

Ilvan:

Unit V:

Story Writing



## UNIT V, LESSON A

# CODING the TRANSCRIPT

This lesson adapted from : Vick, Ann. Chamai, a curriculum guide to community & culturally-based communication skills development – 7-12.

*“Contacts do not talk in neat beginnings, middles and ends. They recall information about an initial step near the end of the interview and stick it in. They don’t begin their story with the most interesting part – the part that might catch the reader’s eye.”*

~Ann Vick

**OBJECTIVE:** (students will be able to)

1. Create an outline for their story by coding, cutting, and pasting their transcript.

**STEP 1:**

Each student should **CHOOSE** one color highlighter for each topic discussed in the interview. Go through the transcript highlighting all the sections where the narrator talks about that topic.

*(If they are in teams, you could speed this process up by giving them each a copy of the transcript with different topics to highlight). Once students have highlighted the transcripts by sub-topic they should literally cut the transcript apart so that like information can be grouped together.*

**Parts of the transcript will probably not be used for the story. Some of it may be good information,, but doesn’t fit into the article. These are the difficult decisions students will have to make.**

**STEP 2:**

Students **ORGANIZE** the sections they wish to keep into an order that makes sense for their story. This creates the general outline for the story.

**STEP 3:**

It is helpful to actually loosely **TAPE** these sections onto a large piece of butcher paper in the order in which they will appear in the story.

Be sure to leave room between each section on the butcher paper for them to write transitions.

**STEP 4:**

**CUT** and **PASTE** the sections they wish to save in their word processing document as they have done with the paper transcript.

**DO NOT CUT AND PASTE THE ORIGINAL TRANSCRIPT FILE!!!**  
Leave several lines in between each section in the document so they can find and add transitions easily.

## UNIT V, LESSON B

# PARAGRAPHS

**OBJECTIVE:** (students will be able to)

1. Use paragraphing as a tool for creating emphasis, and making the story easy to read by analyzing 3 ways to break up a piece of text.

The sections they wish to keep from the transcript are probably in large chunks and need to be broken down into paragraphs.

Assess your students' needs regarding paragraphs. Spend extra time here on the basic elements and rules of a paragraph if need be. This is an excellent place to teach these skills considering they have material that is personal to them.

Transferring oral language to written form highlights the basic function of a paragraph – a logical way to break up text so that it is readable.

**STEP 1:** **HAND OUT** the “What is a Paragraph?” sheet. **READ** the paragraph out loud as a class. Have small groups or pairs decide which of the 3 paragraphing options they liked best.

**STEP 2:** **DISCUSS** their choices and reasons. Ask “*Which one is the right way to construct a paragraph?*”

There is no one way to do this. They can be long or short. The goal of the paragraph is to make the text more readable to your audience.

Another consideration is emphasis. Ask you class: ‘*What stands out in each of the 3 options?*’ Help them understand that they can choose to emphasize different parts of the interview by how they break up the paragraphs.

**STEP 3:** Students are now ready to determine the paragraph breaks within their transcript. Students should return to their transcript and break it up into separate paragraphs by again cutting the text apart with scissors.

Once students have cut their transcripts into pieces representing paragraph breaks they should return to the word processor and revise the organization of the transcript into paragraph format, indenting at appropriate places.

**STEP 4:** Have each student **PRESENT** reasons for why they broke the text into the paragraphs they chose. Students should be able to voice specific reasons for why they broke the text up the way they did.

**STEP 5:** Then, **ANALYZE** your paragraphs by scanning them visually. Are they all long? Are they all short?

If they are all short, try to find ways to combine them.

If they are all long, find ways to break them up. This will be much easier on your reader. Play around with them. The goal should be to strike a balance between longer and shorter paragraphs increasing the fluency of the piece.

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**EXTENSION ACTIVITY:**

To give your students further practice, take any piece of writing and remove the indents from it so it is one block of text. Have the class input paragraphs how they see fit. This can be a really fun activity.

# What is a Paragraph?

**You're scared. Good. If the idea of writing your first story for publication scares you, maybe you'll take a fresh look at this business we call, "writing." You know what writing is? It's just plain labor, like hoeing potatoes or tuning a motor or painting a wall. When you write something that's worth reading, you work up a sweat, a good honest sweat. But don't back away. There's nothing hallowed about writing. If you can make someone listen to you while you're talking, you can make someone read what you write.**

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**If you can make someone listen to you while you're talking, you can make someone read what you write.**

**You're scared. Good.**

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**But don't back away. There's nothing hallowed about writing. If you can make someone listen to you while you're talking, you can make someone read what you write.**

Adapted from:

Wood, Pamela. *You and Aunt Arie: A Guide To Cultural Journalism Based on Foxfire and Its Descendants in the U. S. and Abroad.*

## UNIT V, LESSON C

# WRITING TRANSITIONS

**OBJECTIVE:** (students will be able to)

1. Weave the text of their articles into seamless whole documents by reviewing and writing transitions.

Now your students have selected pieces of their interview they wish to include in their article, arranged them into a logical order, and decided on paragraphing to help the reader as they move through the text.

However, these remain choppy chunks of information that will not always make sense in the present form. It is the job of the writer to weave the piece into a seamless whole, to help the reader make sense of the information or story. That requires writing transitions between these sections where appropriate.

The basic rule here is: explain whatever your reader needs to know to understand what the narrator is talking about.

**STEP 1:** At this point I like to introduce the idea that the process of crafting an oral history article is much like the process of making a shirt.

I ask students, “How is a shirt like an oral history article?” It can be fun to see what they come up with.

To give them some help, I draw the steps to making a shirt (in the left column) on the board.

<b>ORAL HISTORY ARTICLE</b>	=	<b>SHIRT</b>
The interview	=	Thread
Transcription	=	Thread woven into the fabric
Paragraphing	=	Cut into specific shapes
Transitions	=	Sewing the shapes together to make a finished, useable product

The transitions are a very important part of the article. With weak transitions, the whole thing will fall apart, like a shirt coming apart at the seams. If you don't get a very good interview (weak thread) then no matter what else you do to it, it won't be a good final product. There are all sorts of places you can go with this metaphor.

Our goal with transitions is to tie the whole article together into a useful final product.

**STEP 2:** **READ** the examples of transitions on the attached page out loud. Have students highlight the places where the student is writing transitions.

**ASK:** What did this student do here? Make a list of the transition strategies students use to tie the parts of the interview together on a posted piece of butcher paper (so students can reference these later).

**Examples:** Shares personal thoughts, feelings, or opinions  
Clues reader in to what is coming next.  
Describes an action

Notice how the narrator's words are always in quotes, while the author's (student's) words are not in quotes. This lets the reader know who is speaking.

The styles are very different, but the effect is the same – they both help the reader understand the story.

**STEP 3:** Sit in a circle again and have students **READ** *Iluani* articles. Give them 3-5 minutes to find where a student writer has included a transition.

**DISCUSS** what each writer did to make the text flow.

Did they explain their own thoughts or feelings? Did they simply clarify what the narrator had said? What did they do?

Make a list of the strategies that students found, and **RECORD** them on butcher paper for future reference.

*The 2001 issue does not have many transitions and is not a good choice for this activity. The 2002 issue along with older Elwani issues are much better.*

**STEP 4:** A good place to start with transitions is by **ELIMINATING STUDENT ASKED QUESTIONS** from the article. These tend to make the article choppy. By using their own words, sharing their own thoughts and feelings about different questions, authors make the article flow much more smoothly.



) **STEP 5:** Students **PRINT** out a clean copy of the text they are going to use for their article in paragraph form. Students, or groups of students, **EXCHANGE** articles. Each group reads the article, making a check mark every place they get confused.

This will help the authors know what they need to clarify in their own words.

**STEP 6:** Groups **CONFERENCE** with one another. They go over the text and explain their confusion at each check mark.

**STEP 7:** Students return to their own text and **ADD** their clarifying transitions.

# Transition Example

In organizing the coded transcripts into an article, questions asked the contact by the students should be eliminated where possible. The straight reprinting of questions and answers often makes for choppy reading - it also does not require that the student learn to write transitions.

UUUUQTWA student, Janet Monsen, mixes her own writing with direct quotes from the transcript to make transitions between topics in an article about her grandmother:

'Gram was in Naknek 4 to 5 years and then became post mistress. The post office was a room in her house that was originally built to be a bedroom but ended up a post office. The old post office is now a pantry in her house. She was post mistress for 23 years. In the sum-

mer the mail came from Kanatak in tug boats and in the winter it came over by dog teams.

'Gram thinks that Naknek is better now than it was years ago, except for the fact that, "Nowadays, there's too much drinking", commented Gram, along with, "It was a nice little town".

'Gram feels that teenagers now are different from when she was one. "Teenagers used to kind of do what their parents wanted them to do, and now they take care of themselves." She said that she thinks it's better now, but she feels, "It's better to work and do something."

'Gram's favorite things to do are cooking, sewing, taking care of her family...everything!

'She was asked, if she could live her life over again, what she would change and she said, "I was married, got my own home, family, and friends, so there's not much to change."

# Transition Example

“Well anyway coming back a course put the barge away and it was oh it must have been at the least two years possibly. It wasn't very long before deer were noted to start to increase.”

That made me picture the deer walking up the ridge. I thought that was pretty exciting that those deer were the ones that started the present deer population. I thought it was interesting to find out why they wanted to plant animals on Kodiak. Here is what Ed had to say about the reasons why they planted deer.

“The reading I did on the deer they were supposed to be brought here on subsistence for the native people; they weren't for the game department or anything like that. They were supposed to be brought here for people on the islands but it didn't work out that way; they turned right around and changed it all over. Up to that time Kodiak was coming out of the depression and there was no other game on the islands except on Alitak they had a bunch of Caribou or Reindeer they called them and they brought (them) over from around Nome somewhere for subsistence for the people.”

Now I found out that they were planted for subsistence use, but he also informed me on how rapidly they reproduced and how they were spreading throughout the Kodiak Archipelago.

“Well anyway where we lived is Spruce Island its about 6 or 7miles from here by water or by a plane flying over. Living there our house was looking out across Ouzinkie narrows by Kodiak Island. Here we seen deer swimming from Kodiak over to Spruce Island and a well there was no opening [hunting season] or anything on it at times so we never bothered. We had cattle over there. Well it wasn't no time at all before there was deer all over the place. On Spruce Island two-three years time and there was deer everywhere. They'd come right down around the house and around the cattle down to the barn and they got so tame we never bothered them. We had cattle and all the beef we needed but it was finally opened for hunting. I know there was some people that poached them and they got in trouble on account of it but they increased so much on Spruce Island you could look anywhere and you could see a deer. It was a beautiful place for deer on Spruce Island the way it lays and the sun comes up in the morning and the hills are sloping enough for the snow to slide over them and melt off quick. Everybody in Kodiak was coming over there to Spruce Island to hunt, and I noticed the difference.

From Ilhuanii: Inside the Life and Culture of Kodiak Island, May 2002 vol.3,no.2, p12.

## UNIT V, LESSON D

# WRITING INTRODUCTIONS

**OBJECTIVE:** (students will be able to)

1. Write effective introductions by identifying the purpose of the introduction, reading sample introductions, and reviewing specific strategies.

The introduction is one of the most important parts of your article. It will determine whether or not your readers decide to read on.

**STEP 1:**     **ASK** “*What should your introduction do?*” or “*What is the purpose of writing an introduction?*”     **DISCUSS** their answers and develop a list of reasons and purposes for an introduction.

*(i.e. grab the readers attention, develop interest in the reader, convey the importance of the topic, introduce the person, the setting, the topic.)*

**STEP 2:**     **HANDOUT** the “How do I start?” sheet, and **REVIEW** the different strategies for starting an article.

**STEP 3:**     **READ** the sample introduction by a Foxfire student on the back of the handout. Ask students which strategies this person used from those listed on the handout.

**STEP 4:**     Pass out the old *Iluani* issues again in a circle. Ask students to read different introductions and **IDENTIFY** which strategies the writers used. Notice how many of them use a combination of strategies.

*There are some excellent examples in the 2001 and 2002 issues.*

**STEPS:**     **DELIVER** the following instructions to your students:

**Directions:** use the ideas on the handout, the description you wrote immediately after your interview, and your knowledge of what an effective introduction should do to begin crafting your own introduction. Remember, this is a very important part of your article!

The descriptions they wrote immediately following their interview will be **VERY USEFUL** in helping them write their introduction.

**EXTENSION ACTIVITY:**

ASK students to pay special attention to the lead (the first sentence) in each article.

Now have students play around with different lead ideas. Ask them to write 3 different leads using 3 of the strategies below. Then they can choose which one they like best.

Read these leads out loud as a class. Ask the class if they would be interested in reading more after hearing this first sentence.

Here are some different ideas for leads:

Start your article with:

- A sound,
- dialogue,
- an action,
- a thought or feeling
- a question

# HOW DO I START?

There are many different ways to begin your article. Your overall goal is to provide enough interesting information either about yourself, the interview, or the informant to make the reader want to know more. Look over the list of options below. You could choose one of these strategies, or you could combine several of them.

## Introduction Options:

- Start with your narrator speaking for a paragraph or two; then enter with some description of who he is.
- Start with a description of the setting where you interviewed your narrator.
- Start with a thumbnail sketch of your narrator's life.
- Start by telling why you wanted to interview the narrator.
- Start with a straightforward description of how you got started on this piece and what you did to carry it out.
- Start with your thoughts and feelings before you arrived, as you began the interview, or on the whole experience.
- Start by highlighting the importance of this information for the reader

Adapted from:

Wood, Pamela. *You and Aunt Aurie: A Guide To Cultural Journalism Based on Foxfire and Its Descendants in the U. S. and Abroad.*

"... Essentially [his house] is a room with a roof on it. The wooden floor is bare and unwaxed. There's no ceiling—it's open to the ridgepole except for places where planks have been laid on the joists to provide a storage area above. A wood stove, a battered sofa, an ancient double bed, a table covered with an oilcloth, and a stiff-backed chair are the basic furnishings. Throughout the room, however, one spots the little details that make it home: the sardine can nailed to the wall for a soap dish; the neat stack of wood beside the stove; the horizontal poplar pole on which a clean pair of overalls and a dish towel hang; the axe, pile of onions, and canned tomatoes and cucumbers under the bed; the garden tools and walking sticks over beside the door; the kerosene lamp; the outside door pull made of a discarded thread spool and the inside one made from the crook of a laurel bough; the bucket and dipper for cold water from the spring; the mop made of a pole with a burlap sack tied to the end—all these things label the house as Hillard's and make it his alone . . ."

## UNIT V, LESSON E

# WRITING CONCLUSIONS

**OBJECTIVE:** (students will be able to)

1. Write effective conclusions by reviewing specific strategies and examples.

The conclusion is the most important part of your article. It is the last thing the reader will read, and therefore it is often the thing they will remember most.

**STEP 1:**        **HANDOUT** the “How do I End?” sheet, and **REVIEW** the different strategies for ending an article.

**STEP 3:**        **READ** the sample conclusion on the back of the handout. Ask students which strategies this person used from those listed on the handout.

**STEP 4:**        Pass out the old *Iluani* issues again in a circle. Ask students to read different conclusions and **IDENTIFY** which strategies the writers used.

*There are some excellent examples in the 2001 and 2002 issues.*

**STEP 5:**        **DELIVER** the following instructions to your students:

**Directions:** use the ideas on the handout to craft a conclusion to your article.



# HOW DO I END?

There are also many different ways to end your article. This is the most important and powerful part of your article. It is the last thing your reader reads, which means it is what they will remember.

Below are some different powerful strategies to help you make your point. Try one of them out!

## Conclusion:

- Let the narrator have the last word. End with some particularly wise or moving passage that sums things up, highlights the purpose, or is some strong statement by the narrator.
- Have the last word yourself by explaining to the reader what they should learn from the interview, or why the narrator's story is important and significant.
- Describe the end of the interview and your departure, including your own thoughts and feelings as well as those of the narrator.
- Describe how you feel about the story or topic, or the narrator herself/himself.

Adapted from:

Wood, Pamela. *You and Aunt Aurie: A Guide To Cultural Journalism Based on Foxfire and Its Descendants in the U. S. and Abroad.*

Here are some sample endings. These are taken from *Salt*, a cultural journal published by students in Kennebunk, Maine:

Now this cold March morning has turned into a cold March night. We got into the wharf about 7 p.m. By the time we got the shrimp and fish on the trucks it was close to ten.

"Motion has been made and seconded for \$4,200 for the town dump. All in favor, please manifest by raising your right hand. And those contrary minded? And by your votes, you have so voted to accept it. And I so declare it."

The time was fast approaching 11:30. We had been there since 7:30 and had experienced four hours of "Democracy in Action."

It had only taken us about two hours to find the honeybees. Monty said this had been an easy hunt. "I've only found about three more swarms any quicker than that." As he had explained, sometimes it took as long as two weeks.

"If you was going to get the honey out of that, you'd have to cut down the tree, then take the saw and saw into it below and above that hole about half way through it, and take an ax and split the pieces out and tip 'em up and get the bees out that way.

"When the people used to find a swarm of bees in the old days, it was an unwritten law that if you left your initials on the tree nobody else would touch it. They might find it, too, but if there's someone's initials on it, why they'd leave it alone.

"Why don't we put the old-time law into effect and we'll carve the initials in the tree?"

"I'll tell ya. We'll put an S on it for *Salt*, how's that?"

"I had one a week ago. Dr. Townsend's Sasparilla. It's about an eighty dollar bottle. It's really a beautiful bottle. It has a crack in it, but the rarity of the bottle still dictates a price of probably a ten to fifteen dollar bottle even though it has a crack.

"It's a beautiful bottle, I think."

Ted began to talk about his ink bottles. "See you can collect hundreds of ink bottles and never see the same one. They're all different, different colors, different shapes, different sizes. It's really a collection by itself."

Then he paused. "You'll be here all night once I get started. I just don't know how to stop. . . ."

We had to leave, but we left with a knowledge of old bottles we didn't have before. Ted showed us that there is more to the bottle than the bitters inside.

5 In the months following the tidal wave, Old Harbor residents lived in tents provided by the Army Corps of Engineers. Life was difficult yet the community remained strong. It took nearly a year for the village to be rebuilt. People say that Sven moved into his new home only after everyone else in the community was settled.

6 As I sat and listened to my dad, I could hear his sense of commitment to his work in his voice and couldn't help but wonder why he'd left that job. It's a funny thing, as we discover answers, we are often led to even more questions.

7 I was just proud I worked for everybody. They really make me happy all the time. I had a great life and, you know, I'd do it all again.

8 The obvious fatigue in Sven's voice was our cue that this interview was over. Sven was tired. We were particularly struck by the subtle sense that Sven was speaking to us as if this would be the last time we'd ever see him. Perhaps he knew what we wouldn't; a few months after the interview, Sven lost his battle with cancer. Sven died in Kodiak on

## UNIT V, LESSON F

# REVISITATIONS

**OBJECTIVES:** (students will be able to)

1. Give constructive feedback by following the Praise, Question, Polish model.
2. Revise articles based on peer feedback.

The goal of this lesson is to make sure that the articles make sense to the reader. It is a test to see if someone else can fully understand the story. From the feedback students receive in this lesson, they will be able to fill in gaps, clarify ambiguities, and add additional information if necessary.

There are several options here:

1. Entire Class Revision
2. Peer Revision
3. Parental Revision

This is an excellent chance to build the skill of giving constructive feedback. The P,Q,P, method works well. Each student will share the following in this order:

**PRAISE** – share one thing they thought was good about the piece.

**QUESTION** – voice a question that they have about the piece.

**POLISH** – suggest a specific strategy for improving the piece of work.

**STEP 1:** **MODEL** the P,Q,P. process for students so they become familiar with it.

**STEP 2:** **CHOOSE** whichever option or combination of options will work best for your students. Have each student, or group of students, go through the revision process at least once.

### ENTIRE CLASS REVISION

Individual students share their articles out loud to the entire class. As the class listens, they

**PRAISE:** What do you like about the article?

**QUESTION:** What more do you want to know?

**POLISH:** What suggestions do you have to polish the article?

### PEER REVISION

Do the above process in pairs or small groups

### PARENTAL REVISION

Students read their article to a parent.

- )
- Then they ask the parent the following questions and record the answers:
- What do you like about the article? What left an impression in your mind?
  - What didn't make sense?
  - What more do you want to know?
  - Is there anything I should add?

**STEP 2:** Students **REVISE** based on the feedback they received.

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**NOTE:** At this point, you may want to formally confer with each student or team and give them some of your guidance regarding revisions.

## UNIT V, LESSON G

# EDITING I

*Here is your first round of editing!*

**OBJECTIVES:** (students will be able to)

1. Prepare their articles for publication by editing for specific purposes.

Use the “Editing Checklist” as a way to track student editing

### **1. Edit out unnecessary ums, ah, false starts, and meaningless sounds.**

If the sound does not indicate a pause or add to the topic, (such as representing a nervous hesitation, take it out. Too many “ums” will be distracting to the reader. However, if you eliminate them all blankly, then you may be losing some of the authenticity of the way your narrator talks.

When people speak, they often start with something, stop, and rephrase. Clean these up so they are easy to read.

*“He-, you know, there was a lot of pressure on him at that time.”*

### **2. Edit for pronouns and clear antecedents.**

When people talk, it is sometimes difficult to understand who they are talking about if they use pronouns. Check all your pronouns and make sure they have clear antecedents (the noun they are referring to).

**\*You might need to do a refresher lesson here on pronouns and antecedents.\***

The pronoun cannot refer to some noun that comes before the last noun stated. The noun it refers to should appear shortly before the pronoun itself so the reader can be sure who ‘he,’ ‘she,’ or ‘it’ really is. Check to make sure you have no *he’s, she’s, or they’s* that are not tied to any specific noun. If you are not sure of the meaning, your readers certainly will be confused. Go check it out.

### **4. Take a copy to the person you interviewed for their review.**

Read it to them. If they have suggestions for changing or adding things, take them into consideration and revise.

NAME: \_\_\_\_\_ ARTICLE: \_\_\_\_\_

# EDITING CHECKLIST

\_\_\_\_\_ **Edit out unnecessary 'ums,' 'ahs,' false starts, and meaningless sounds.**

If the sound does not indicate a pause or add to the topic, take it out. Too many "ums" will be distracting to the reader. However, if you eliminate them all blankly, then you may be losing some of the authenticity of the way your narrator talks.

When people speak, they often start with something, stop, and rephrase. Clean these up so they are easy to read. "*He-- you know, there was a lot of pressure on him at that time.*"

\_\_\_\_\_ **Edit for pronouns and clear antecedents.**

When people talk, it is sometimes difficult to understand who they are talking about if they use pronouns. Check all your pronouns and make sure they have clear antecedents (the noun they are referring to).

The pronoun cannot refer to some noun that comes before the last noun stated. The noun it refers to should appear shortly before the pronoun itself so the reader can be sure who 'he,' 'she,' or 'it' really is. Check to make sure you have no *he's, she's, or they's* that are not tied to any specific noun. If you are not sure of the meaning, your readers certainly will be confused. Go check it out.

\_\_\_\_\_ **Take a copy to the person you interviewed for their review.**

Read it to them. If they have suggestions for changing or adding things, take them into consideration and revise. It is their right to have a final say in how they sound on paper.

## UNIT V, LESSON H

# EDITING II

*Remember, once your article is in print, there is no going back to change any errors.  
It's worth the time now.*

**OBJECTIVES:** (students will be able to)

- Review articles for basic grammar errors.

**STEP 1:** Distribute copies of one of the draft articles to each student, and a copy of the *Proofreading Symbols*.

**STEP 2:** Read article out loud for content

- Student volunteer reads article out loud
- Others read along and highlight words and thoughts they don't understand.
- Students discuss and recommend changes to improve the content of the article.
- Students look for missing periods – an essential content tool.

**STEP 3:** **DISTRIBUTE** *Quotation Marks Handout*.

- Students briefly review *Quotation Marks* handout
- Students read through article and look for missing or misplaced quotation marks.
- Volunteer notes agreed-upon edits on the copy for final draft

**STEP 4:** **DISTRIBUTE** *Comma Handout*

- Students briefly review the *Commas Handout*
- Students discuss the many uses of commas
- Students read through article and look for missing or misplaced commas
- Volunteer notes agreed-upon edits on the copy for final draft

**STEP 5:** **DISTRIBUTE** *Capitalization Handout*



- Students briefly review the *Capitalization handout*.
- Students scan the article and look for missing capitalization.
- Volunteer notes agreed-upon edits on the copy for final draft

**STEP 6:**      **REVIEW** final draft

- Group reviews edits noted on the copy for the final draft
- Student volunteer uses the copy for the final draft to revise the article in the computer.

**STEP 7:**      **CONTINUE** this process with the remaining articles.

This lesson was developed by Sue Jeffrey

All handouts have been arranged using information from:

Write Source 2000: A Guide to Writing, Thinking, and Learning. Sebranek, Meyer, and Kemer, Great Source Education Group, A Houghton Mifflin Company, Wilmington, MA, 1995.

# Proofreading Symbols

**Directions:** As you read through the article, use a different color pen and the following symbols to make corrections:

~~N~~orth of Akhiok

Make lower case.

President bush

Make capital.

a fine ~~thing~~ <sup>idea</sup>

Replace.

this ~~this~~ <sup>2</sup>time

Delete.

~~th~~ffer

Transpose.

1, 2 <sup>2</sup>/<sub>3</sub> or 3

Add a comma.

Lets <sup>3</sup>/<sub>2</sub> go.

Add an apostrophe.

Welcome, students <sup>2</sup>/<sub>2</sub>

Add a period.

They <sup>are</sup> leaving.

Add letters or words.

"It was amazing, <sup>11</sup> he exclaimed. Add Quotation marks.

# Proofreading Symbols

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Make capital.

a fine ~~thing~~ <sup>idea</sup>

Replace.

this ~~thi~~s time

Delete.

~~thift~~

Transpose.

1, 2 <sup>or</sup> 3

Add a comma.

Lets <sup>s</sup> go.

Add an apostrophe.

Welcome, students ~~o~~

Add a period.

They <sup>are</sup> leaving.

Add letters or words.

"It was amazing, <sup>o</sup>he exclaimed.

Add Quotation marks.

Sample Introductions taken from *Iluani* May 2003 issue.

W hen I was a young child I slept on a pelt my dad made for me. Now that I'm older I know that the furry bed was a Sea Otter pelt. It made me wonder how my dad, Roy Jones Jr., would make them.

Roy Jones, Village Public Safety Officer (VPSO) of Larsen Bay, was born in Kodiak, Alaska, in 1952. "Well I spent the majority of my life in Larsen Bay. I was born in Kodiak and when we moved to the villages I lived in the village of Karluk for four years, and then the rest of the years I lived out here in Larsen Bay. When it was time for me to go to high school we didn't have high schools here in those days so, we had to move into Kodiak so I could finish my education."

W e walked in the Uyak Bay Lodge's unfinished addition. We were a little nervous. Right away, you could smell the fresh stain on the walls and ceiling in the air. Brad Aaga, owner of Uyak Bay Lodge, and his buddies were chit chatting as they finished up work for the day. There was sawdust on the floor and there was no furniture. We wondered where we were going to sit down. I asked Brad where we should sit and he said, "Just put those boxes over here." So we sat on boxes, put our equipment on the homemade table, and started the interview.

Larsen Bay is changing. The cannery closed last summer. With the fishing industry declining, lodges are becoming more popular. We wanted to find out where the lodge industry is heading. We interviewed two of the more successful lodge owners.

I have lived my whole life in Chinik. Behind my house is a Quonset hut. Down the road is a runway built by hands of long ago. I have been surrounded by these remnants of World War II, and I have never wondered about the history of them. Where once stood a vast base of airplanes, bunkers, and soldiers, now lies an old airstrip and a bunch of trees. Even though it's not much to look at today, vivid images of it still live in the minds of Walter Dangel and Gresham Pace, World War II veterans who served in Chinik.

The interviews with Mr. Dangel and Mr. Pace not only expanded our knowledge of Chinik, but it sparked an interest. That interest lead us to want to know more about our town's importance, history, and role in World War II.

We walked into our teacher's barn shack and gathered around his radio. He contacted Mr. Dangel with a flurry of letters and numbers, which make up his call sign. We waited a few moments. Static shrouded the voice that responded to us; the words were barely intelligible; static would bother us throughout the interview. We were all a little anxious, for none of us had talked over a ham radio before. Our teacher introduced us and we started the interview.

Sample Introductions taken from *Tsunami* May 2003 issue.

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Have you wondered about the jobs your parents have had that led them to where they are today? Well I have, and that led me to lining up an interview with my dad, Marvin Lyle Bartleson, Jr. So over dinner one evening he took me through a memorable event in his career as Port Lions V.P.S.O. Marvin Lyle Bartleson, Jr., a twenty-three year old V.P.S.O. woke up to a phone call around 5:00 a.m. It was Sergei Sharatin saying that the sky was burning orange near the school. Something was wrong, so he asked Sergei to call the local fire fighters and anyone who was willing to help and tell them to head up to the school.

Have you ever heard of or seen a C-119? Probably not. That's because there are only three of them left in the world that are able to fly. Port Lions was the home of one of the three for over thirteen years. In 1990 John Refett, the owner of the Port Lions C-119, and the pilot were carrying 30,000 pounds of fresh red salmon over our little village when one of the engines failed. The pilot was forced to land here because the engine on the right side failed.

*As Sven entered the room, the class became quiet and attentive. We'd been anticipating this interview for a couple of weeks and were excited about the fact that we'd finally have the opportunity to explore the man that we've lived with most of our lives yet knew so little about. Sven's appearance had changed a lot since we'd last seen him. His battle with cancer was taking its toll; he'd lost considerable weight and was clearly weak. In spite of his difficulties, Sven insisted on conducting the interview and, to our surprise, insisted on spending not one, but three hours with us. In the end, though, there was a clear sense of finality. Sven's voice was weak, and his eyes were filled with emotion as he looked to us, each of us and said, "I'm just proud I worked for everybody. It makes me happy all of the time."*

8

“I’ve been a’hopin’ and a’hopin’  
I’d have company today. That  
just shows you if you wish and  
want somethin’ bad enough, God’ll usually bless y’with it.” With  
a delighted look on her wrinkled face, Aunt Aric greeted us early  
one hot summer day.

From: The Foxes’ Book, 1712

9

In May, 2001 Akhiok students went on a camping trip to Cape Aliak, which is a petroglyph site. They went there to study, measure, and map the different petroglyphs. I didn’t go but when they came back they were all really excited. They told the rest of the school some stories about the petroglyphs which made me become more interested in them. After hearing the stories, many questions popped into my head: for example, How old are they? Why did our ancestors make them? What do they mean? Has anyone researched them yet? I just wanted to find out more about them. I asked several people who I could talk to about the petroglyphs and most of them told me to contact Woody Knebel. He is a marine biologist who has worked at the cannery at Aliak for many years. He heard many people mention them while he was there and wanted to check them out for himself. I contacted him at his home in Seattle, Washington and asked him if he would be willing to do a phone interview. I was really impressed with the information he shared with me.


From: Illeus’, Vol 3, No 2, 2002

**Here are some sample introductions taken from *Iluani* magazine vol. 3,  
no.1, 2001, and vol. 3 no.2, 2002.**

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10

When I first heard that we were going to go and interview someone I thought that it would be just like interviewing any other person, you know just sitting there just trying to keep them talking, but it wasn't. When we first arrived at Ed Opheim Sr.'s house from what I saw outside I was able to tell that he was or is a fisherman. The coils of line, the buoys, and some kind of little pots for shrimp or something all next to a shed gave him away as being a fisherman. As we walked inside he greeted us with a handshake. The inside reminded me of my grandma and grandpa's house. I don't know what it was. It could have been just the plainness of the house, but it wasn't plain. It was in a way full too. Or it could have been just seeing an old person in the house. He didn't look too old, I thought maybe 60 or 70, but he was 92! He looked so full of life at 92.




11

When I first heard that I was going to interview Ed Opheim Sr., I was scared. I never was good at interviewing someone. Then when I heard that I was being accompanied by six or seven other students, the pressure kind of went away.

My first impression of Mr. Opheim was kind of humorous. His hair was all messed up. He was just happy that we came to interview him. It was pretty funny. He made us feel right at home.

I chose to write about his schooling, because even though he didn't get too much schooling, he still accomplished a lot! Also there were lots of good stories in between his schooling. Here were his comments when asked what kind of schooling he had.



12

When we were asked to do this interview I never thought I would meet a man like Ed Opheim Sr. He had so many stories to tell. On my way to his home I was finalizing my questions for him with the other people who were going to do the interview. I was a little nervous and could tell the others were too.

When we stepped into his house we confronted a very happy man who was more than ready to tell a group of kids his life story, and we loved it. His house was filled with pictures of his life and they alone told a story. His house smelled of a life that was lived very well and housed a man who has no regrets and many accomplishments.

**Here are some sample introductions taken from *Iliuani* magazine vol. 3, no.1, 2001, and vol. 3 no.2, 2002.**

1  
Why don't people ever tell stories about trapping anymore? I know people have trapped in Port Lions and Afognak and it was one of the main activities for survival. You always hear stories of how people used to trap, but how has trapping changed? What skills do they use? Do they do it for a living today? I wanted to find out the way of the trapper today. So I approached Kevin Adkins, a local trapper and former mayor and asked him about how he traps. I hope to show that his way of trapping is an example of how people trap today.

2  
Growing up in Larsen Bay is tough. There are few social activities or gatherings. The village population is just under one hundred residents leaving few students my age. Many times I have caught myself feeling ineffective because there are few times where I have the opportunity to feel useful. I began to wonder if it was always like this in Larsen Bay. When my father was growing up here, there was an even smaller population. I knew that growing up in Larsen Bay during this time was different than it is now. I wanted to find out what these differences were.

3  
Knock, knock, knock, "Come in," Ed Opheim said anxiously. He was sitting back at the other side of the room by the window and he was watching the news. Ed had a weather beaten wrinkled face and gray hair that showed he has worked a hard long life. Ed was born in Sand Point, Alaska on Popov Island, May 10, 1910. His father was from Norway and his mother was Russian -Aleut. He had several pictures of dories, small wooden boats used for fishing, he has crafted on the walls in the living room. He is most known for his dory craftsmanship, but I chose to interview Ed Opheim because I felt it is important that everybody knows how and why certain animals got planted in the Kodiak Archipelago.  
Ed sat down and got comfortable in his recliner. Then I asked him to tell me about the experience he had in 1940 planting the deer on the islands.

4  
I wish everyone could experience Russian Christmas at least once in their life. There is nothing like visiting each house and seeing what goodies are waiting for us. It's a time us kids always look forward to and now as we get older we are getting more curious about the meaning

behind it. So when we had to come up with a topic for our *Iliuani* project last fall we thought it would be a good opportunity to learn more about Russian Orthodox Starring. Now the challenge was to find somebody knowledgeable to interview from our village of Akhiok. We were lucky



**Here are some sample introductions taken from *Iluani* magazine vol. 3,  
no.1, 2001, and vol. 3 no.2, 2002.**

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⑤ When we walked into the Roads End, Chiniak's local bar and restaurant, I wondered what stories Ernie had to tell. We walked over and sat at a table by the window. While we waited for Ernie, I looked around at the stuffed bear, the people eating and drinking, and the juke box playing old country tunes. I thought to

myself, it must be hard to own your own business in a small village on Kodiak island. A few minutes later, a man, about 70 maybe, walked into the room. He had his usual cigar in his mouth, which he put aside when he arrived at the table. We greeted him and began to browse through some earlier issues of the Iluani maga-

⑥ I MET JOE TERABASSO when I was very little, 4 or 5. Bushman, as we call him because of his outdoor lifestyle, has been, to me, the guy to ask about any Kodiak or outdoors query. His upbeat, happy attitude combined with his ruggedness makes him an easy person to talk to about his firsthand experience of the earthquake and tsunami in 1964. When I walked in for the interview, there were signs of the clashing "country" and "city" lifestyles. The scuffed milk-crate-chairs, and the inflatable mattress in the bedroom to the left contrasted to the plush carpet and sleek black TV. To my right was a little kitchenette with new groceries and a reminder of his Italian heritage; the smell of the saucy spaghetti diffused into the whole apartment while I proceeded to the table. I thought, "Was the bush being taken out of the Bushman?" The liveliness and detail that he greeted me with gave me a quick "No."

⑦ Iver Malutin was born in 1931 in Kodiak. His father was the choir reader and director of the Russian Orthodox Church at the time. His family lived in the building right next to the church; most of his brothers and sisters were born there. These are his stories.

Here are some sample conclusions taken from *Iluani* magazine vol. 3, no.1, 2001, and vol. 3 no.2, 2002.

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(1) I thought it was hard to believe that there were 7 deer when they started, but now there are thousands. The deer were planted here for subsistence use only, and now they are still used for subsistence, but sport use also. I think it is good the deer are still providing good, healthy food for all people on Kodiak Island.

(2) Kevin helps us understand that trapping is mostly a recreational activity today more than a source of survival. Also, we should be respectful to the animals even through we are decreasing their population, we should not allow them to suffer in the traps.

(3) "I've lived in this building for thirty-four years now. Did the village change due to this building? I think that I can say it did. I think that there were a lot of good things that were taught. A lot of kids that got an education and a lot of people who found a place to stay. There were people who seemed to [have] appreciated the kind of programs and the kind of hospitality that has been around here both when we were here and for the twenty years that it was a children's home."

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**Here are some sample conclusions taken from *Iluani* magazine vol. 3, no.1, 2001, and vol. 3 no.2, 2002.**

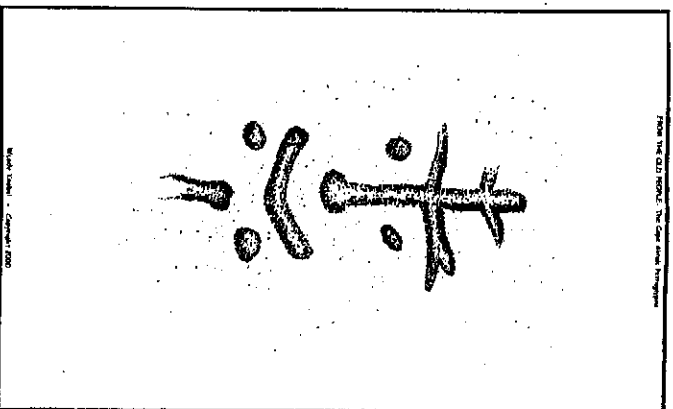
---

4

We may not know what they mean or why our ancestors made them, but if we all work together we will eventually find out. As Woody says, "Every time someone puts in their little bit of information, then you get a bigger picture and you know, who knows what people were trying to bring across. Just by working together, we can get some of the answers."

"I just really believe that you students have such an incredible opportunity there to get into your past. That's the way I look at it and there is a lot more to it than just some carvings in the ground or in the rock. I think that you are very, very fortunate to be part of that culture and to still have a day where you can still go and see the petroglyphs. You guys are very lucky to be living in an area with that kind of history."

After talking with Woody, my interest in the petroglyphs now is 10 times greater than what it was before the interview. I am hoping that this petroglyph project through the school can continue next year. Last year was a start and I hope that this year and next year we can build on the knowledge that we gained and share it with others.



5

I asked Ernie if he had any advice for other people who own their own business, and he thought for a second before answering. "No. I don't have any advice. Do it on your own. That's the way you have to operate a business. The way you want it to run. People always try to tell you how to do it. It don't always work out that way."

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### 536

#### Abbreviations

Capitalize abbreviations of titles and organizations.

U.S.A., M.D., FBI, B.C., B.A., NATO  
(North Atlantic Treaty Organization),  
M.A., Ph.D.

### 540 Particular Sections of the Country

Capitalize words which indicate particular sections of the country; words which simply indicate direction are not capitalized.

Having grown up on the hectic **West Coast**, I find life in the **South** to be refreshing. My little block in **northern** Los Angeles had more residents than my entire county located **east** of Memphis.

Also capitalize proper adjectives formed from names of specific sections of a country. Do not capitalize adjectives formed from words which simply indicate direction.

Here in **western** Tennessee, **Southern** hospitality is a way of life.

### 541 Names of Languages, Races, Nationalities, Religions

Capitalize the names of languages, races, nationalities, and religions, as well as the proper adjectives formed from them.

Spanish, Yiddish, Dutch, Arab, Iranian, Judaism, Catholicism, Protestantism, African art, Irish linen, Swedish meatballs, Methodist

### 536

#### Abbreviations

Capitalize abbreviations of titles and organizations.

U.S.A., M.D., FBI, B.C., B.A., NATO  
(North Atlantic Treaty Organization),  
M.A., Ph.D.

### 542 Words Used as Names

Capitalize words such as *mother*, *father*, *uncle*, and *uncle* when these words are used as names.

*Uncle* George started to sit on the couch. [*Uncle* is a name; the speaker commonly calls this person "Uncle George."] ]

Then *Uncle* stopped in midair. [*Uncle* is a name; the speaker commonly calls this person "Uncle."] ]

My *uncle* had just round him. [The word *uncle* is not used as a name, but to describe this person.] ]

Then my *dad* and *mom* walked into the room. [The words *dad* and *mom* are not used as names in this sentence.] ]

"*Mom*, what is everyone doing in here?" I asked. [*Mom* is used as a name.] ]

*Note:* Words such as *mom*, *dad*, *grandma*, etc., are not usually capitalized if they come after a possessive pronoun (*my*, *his*, *our*).

### 543 Days of the Week

Capitalize the names of days of the week, months of the year, and special holidays. (Do not capitalize the names of seasons.)

Thursday, July, Independence Day,  
Labor Day, New Year's Day,  
Arbor Day, winter, spring

### Capitalize

American, . . . . . un-American  
January, February, . . . . . winter, spring  
Missouri and Ohio Rivers, . . . . . the rivers Missouri and Ohio  
The South is quite conservative. . . . . Turn south at the stop sign.  
Duluth Central High School . . . . . a Duluth high school  
Governor Douglas Wilder . . . . . Douglas Wilder, our president  
President Bill Clinton . . . . . Bill Clinton, our president  
Ford Mustang GT . . . . . a Ford automobile  
The planet Earth is egg shaped. . . . . The earth we live on is good.  
I'm taking History 101. . . . . I'm taking history.

### Do Not Capitalize

# Capitalization

**Capitalize** all proper nouns and all proper adjectives. A proper noun is the name of a particular person, place, thing, or idea. A proper adjective is an adjective formed from a proper noun.

Common Noun . . . . . country  
 president, continent  
 Proper Noun . . . . . Canada,  
 Andrew Jackson, Asia  
 Proper Adjective . . . . . Canadian,  
 Jacksonian, Asian

## 539 First Words

Capitalize the first word of every sentence and the first word in a direct quotation. Do not capitalize the first word in an indirect quotation.

*That's* when my dad took my brother to visit the teacher. [sentence]

My brother explained to Dad and the home ec teacher *that* the egg was no prank—it was a natural science experiment. [indirect quotation]

Then Dad said, "*Well*, son, I think it's time you try a social science experiment: being grounded for one month with no TV or music." [direct quotation]

"But, Dad," squealed my brother, "it was only a joke!" [Notice that *it* begins a new clause, but is not capitalized because the word does not begin a new sentence.]

"I understand that," replied Dad. "Natural science is a funny discipline. But I think you'll find social science to be a good deal more serious." [Notice that *natural* is capitalized because it begins a new sentence.]

## Capitalize Geographic Names

Planets and heavenly bodies . . . . . Earth, Jupiter, Milky Way  
 Continents . . . . . Europe, Asia, South America, Australia, Africa  
 Countries . . . . . Morocco, Haiti, Greece, Chile, United Arab Emirates  
 States . . . . . New Mexico, Alabama, West Virginia, Delaware, Iowa  
 Provinces . . . . . Alberta, British Columbia, Quebec, Ontario  
 Counties . . . . . Sioux County, Kandiyohi County, Wade County  
 Cities . . . . . Montreal, Baton Rouge, Painsburg, Albuquerque, Portland  
 Bodies of water . . . . . Delaware Bay, Chickamauga Lake, Saskatchewan River,  
 Indian Ocean, Gulf of Mexico, Skunk Creek  
 Landforms . . . . . Appalachian Mountains, Bitterfoot Range, Capitol Reef  
 Public areas . . . . . Tiananmen Square, Sequoia National Forest,  
 Pipe Spring National Monument, Eiffel Tower, Statue of Liberty,  
 Mount Rushmore, Open Space Park, Vietnam Memorial  
 Roads and highways . . . . . New Jersey Turnpike, Kairn Highway, Interstate 80,  
 Central Avenue, Chisholm Trail, Mutt's Road  
 Buildings . . . . . Pentagon, Te Paske Theatre, Empire State Building

## 537 Organizations

Capitalize the name of an organization, association, or a team and its members.

New York State Historical Society,  
 the Red Cross, General Motors  
 Corporation, the Miami Dolphins, a  
 Republican, the Democratic Party

## 534 Names of People

Capitalize the names of people and also the initials or abbreviations that stand for those names.

Margaret Thatcher, Martin Luther  
 King, Jr.; Saddam Hussein;  
 Toshiki Kaifu; Sinead O'Connor;  
 Wendy Wasserstein

*Note:* If a woman uses both her maiden name and married name, the maiden name is listed first, and both are capitalized.

Martha Ulferts Meyer, Kimberly  
 Yashiki Smith, Jenny Du Cios Hart

## 535 Historical Events

Capitalize the names of historical events, documents, and periods of time.

World War I, the Bill of Rights, the  
 Magna Carta, the Middle Ages, the  
 Paleozoic Era

# Ellipsis

An **ellipsis** (three periods) may be used to indicate a pause in dialogue or to show omitted words or sentences. (When typing, leave one space before, after, and between each period.)

## 466 To Show Omitted Words

An ellipsis is used to show that one or more words have been left out of a quotation. Read below a segment of a magazine article in which Trip Hawkins, president of Electronic Arts, describes a video space game of tomorrow.

"The game would start with a terrific stereo sound track, like a science-fiction movie. Then you'd blast off, with realistic animated sequences, in full color, on screen, as if you were looking out the window of a spaceship."

*Note:* Here's how you would type part of this quote, leaving some words out.

"Then you'd blast off . . . on screen, as if you were looking out . . . of a spaceship."

## 465 To Show a Pause

An ellipsis is used to indicate a pause in dialogue.

"Why did I get home late, Dad? Well, Jill and I . . . ah . . . yeah, were in another galaxy. Well, I . . . ah . . . mean we were watching *2001: A Space Odyssey* on Jill's new 3-D TV."

## 467 At the End of a Sentence

If the words left out are at the end of a sentence, use a period followed by three dots.

"The game would start with a terrific stereo sound track. . . . Then you'd blast off, with realistic animated sequences, in full color, on screen, as if you were looking out the window of a spaceship."

## 511 Quotation Marks

**Quotation marks** are used to set off the exact words of a speaker, to show what a writer has “borrowed” from another book or magazine, to set off the titles of publications, and to show that certain words are used in a special way.

### 512 To Set Off Direct Quotations

Quotation marks are placed before and after direct quotations. Only the exact words quoted are placed within quotation marks.

A noted sociologist recently remarked, “You can say good-bye to your key rings. By the turn of the century, plastic cards that open electronic locks will be commonplace.”

### 513 For a Quote Within a Quote

Single quotation marks are used to punctuate a quotation within a quotation. Double and single quotation marks are then alternated in order to distinguish a quotation within a quotation within a quotation.

“I loved reading Poe’s ‘The Raven’!” exclaimed Sung Kim.

My English teacher smiled proudly and said, “Did you hear Mr. Kim say, ‘I loved reading Poe’s ‘The Raven’?’”

### 514 For Long Quotations

If more than one paragraph is quoted (as in a report or research paper), quotation marks are placed before each paragraph and at the end of the last paragraph (Sample A). Quotations which are more than four lines on a page are usually set off from the rest of the paper by indenting 10 spaces from the left. No quotation marks are placed either before or after the quoted material unless they appear in the original copy (Sample B).

#### Sample A

“ \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_.”

“ \_\_\_\_\_.”

#### Sample B

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_.

### 515 Placement of Punctuation

Periods and commas are always placed *inside* quotation marks.

“I don’t know,” said Albert.

Albert said, “I don’t know.”

An exclamation point or a question mark is placed *inside* the quotation marks when it punctuates the quotation; it is placed *outside* when it punctuates the main sentence.

John said, “Mom, will you zap me a cheeseburger?”

Did Ms. Wiley really say, “You can tour an art museum on a computer”?

Semicolons or colons are placed *outside* quotation marks.

First, I will read “The Masque of the Red Death”; then I will read “The Raven.”

# Comma

**Commas** are used to indicate a pause or a change in thought. Commas are used to keep words and ideas from running together, making our writing easier to read. No other form of punctuation is more important to understand than the comma.

## 469 Items in a Series

Commas are used between words, phrases, or clauses in a series. (A series contains at least three items.)

*Computers of tomorrow will be fun, attractive, and snazzy. [words]*

*Turn your computer on with the sound of your voice, dial your computer when away from home, and hear it read the day's mail out loud. [clauses]*

## 470 To Keep Numbers Clear

Commas are used to separate the digits in a number in order to distinguish hundreds, thousands, millions, etc.

*By the year 2000, nearly 7,500,000 Americans could be working in their homes on computer-related jobs.*

**Note:** Commas are not used in years. Also, it is often easier to write out unusually large numbers in the millions and billions (7.5 million, 16 billion).

## 472 To Set Off Dialogue

Commas are used to set off the exact words of the speaker from the rest of the sentence.

*The electronics executive said, "Did you know that computers can now speak with a Texas drawl?"*

**Note:** When reporting rather than quoting what someone said, use no comma (or quotation marks) as in the example below.

*The electronics executive said that computers can now speak with a Texas drawl.*

## 473 To Set Off Interruptions

Commas are used to set off a word, phrase, or clause that interrupts the main thought of a sentence. Such expressions usually can be identified through the following tests:

1. They may be omitted without changing the substance or meaning of a sentence.
2. They may be placed nearly anywhere in the sentence without changing the meaning of the sentence.

*Computers will definitely become smaller. You can, for example, already buy a laptop model that will fit in a standard pocket folder.*

## 474 To Set Off Interjections

A comma is used to separate an interjection or weak exclamation from the rest of the sentence.

*No kidding, you mean computers may be sewn into clothing someday?*

*Yes, and don't be surprised if that piece of clothing reminds you of your dentist appointment and homework assignments.*



### 477 Between Two Independent Clauses

A comma may be used between two independent clauses which are joined by coordinate conjunctions such as these: *and, but, or, nor, for, so, and yet.*

There will always be a number of steps involved in programming a VCR, but the process will be made easier on new machines. Instructions for each step will be shown on the TV screen.



#### AVOID COMMA SPLICING!

A comma splice results when two independent clauses are "spliced" or pasted together with only a comma—and without a conjunction. (See 092.)

### 478 To Separate Clauses and Phrases

A comma should separate an adverb clause or a long modifying phrase from the independent clause which follows it.

In libraries of the future, books will not reside on shelves but on optical disks. [long modifying phrase]

After a certain time on a boat or a motorist's return, he will only be judged the same to take notice and enjoy. [adverb clause]

In these situations will be able to "use" the theory when they get to computers connected to their own houses. [Commas are usually omitted after short introductory phrases, and when the adverb clause follows the independent clause.]

### 480 To Set Off Phrases

Commas are used to separate an explanatory phrase from the rest of the sentence.

English, the language with computers speak worldwide, is also the most widely used language in all fields of science and medicine.

### 479 To Separate Adjectives

Commas are used to separate two or more adjectives which equally modify the same noun.

Harry Hargrett, well-recognized scientist, six experiments are set up signals from another galaxy around the year 2000.

**Note:** *Intelligent* and *well-educated* are separated by a comma because they modify *scientists* equally.

Is it possible that I will write up some more December morning to learn that Earth has been contacted by aliens near other space?

**Note:** *Cold* and *December* do not modify *morning* equally; therefore, no comma separates the two.

Use these tests to help you decide if adjectives modify equally: (1) **Switch the order** of the adjectives; if the sentence is clear, the adjectives modify equally. (2) **Insert *and*** between the adjectives; if the sentence reads well, use a comma when *and* is omitted.

**Caution:** No comma separates the last adjective from the noun.

Will our scientists know what to do when and if the environment, surroundings, and natural resources Earth?

### 481 To Set Off Appositives

An appositive, a specific kind of explanatory word or phrase, identifies or renames a noun or pronoun. (Do not use commas with restrictive appositives, which are necessary to the basic meaning of the sentence.)

Acid rain, a form of pollution caused by burning coal, affects most of North America. [The appositive phrase, *a form of pollution caused by burning coal*, is set off with commas.]

The pollutant sulfur contributes greatly to the problem of acid rain. [The restrictive appositive, *sulfur*, is not set off.]