use a period after the page number, outside the parentheses.

**All other MLA rules,**

**which were reviewed on the previous PAGE, apply**.

**How to Create a Works Cited Page**

**I. Formatting**

* Begin your works cited page on a separate page at the end of your research paper.
* It should have the same one-inch margins and last name, page number header as the rest of your paper.
* Label the page Works Cited (do not italicize the words works cited or put them in quotation marks) and center the words Works Cited at the top of the page.
* Double space all citations, but do not skip spaces between entries.
* Indent the second and subsequent lines of citations five spaces so that you create a hanging indent.
* Entries are listed alphabetically by the author’s name (or, when appropriate, editor names). Author names are written last name first; middle names or middle initials follow the first name.

**II. How to Cite Sources**

* Basic Format for a Book: first, give author’s name. A single author's name appears in last name, first name format. The basic form for a book citation is: Last name, First name. Title of Book. Place of Publication: Publisher, Year of Publication. Medium of Publication:

Henley, Patricia. *The Hummingbird House*. Denver: MacMurray, 1999. Print.

* An Article in a scholarly journal: author(s). "Title of Article." *Title of Journal* Volume. Issue (Year): pages. Medium of publication:

Bagchi, Alaknanda. "Conflicting Nationalisms: The Voice of the Subaltern in Mahasweta Devi's Bashai Tudu." *Tulsa Studies in Women's Literature* V15.N1 (1996): 41-50. Print.

* Book with more than one author: The first given name appears in last name, first name format; subsequent author names appear in first name last name format:

Gillespie, Paula, and Neal Lerner. *The Allyn and Bacon Guide to Peer Tutoring*. Boston: Allyn, 2000. Print.

* A Translated Book.Cite as you would any other book. Add "Trans."—the abbreviation for translated by—and follow with the name(s) of the translator(s).

Foucault, Michel. *Madness and Civilization: A History of Insanity in the Age of Reason*. Trans. Richard Howard. New York: Vintage-Random House, 1988. Print.

Works Cited

The Purdue OWL Family of Sites. 26 Aug. 2005. The Writing Lab and OWL at Purdue and Purdue University. 23 April 2006. Web.

**How to Make an Annotated Bibliography**

**(Thanks to Reedley College English Instructors**

**Ms. Lapp and Mr. Garza, Who Helped Write This Lecture**

**A. An annotated bibliography has several key functions:**

1. It justifies the student’s choice of sources.
2. It proves the student understands the source and its validity.
3. And, according to Cornell University, it “inform[s] the reader of the relevance, accuracy, and quality of the sources cited.”

**B. An annotation contains key pieces of information:**

1. The source and the credentials of the source (the citation).
2. A summary of the sources content.
3. A brief explanation of how it is used in the student’s research paper.

**C. An annotated bibliography is the result of several intellectual skills:**

1. Locating and recording citations to books, periodicals, and documents that may contain useful information and ideas on your topic.
2. Examining and reviewing the actual items.
3. Choosing those works that provide a variety of perspectives on your topic.
4. Citing the book, article, or document using the appropriate MLA style.
5. Writing a concise annotation that summarizes the central theme and scope of the book or article.
6. Describing how the work illuminates the student’s thesis.
7. Using the students’ own diction and syntax thus avoiding plagiarism.

**D. On the following page is a sample annotated bibliography. The annotated bibliography was based on the following thesis: Generation 1.5 students who have not mastered the English language should be required by their teachers to visit the library at least once a week. The essay contained an introduction, four paragraphs in the body of the essay, and the conclusion. Note the following formatting issues.**

* + 1. The entire page is double spaced with no extra spaces anywhere.
    2. The title is simply “Annotated Bibliography” with no underlining, bold face, or quotation marks, etcetera.
    3. The citations are arranged alphabetically according to the author’s last name or the title of the article if no author given.
    4. The first line of each citation is left margin justified. Each subsequent line of that same citation is indented one tab.
    5. The annotation begins immediately after the citation.
    6. The annotation should not be written in first person.
    7. ALL CITATIONS MUST FOLLOW STANDARD MLA GUIDELINES.

Annotated Bibliography (SAMPLE)

Asher, Curt and Case, Emerson. “A Generation in Transition: A Study of the Usage and Attitudes Toward Public Libraries by Generation 1.5 Composition Students.” *Reference & User Services Quarterly* 47.3 (2008): 274-279. Print. Asher and Case’s research examines Generation 1.5 students’ attitudes, experiences, and roles that the public library plays in their success in an English composition course. This study, which takes place at California State University, Bakersfield, states that although second language acquisition has been studied in depth, this research has never focused on the immense possibilities the library has of helping Generation 1.5 students. In this research, out of 41 students, 78 percent had not visited the library in six months and 34 percent said they had not visited the library because of linguistic barriers. The statistics in this source establish important factual information that supports how using the library is extremely important for students who need to improve their reading skills.

Brinkley, Judith. “Generation 1.5 Students Need Time.” *Linguistics Today, Tomorrow, and Beyond*  25.1 (2010): 1-5. Print. Brinkley lends an opposing view. She does not believe that Generation 1.5 students should be pushed too hard. She believes that they should be slowly nurtured so that they have time to develop self-confidence. Brinkley says that requiring them to participate in activities, such as going to the library, may intimidate them. Instead, she thinks students should be encouraged to learn in ways they feel comfortable, such as using social networking sites. Brinkley does not support the notion that grammar is important. She believes that students simply need to get across their thoughts. In her mind, the library represents how some ideas are forced upon people instead of letting them blossom more naturally.

Forrest, Scott N. “Three Foci of an Effective High School Generation 1.5 Literacy Program.” *Journal of Adolescent & Adult Literacy* 50.2 (2006): 106-112. Print. Forrest claims that it is of extreme importance that the need of Generation 1.5 students are met at the high school level. The students whose needs are not met, according to the author, have very limited academic success. In order for these needs to be met, the author makes nine recommendations that should be implemented at the high school level. These recommendations will help Generation 1.5 students continue learning academic English as they develop their cognitive skills. One of these recommendations is for high schools to “develop academic literacy.” This policy should include unlimited access to the campus library so that the students can grow as college students.

Gunderson, Lee. “The State of the Art of Secondary ESL Teaching and Learning.” *Journal of Adolescent & Adult Literacy* 52:3 (2008): 184-188. Print.Gunderson’s article speaks of the author’s ESL teaching experience from the 60’s when he saw for the first time the growth and importance of bilingual education. Unfortunately, according to the author, the North American school systems are in trouble. ESL students in American school system make up over 10 percent of the entire U.S. school system, yet these students are dropping out of high school because they never learn to read and write in English. Gunderson believes that their schools have failed the students because they have never been taught to read and write in their native language; thus, learning a second language, when they don’t really know their first language, becomes an even more difficult ask. The author believes that teachers must become familiarized with these students’ cultures in order to help them achieve academic success. By being aware of the students’ cultural backgrounds, one of the students’ most important needs are met: their sense of security.

**Practice Paragraphs**

**Fragments**

**Attending UCLA**

Next year, I want to attend UCLA. Because it will help prepare me for a life’s work in medicine. Since my childhood. I have always wanted to be a doctor. If I major in biology. I will learn a great deal about the human body and how it works. I took several science classes at Long Beach City College. For example, I took physics, chemistry, and environmental science. Since I did exceptionally well in these courses. I am certain that I will continue to do well at UCLA because I am confident, put school first, and work hard. Because I want to spend my life as a doctor. I have volunteered my time at a hospital. At the hospital, which was in an economically disadvantaged area. I learned that a doctor must above all else be compassionate and listen to his patients. I want to learn how to serve my patients well. While attending the UCLA School of Medicine.

**First Job at Bulldog Stadium**

When I was thirteen years old. I started my first job selling snacks in the stands at Bulldog Stadium. The reason I worked at Bulldog Stadium was because I wanted to see the games for free. I quickly learned, however, that if I was going to make any money. I couldn’t stand around and do nothing. At first, I sold only hotdogs. I’d run up and down the stands. Until my legs burned. Of course, stuffing cash into my pockets kept my legs moving. Because I wanted to make more money. I started selling hotdogs and Pepsis simultaneously. I carried a box full of hotdogs. On top of that a tray full of Pepsis. If someone yelled, “Hotdog,” I’d ask them if they wanted a soda too, and they always did. I had a friend with whom I worked, and he was lazy. Every time I saw him. He was leaning against the rail and eating the food that he was trying to sell. After the games, we’d walk home together. He liked complaining about not making very much money. Once, while he was whining. I told him he should sell hotdogs instead of eating them. He looked at me. With a blank face and said, “Are you calling me fat?” That night, I sat on my porch step before going inside the house. I was thirteen years old, and I had sixty dollars. In the palm of my hand.My legs burned, and I had blisters on my toes, but I didn’t care. As I put my money in my wallet.

**Fragments, Comma Splices, and Sentence Fuses**

**My Study**

My favorite room in the house is my study because it is where I sit at my desk to write. Over the past several months. I have worked to create an environment that encourages those passions. For example, one wall is lined with bookshelves that stretch from the floor to the ceiling, needless to say, they are stocked with books. I have poetry books, I have fiction books I also have reference books, such as the dictionary, the thesaurus, and books about rocks, bugs, and stars. Some of the shelves are not full I left them empty to display my wife’s ceramic pots. Some of them are made with coils, some are thrown, and others are sculpted, thus, the pots, the shelves, and the books create an environment that encourages literature and art. Which is just one reason I love my study. On another wall is a twenty gallon fish tank. In it are freshwater fish, such as tiger barbs, catfish, mollies, and red-tailed sharks. Along with the shelves, the books, the pots, and the aquarium, I have several photographs in my office. My favorite photograph is black and white, it is a snapshot of my grandfather. In this photograph, he is playing his trumpet at the Rainbow Ballroom. Behind him, the other musicians dressed in their best black suits with sweat dripping down their faces. At their fingertips are the congas, the tumbas, the quintos, the bass, the trombones, and the saxophones, and their eyes are alive, there is salsa in the air, and the people are dancing. This is how I like to think of my office, it is not a study, it is a night club where the happy ones are singing, laughing, and drinking. Because they know the music will not stop.

**(Fragments, Comma Splices, and Sentence Fuses Continued)**

**UC Irvine**

When I was attending the University of California at Irvine, my roommates and I were college poor. Sometimes, we lived off of the kindness of our neighbors, next door, lived four girls who knew how to cook. Because they felt sorry for us. They brought us beans, Spanish rice, and enchiladas that we devoured in minutes. After they became sick of our begging, we were on our own. At the grocery store, my roommates and I bought fruits and vegetables that were discounted because they were old, we also bought cheap cans of jalapenos that were dented. We didn’t drive trucks that were so low they scraped against speed bumps as the mufflers purred and the rims spun, we had cinder blocks, milk crates, and 2 x 4s that we used to build book shelves in the evening, as our stomachs settled in for the night, we’d sit in our apartment and drink beer so old that it had lost its fizz, one by one, each of us would take a book from the shelf, open it, and share what we had learned in class. My two roommates were engineers. Who dreamed of building bridges in Peru and Mexico, and I was a comparative literature major who wanted to become a published poet. We talked about timber, steel, and soil we talked about concrete imagery, alliteration, and the sublime, these were the things that were shaping our future. After we graduated with our degrees tucked in our back pockets. We went off in pursuit of our dreams now, when we get together, we sink into the couch and talk about work, but before long, we are lost in conversations about life in general. They are the same conversations that we had as twenty-one year old students. Who were inspired by ideas that cost less than a can of beer.

**Commas**

**The Citrus Trees**

# Last night because the season’s first frost was going to settle in the valley I went outside and took a close look at my young citrus trees. I have a lemon, an orange and a lime. The trees which I purchased at Home Depot, are only two to three feet high. The foliage was tipped with the soft and delicate shoots of new growth, and I knew that the freeze might kill the young leaves. In my shed I discovered three unused plastic tarps. The tarps which I bought to cover the tile floor while painting the kitchen had eyelets so that the plastic sheets could be secured to the ground. In the garage I dug through my tool box, and found the metal pins that I normally use for the tent. I grabbed the hammer and marched outside. By then the grass was already showing the night’s early frost. I started sneezing and my cheeks, and nose burned. I unrolled the tarps, draped them over the redwood stakes supporting the trees, pulled out the edges of the plastic, and pinned them down. The citrus trees stood under a tent and I hoped that in the morning the leaves would still be bright and green not black, withered, and curled.