

The background of the slide is a light gray gradient with several realistic water droplets of various sizes scattered across it. The droplets have highlights and shadows, giving them a three-dimensional appearance. The text is centered on the slide.

POETRY REFLECTION

COMMON ERRORS

MLA FORMAT

The diagram illustrates the components of an MLA format document. At the top, a box labeled "Proper Heading" points to the student's name, instructor's name, course name, and date. A second box, "Use an original title for your essay, not 'Final Draft' or 'My Essay'. Do not Bold or Underline.", points to the essay title. The main body of the document shows a paragraph of placeholder text with a callout box stating, "Use the 'Tab' key to indent your Paragraph." Below this is a second paragraph, with a callout box explaining, "You can double space by clicking on the 'Format' tab and then clicking on the 'Paragraph' tab. Under 'Line spacing' chose 'Double.'" At the bottom, a callout box specifies, "Times New Roman, Size 12 font." The text in the diagram is formatted in Times New Roman, size 12, and double-spaced, with the first line of each paragraph indented.

Proper Heading

First and Last Name
Instructor's Name
Language Arts
Date (example: May 2, 2009)

Use an original title for your essay, not "Final Draft" or "My Essay". Do not Bold or Underline.

Title of Essay

Use the "Tab" key to indent your Paragraph.

Use the "Tab" key to indent your Paragraph.

You can double space by clicking on the "Format" tab and then clicking on the "Paragraph" tab. Under "Line spacing" chose "Double."

Times New Roman, Size 12 font.

Lorem ipsum dolor sit amet, ligula suspendisse nulla pretium, rhoncus tempor
placerat fermentum, enim integer ad vestibulum volutpat. Nisi rhoncus turpis est, vel elit,
congue wisi enim nunc ultricies, sit, magna tincidunt. Maecenas aliquam maecenas ligula
nostra, accumsan taciti. Sociis mauris in integer, a dolor netus non dui aliquet, sagittis
felis sodales, dolor sociis mauris, vel eu libero cras, interdum at. Eget habitasse
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leo, temporibus scelerisque nec.

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UNLESS YOU ARE REFERRING TO AN INTERVIEW,
AUTHORS/WRITERS DO NOT 'TALK.'

IN LANGSTON HUGHES'S POEM "DREAMS," THE
AUTHOR **TALKS** ABOUT HOW IMPORTANT IT IS
TO HAVE DREAMS.

Quotations must have appropriate punctuation.

In order to determine how to punctuate the phrase that comes before a quotation, you need to know whether the phrase is an independent clause. Here, you have three options:

- 1. When the quotation is merged into a clause, no punctuation is necessary to divide them.**

Roosevelt spoke of December 7, 1941, as “a day that will live in infamy.”

- 2. If the quotation is preceded by a form of a word like *say*, *reply*, or *answer*, that word is followed by a comma.

She knows she is no longer safe, saying, "I feared for my Safety in this wicked House" (28).

- 3. If a complete sentence or independent clause precedes the quotation, a colon is the appropriate mark of punctuation.

She knows she is no longer safe: "I feared for my Safety in this wicked House" (28).

Also make sure that you place quotation marks correctly with respect to other punctuation marks and with citations.

1. The final period or comma goes inside the quotation marks, even if it is not a part of the quoted material, unless the quotation is followed by a citation. If a citation in parentheses follows the quotation, the period follows the citation.

The Portland vase is "blue porcelain," according to Compson (435).

[Comma is within the quotation marks; the period follows the citation.]

Macbeth says, "Life's but a walking shadow" (5.5.24).

[Citation follows the quotation marks; period follows the citation.]

Possessives

**add 's to the singular form of the word
(even if it ends in -s):**

*the owner's car

*James's hat

(James' hat is also acceptable.)

For plural, proper nouns that are possessive,
use an apostrophe after the 's':

"The Egglese's presentation was good."

(The Egglese are a husband and wife
consultant team.)

- QUOTING POETRY: MARKING LINE ENDS AND PUNCTUATION

HE SUGGESTS THAT “FOR WHEN
DREAMS GO / LIFE IS A BARREN FIELD /
FROZEN WITH SNOW” (6-8).



- AFFECT VS. EFFECT

AFFECT (VERB) TO AFFECT SOMETHING IS TO CHANGE OR INFLUENCE IT.

EFFECT (NOUN) SOMETHING THAT HAPPENS DUE TO A CAUSE.

WHEN YOU AFFECT SOMETHING, IT PRODUCES AN EFFECT.

SOME EXAMPLES FOLLOW



- THE STORM KNOCKED DOWN POWER LINES, **AFFECTING** SEVERAL THOUSAND PEOPLE IN RURAL COMMUNITIES. [[CBC](#)]
- GAUGING THE DISASTER'S **EFFECT** REQUIRES ASSESSING ECONOMIC ACTIVITY THAT MIGHT BE LOST. [[WALL STREET JOURNAL](#)]
- THE REGULATOR HAS ESTIMATED THAT ITS NEW RULES WILL **AFFECT** UP TO 11.3% OF BORROWERS. [[TELEGRAPH](#)]
- BUT THE SMELL OF FRESHLY BAKED BREAD MAY HAVE POSITIVE **EFFECTS** FAR BEYOND THE OBVIOUS ONES. [[INDEPENDENT ONLINE](#)]

FULL EXPLANATION/QUOTE INTEGRATION-

- KUNITZ USES PERSONIFICATION IN HIS POEM TO GIVE THE MACHINES A HUMAN NATURE AND MAKE THEM SEEM MORE AGGRESSIVE. “WHILE THE BULLDOZERS, DRUNK WITH GASOLINE, /TESTED THE VIRTUE OF THE SOIL” (3-4). KUNITZ ALSO DESCRIBES THE CUTTING PROCESS. “FORCING GIANTS TO THEIR KNEES” (18).

(LET'S MAKE IT BETTER)

- KUNITZ USES PERSONIFICATION TO GIVE THE MACHINES A HUMAN NATURE AND MAKE THEM SEEM MORE AGGRESSIVE, SUCH AS “WHILE THE BULLDOZERS, DRUNK WITH GASOLINE, /TESTED THE VIRTUE OF THE SOIL” (3-4). KUNITZ ALSO DESCRIBES THE CUTTING PROCESS AS “FORCING GIANTS TO THEIR KNEES” (18).

(AND EVEN BETTER)

- THE PERSONIFIED BULLDOZERS WERE “DRUNK WITH GASOLINE,” AND “TESTED THE VIRTUE OF THE SOIL” (3-4). THE MACHINES ARE AGGRESSIVELY “FORCING GIANTS TO THEIR KNEES” AS THEY CUT THE TREES AND CLEAR THE LAND (18). THE BULLDOZERS SEEM DRUNK WITH POWER AS THEY BULLY THEIR WAY THROUGH THE TREES, DESTROYING THEM.

- **PARALLEL STRUCTURE** (ALSO CALLED PARALLELISM) IS THE REPETITION OF A CHOSEN GRAMMATICAL FORM WITHIN A SENTENCE. BY MAKING EACH COMPARED ITEM OR IDEA IN YOUR SENTENCE FOLLOW THE SAME GRAMMATICAL PATTERN, YOU CREATE A **PARALLEL CONSTRUCTION**.

- **EXAMPLE 1**

- **NOT PARALLEL:**

- MARY LIKES **HIKING**, **SWIMMING**, AND **TO RIDE** A BICYCLE.

- **PARALLEL:**

- MARY LIKES **HIKING**, **SWIMMING**, AND **RIDING** A BICYCLE.



- **EXAMPLE 2**

- **NOT PARALLEL:**

THE PRODUCTION MANAGER WAS ASKED TO WRITE HIS REPORT QUICKLY, ACCURATELY, AND **IN A DETAILED MANNER.**

- **PARALLEL:**

THE PRODUCTION MANAGER WAS ASKED TO WRITE HIS REPORT QUICKLY, ACCURATELY, AND THOROUGHLY.






- **EXAMPLE 3**

- **NOT PARALLEL:**

THE TEACHER SAID THAT HE WAS A POOR STUDENT BECAUSE HE WAITED UNTIL THE LAST MINUTE TO STUDY FOR THE EXAM, COMPLETED HIS LAB PROBLEMS IN A CARELESS MANNER, AND **HIS MOTIVATION WAS LOW.**

- **PARALLEL:**

THE TEACHER SAID THAT HE WAS A POOR STUDENT BECAUSE HE WAITED UNTIL THE LAST MINUTE TO STUDY FOR THE EXAM, COMPLETED HIS LAB PROBLEMS IN A CARELESS MANNER, AND **LACKED MOTIVATION.**



• **COMPOUND SENTENCE STRUCTURES**

• WHEN YOU ONLY USE A COMMA TO CONNECT TWO INDEPENDENT CLAUSES, YOU CREATE A COMMA SPLICE.

• A **COMPOUND SENTENCE** CONSISTS OF TWO OR MORE INDEPENDENT CLAUSES THAT CAN BE JOINED BY

- A. A COORDINATING CONJUNCTION (*FOR, AND, NOR, BUT, OR, YET, SO*),
- B. A CONJUNCTIVE ADVERB (E.G. *HOWEVER, THEREFORE*), OR
- C. A SEMICOLON ALONE.

• **COMPOUND SENTENCES**

Examples (to match A, B, and C above):

A. Tom reads novels, **but** Jack reads comics.

B. Tom reads novels; **however**, Jack reads comics.

C. Tom reads novels; his friend reads comics.

• **PUNCTUATION PATTERNS** (TO MATCH A, B, AND C ABOVE):

A. INDEPENDENT CLAUSE, COORDINATING CONJUNCTION INDEPENDENT CLAUSE.

B. INDEPENDENT CLAUSE; CONJUNCTIVE ADVERB, INDEPENDENT CLAUSE.

C. INDEPENDENT CLAUSE; INDEPENDENT CLAUSE.



CORRECT THIS SENTENCE

- I AGREE WITH THE AUTHOR, IT IS SAD TO SEE ACRES UPON ACRES OF LAND GO TO WASTE FOR CLOTHES AND THINGS LIKE THAT.
- 

• RUN-ON SENTENCES

A **RUN-ON SENTENCE** (SOMETIMES CALLED A "FUSED **SENTENCE**") HAS AT LEAST TWO PARTS, EITHER ONE OF WHICH CAN STAND BY ITSELF (IN OTHER WORDS, TWO INDEPENDENT CLAUSES), BUT THE TWO PARTS HAVE BEEN SMOOSHED TOGETHER INSTEAD OF BEING PROPERLY CONNECTED.

[CLICK HERE TO SEE DIFFERENT TYPES OF RUN-ON SENTENCES AND HOW TO CORRECT THEM.](#)

SENTENCE FRAGMENTS


FRAGMENTS ARE INCOMPLETE SENTENCES.

USUALLY, **FRAGMENTS** ARE PIECES OF **SENTENCES** THAT HAVE BECOME DISCONNECTED FROM THE MAIN CLAUSE. ONE OF THE EASIEST WAYS TO CORRECT THEM IS TO REMOVE THE PERIOD BETWEEN THE **FRAGMENT** AND THE MAIN CLAUSE. OTHER KINDS OF PUNCTUATION MAY BE NEEDED FOR THE NEWLY COMBINED **SENTENCE**.

[**CLICK HERE TO SEE DIFFERENT SETENCE FRAGMENTS AND HOW TO CORRECT THEM**](#)




- AVOID SECOND PERSON

- PEOPLE DON'T REALIZE YOU NEED LAND TO FARM FOOD AND CROPS.
 - THE AUTHOR USES WORDS LIKE “DREAMS”, TO SYMBOLIZE YOUR GOALS OR FANTASIES IN LIFE.
 - IN THE POEM, IT EXPLAINS THE IMPORTANCE OF HOLDING TIGHT TO YOUR DREAMS. IF YOU STOP DREAMING, LIFE WILL NOT PROSPER JUST LIKE A BIRD WITH BROKEN WINGS.
- 



- **ITS VS. IT'S**

- ***ITS***, WITHOUT AN APOSTROPHE, IS THE POSSESSIVE OF THE PRONOUN *IT*. ***IT'S***, WITH AN APOSTROPHE, IS A CONTRACTION OF *IT IS* OR *IT HAS*. IF YOU'RE NOT SURE WHICH SPELLING TO USE, TRY REPLACING IT WITH *IT IS* OR *IT HAS*. IF NEITHER OF THOSE PHRASES WORKS IN ITS PLACE, THEN *ITS* IS THE WORD YOU'RE LOOKING FOR.
 - MOST ENGLISH SPEAKERS ARE COMFORTABLE WITH THE DIFFERENCE BETWEEN *ITS* AND *IT'S*, YET EVEN THE MOST CAREFUL WRITERS MIX THEM UP IN CARELESS MOMENTS. SUCH ERRORS ARE TYPOS, NOT GRAMMAR MISTAKES (THERE IS A DIFFERENCE), AND CAN USUALLY BE STAMPED OUT WITH A QUICK PROOFREAD.
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ITS

- IN ITS PLACE IS A GENERAL SENSE THAT THE UNITED STATES AND ITS ALLIES HAVE LIMITED LEVERAGE. [[SLATE](#)]
- COLUMBIA UNIVERSITY HAS OFTEN SHOWN THAT THE PRINCIPLE IS AMONG ITS CORE VALUES. [[NEW YORK DAILY NEWS](#)]
- THE REST OF ITS FUNDING COMES FROM STATE AND FEDERAL GRANTS AND PRIVATE FUNDRAISING. [[AP](#)]

IT'S

- IT'S A POWERFULLY EXPRESSIVE GRAPE THAT ASSERTS BOTH STRONG FRUIT AND STRUCTURAL CHARACTERISTICS. [[HUFFINGTON POST](#)]
- APPLE LEFT LITTLE DOUBT THAT IT'S POISED TO REVEAL THE IPAD 2 AT AN EVENT IN SAN FRANCISCO TO BE HELD ON WEDNESDAY. [[USA TODAY](#)]
- THE COURSES BEGAN IN JUNE, AND SINCE THEN, IT'S BEEN BOOMING. [[CHARLESTON CITY PAPER](#)]




- **WHAT IS ACTIVE VOICE?**

- IN AN ACTIVE SENTENCE, THE SUBJECT IS DOING THE ACTION.

A STRAIGHTFORWARD EXAMPLE IS THE SENTENCE "STEVE LOVES AMY." STEVE IS THE SUBJECT, AND HE IS DOING THE ACTION: HE LOVES AMY, THE OBJECT OF THE SENTENCE.

- ANOTHER EXAMPLE IS THE TITLE OF THE MARVIN GAYE SONG "I HEARD IT THROUGH THE GRAPEVINE." "I" IS THE SUBJECT, THE ONE WHO IS DOING THE ACTION. "I" IS HEARING "IT," THE OBJECT OF THE SENTENCE.






- **WHAT IS PASSIVE VOICE?**

- IN PASSIVE VOICE, THE TARGET OF THE ACTION GETS PROMOTED TO THE SUBJECT POSITION. INSTEAD OF SAYING, "STEVE LOVES AMY," I WOULD SAY, "AMY IS LOVED BY STEVE." THE SUBJECT OF THE SENTENCE BECOMES AMY, BUT SHE ISN'T DOING ANYTHING. RATHER, SHE IS JUST THE RECIPIENT OF STEVE'S LOVE. THE FOCUS OF THE SENTENCE HAS CHANGED FROM STEVE TO AMY.

- IF YOU WANTED TO MAKE THE TITLE OF THE MARVIN GAYE SONG PASSIVE, YOU WOULD SAY "IT WAS HEARD BY ME THROUGH THE GRAPEVINE," NOT SUCH A CATCHY TITLE ANYMORE.





HERE IS A YOUTUBE VIDEO
THAT MIGHT HELP

ACTIVE VERSUS PASSIVE VOICE





SO, WHAT DO ZOMBIES HAVE TO
DO WITH IT???

I DON'T KNOW; LET'S FIND OUT!



SENTENCES IN ACTIVE AND PASSIVE VOICE

- **HARRY ATE SIX SHRIMP AT DINNER. (ACTIVE)**
AT DINNER, SIX SHRIMP WERE EATEN BY HARRY. (PASSIVE)
- **BEAUTIFUL GIRAFFES ROAM THE SAVANNAH. (ACTIVE)**
THE SAVANNAH IS ROAMED BY BEAUTIFUL GIRAFFES. (PASSIVE)
- **SUE CHANGED THE FLAT TIRE. (ACTIVE)**
THE FLAT TIRE WAS CHANGED BY SUE. (PASSIVE)
- **WE ARE GOING TO WATCH A MOVIE TONIGHT. (ACTIVE)**
A MOVIE IS GOING TO BE WATCHED BY US TONIGHT. (PASSIVE)
- **I RAN THE OBSTACLE COURSE IN RECORD TIME. (ACTIVE)**
THE OBSTACLE COURSE WAS RUN BY ME IN RECORD TIME. (PASSIVE)

•
READ MORE AT [HTTP://EXAMPLES.YOURDICTIONARY.COM/EXAMPLES-OF-ACTIVE-AND-PASSIVE-VOICE.HTML#KDRBILQORWCV2TCS.99](http://examples.yourdictionary.com/examples-of-active-and-passive-voice.html#KDRBILQORWCV2TCS.99)

WHAT IS MOOD IN GRAMMAR?

MOOD IS THE FORM A VERB TAKES TO SHOW HOW IT IS TO BE REGARDED (E.G., AS A FACT, A COMMAND, A WISH, AN UNCERTAINTY).

THERE ARE THREE MOODS IN ENGLISH:

THE INDICATIVE MOOD

THE IMPERATIVE MOOD

THE SUBJUNCTIVE MOOD

- **THE SUBJUNCTIVE MOOD (WITH EXAMPLES)**
- THE SUBJUNCTIVE MOOD SHOWS A WISH OR DOUBT. FOR EXAMPLE:
 - I SUGGEST THAT SHE DRIVE THE CAR.
 - I PROPOSE THAT SHE BE ASKED TO DRIVE THE CAR.
 - IF I WERE THERE, I WOULD DRIVE THE CAR.

THE SUBJUNCTIVE MOOD IS THE VERB FORM USED TO EXPRESS A WISH, A SUGGESTION, A COMMAND, OR A CONDITION THAT IS CONTRARY TO FACT.

THE FORM OF A VERB IN THE SUBJUNCTIVE MOOD MAY DIFFER FROM THE FORM WITH THE SAME SUBJECT WHICH IS NOT IN THE SUBJUNCTIVE MOOD.

FOR EXAMPLE:

- **I WAS IN YOUR POSITION TWO YEARS AGO. (NOT IN THE SUBJUNCTIVE MOOD)**
- **IF I WERE IN YOUR POSITION, I WOULD DO THE SAME. (SUBJUNCTIVE MOOD)**

EXAMPLES OF THE SUBJUNCTIVE MOOD

- I WISH IT WERE STILL IN USE. (*IT WAS* BECOMES *IT WERE*)
- THE BOARD RECOMMENDED THAT THE MOTION BE PASSED IMMEDIATELY. (*MOTION IS PASSED* BECOMES *MOTION BE PASSED*)
- SHE SUGGESTS THAT MARK WORK FULL TIME FROM SATURDAY. (*MARK WORKS* BECOMES *MARK WORK*)
- HE SAID IT WAS ESSENTIAL THAT JOHAN GUARD THE BOX. (*JOHAN GUARDS* BECOMES *JOHAN GUARD*)
- IT IS IMPERATIVE THAT THE GAME BEGIN AT ONCE. (*GAME BEGINS* BECOMES *GAME BEGIN*)