

Kansas Lodge of Research Writing Guide

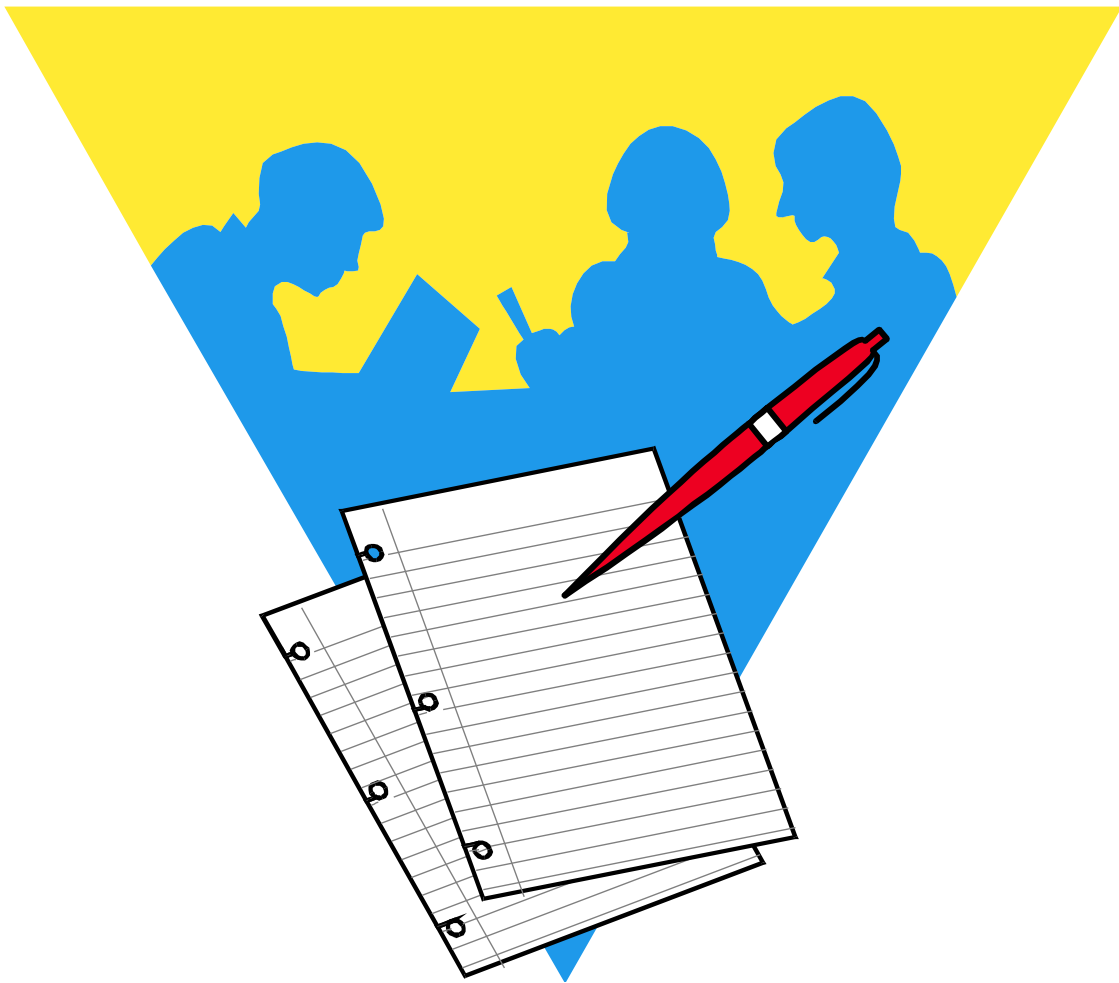


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FORWARD

The number of books and magazines addressing Freemasonry is well into the hundreds of thousands. Indeed, impressive Masonic libraries throughout the United States abound. Add to that the digital-only works written on or include Masonry and the volume more than doubles. A simple Google search on the term “Freemasonry” yields 3,970,000 results. In a world dominated by information, there may be doubt whether additional works are necessary or useful.

Be assured: There is still an insatiable need for written material on Freemasonry. There is a gap between the mountain of available information and the contemporary, practical knowledge of it inside our lodges and its application to our everyday lives.

The Kansas Lodge of Research accepts well-written¹ manuscripts on any Masonic-related subject, but more especially those that satisfy demands for knowledge on Blue Lodge Masonry. Since our online repositories will be accessible only by Master Masons, writers can freely address such lodge topics as:

- The words we say.
- The movements we make.
- The practical meaning of our ritual in application of our everyday lives.
- Where our Craft came from and how it has evolved.
- How our Craft enhances our spiritual walk and growth.
- Contemporary challenges to the fraternity, (example: Why quality is important).
- Leadership, Philosophy, Geometry etc. and how to use and improve ourselves with knowledge of these skills.

By becoming a member of our fraternity, you have inherited a great gift. This gift requires constant unwrapping. As you look at the inner winding of our Craft and begin to unravel its mysteries, you have discovered more mysteries. We invite you to capture your findings in a way that can be used as a guide for those that follow.

Joining Masonry, you entered into the college of seven liberal arts and sciences. The Kansas Lodge of Research is endeavoring to empower you, the student, the capability to learn about these arts and sciences and to share what you learn. If you need tools we don't currently make available, let us know. Our primary mission is to launch the Masonic explorer in all of us.

¹ Well-written means easily readable, logically sound, with cited sources and follows the practices explained in this Writer's Guide.

WRITING GUIDE #1
Evaluation Criteria

1. Is the article well written? Does it move logically from a clear thesis through a well developed argument using supporting evidence to yield persuasive conclusions?
2. Does it use obscure or arcane language or overly complex sentence and paragraph structure that make the article difficult for the average reader to understand?
3. Does the article use excessive acronyms?
4. Is the article written in a straightforward manner or does it give the impression that it has been written to impress rather inform and persuade?
5. Is the article cutting-edge, offering well-thought-out and well-researched alternate proposals, alternate viewpoints, or dissenting opinions with regard to issues of contemporary importance?
6. Does the article show evidence of significant research using accepted academic standards?
7. Is the article the product of original research?
8. If the article is not a product of original research, is it an effective synthesis of existing research, and has it yielded significant insight?
9. Does the article offer plausible solutions to a problem or issue?
10. Is research backed up by careful citations in the endnotes?
11. Does the manuscript show significant reliance on questionable or spurious sources in its endnotes?
12. Does the author of the article know what she is talking about? If the evaluator is familiar with the issues being discussed in the article, does the article fairly represent the background facts and provide a credible examination of those issues?
13. Does the article contribute anything new to the literature of military affairs or security issues? Does it say anything new?
14. If the manuscript is a historical article, do the issues associated with the historical events evaluated have any direct relevance to current events or the conditions of the current security environment?

WRITING GUIDE #2

Style

1. **Artwork, Illustrations, and Photographs.** Photographs are the best way to help tell a story and *Kansas Lodge of Research's* preferred method. Original photographs in JPEG format with a resolution of 300 DPI or higher are required and must be accompanied by a cutline or description identifying the date, location, unit or personnel and description of the action.
2. Copyright sensitivities and the proliferation of the methods used to disseminate art, illustrations, and photographs without proper attribution require *Kansas Lodge of Research* to insist that the origin of any art, illustrations, or photographs be identified. If artwork is copyrighted, the author must obtain copyright approvals and submit them to *Kansas Lodge of Research* along with proposed manuscripts. As a general policy, *Kansas Lodge of Research* will not use artwork it cannot attribute. See guide #15 for more details on Copyrights.
3. **Article Formatting.** Manuscripts should conform to the formatting as found in this manuscript sample. Authors should ensure there are no embedded macros in the document. The default settings in Microsoft Word are suitable. During the editing process, an author may be asked to use the “track changes” feature in Microsoft Word. A tutorial about this feature can be downloaded [here](#).
4. **Length of Manuscripts.** The preferred length for feature articles is 2,000 to 3,000 words, or 10 to 15 typed, double-spaced pages. Manuscript length for “Insights” articles is 1,400 to 2,000 words, or 7 to 10 typed, double-spaced pages. *Kansas Lodge of Research* will adjust article lengths based on available space in a given issue. *Kansas Lodge of Research* reserves the right to edit submitted manuscripts to conform to overall space requirements.
5. **Research Citation Guidelines.** *Kansas Lodge of Research* prefers manuscripts that are clearly the product of conscientious research, but no bibliography is necessary (nor used if submitted). Authors should document sources of information and ideas using endnotes, not footnotes.
6. Authors should strive to reduce the number of endnotes to the minimum consistent with honest acknowledgment of indebtedness, consolidating notes where possible. Lengthy explanatory endnotes are discouraged. Endnotes must contain complete citation of publication data; for Internet citations, include the date accessed. *Kansas Lodge of Research* generally uses the conventions prescribed in Kate L. Turabian’s *A Manual for Writers*, 6th ed. (Chicago: University of Chicago Press, 1973). See sample endnotes on this page.
7. Authors should not use the automatic endnote feature of Microsoft Word, or any separate automatic endnote program, in the submitted manuscript. (This feature in Microsoft Word displays the endnote information when the cursor floats above the superscript endnote number.) The automatic formatting is not compatible with *Kansas Lodge of Research's* editing process or the graphic design software. Instead, authors should manually format the endnote numbers within the text in superscript, and then list the endnotes at the end of the manuscript. The endnotes should not be in the footer of the document. To assist in the editing process, authors should highlight in yellow the superscripted endnotes within the text. Manuscripts that have the automatic formatting will be returned to the author for correction. For a sample manuscript showing the correct format for endnotes, [click here](#).

8. **Biographical Sketch.** Authors must enclose a brief personal biography. Include significant positions or assignments and civilian and military education that establish credibility with the subject. Authors can find examples of biographies in recent editions of *Kansas Mason*.

WRITING GUIDE 3

WRITING SIMPLY

BACKGROUND

Too much writing doesn't communicate what it's supposed to communicate. Writers often have other agendas that supersede communicating: they want to impress their readers with their vocabulary, or they believe they must follow some "official" style.

WRONG!

THE CLEAR WRITING STANDARD

Good writing is understandable in a single rapid reading and generally free of errors in grammar, mechanics, and usage.

If you want to meet this standard, write simply. Adopt a conversational style.

WRITE THE WAY YOU SPEAK

There are three ways to do this--use personal pronouns, use contractions, and use the active voice.

Personal pronouns make writing personal. Look at the two samples below.

1. I'm responsible.
2. The undersigned official assumes responsibility.

The first version is conversational and communicates rapidly. Do you know anyone who talks like the second version? Neither do we.

When you're referring to yourself, use "I" or "me." When referring to your group or company, use "we" or "us." Use "you" for the person to whom you're talking, just like you do in conversation. Additionally, you should use the other personal pronouns such as "my," "your," "yours," "they," etc.

Contractions are part of our everyday language. Use them when you write. Don't force them in your writing; let them happen naturally. Negative contractions can be especially useful in softening

commands and making it harder for the reader to miss your meaning.

Use the active voice when you write rather than the passive. If you want more information on active and passive voice, see Writer's Guide Number 3.

OTHER WAYS TO SIMPLIFY WRITING

Use jargon, including acronyms, carefully. Jargon and acronyms communicate only to those who understand them. Everyone else is lost.

If you're in doubt, use everyday words (even if this means using more words), and spell out acronyms on first use. It's better to use more words than confuse your reader.

Use simpler language. Why say "at this point in time" when you could say "now"? Is "utilize" really better than "use"?

Simpler is better.

USE THE HELP AVAILABLE

Ask your co-workers. Show your material to people who haven't seen it before. Ask them if the material is easy to understand. Ask them if you left anything out.

The danger here is that friends and co-workers are sometimes reluctant to tell you what they really think. They don't want to hurt your feelings.

Search out honest feedback and use it to improve your writing. Don't take offense at what someone tells you because you'll not get honest feedback anymore.

Another way to review your work is to let it set for a while. Work on something else and let your brain "cool off" on that subject. You'll break the mindset you've been working with and be able to take a fresh look at the paper.

THE CLARITY INDEX

The clarity index is a measure of the ease or difficulty of reading a piece of writing. The process is mechanical and objective.

1. Take a sample of the writing (no more than one page) and count the number of words.

5. Divide the number of long words by the total number of words to get the percentage of long words.

2. Count the number of sentences.

(long words/total words = percent of long words)

3. Divide the number of words by the number of sentences. The result will be the number of words per sentence.

6. Finally, add the words per sentences and the percentage of long words. The sum is the clarity index.

(words/sentences = words per sentence)

(wps + percent of long words = clarity index)

4. Count the number of long words (three or more syllables) in the sample.

The target clarity index is 30. If your clarity index is below 25, your writing is probably choppy. If the clarity index is over 35, most people will have difficulty reading it rapidly.

Since the clarity index is based on the length of words and sentences, you can raise the index number by combining sentences (see Writing Guide 6). By joining sentences, you will not only smooth out the choppy but also show a better relationship between ideas. Likewise, to lower the number, use shorter, simpler words and break up long sentences.

As you can tell, the process of running a clarity index is time-consuming. You won't have time to run one on every piece of your writing.

However, on those occasions when a piece of writing (yours or someone else's) seems particularly hard to read, try running a clarity index. Chances are the index will be off one way or the other.

WRITING GUIDE #4
THE PROCESS AND THE ELEMENTS

<u>ELEMENTS</u>	<u>PROCESS</u>	<u>STANDARD</u>
SUBSTANCE ORGANIZATION	Step 1 - RESEARCH Step 2 - PLAN Step 3 - DRAFT	Understandable in a single rapid reading...
STYLE CORRECTNESS	Step 4 - REVISE Step 5 - PROOF	...generally free of errors in grammar, mechanics, and usage.

This chart shows the elements of communication, the 5-step writing process, and their relationship to each other. The discussion below elaborates on the elements and the steps in the writing process and explains how they help you to achieve the clear writing standard.

THE ELEMENTS

The chart shows the elements of communication in order of their importance.

Substance is the most important of the elements. Substance includes your controlling idea and the support for it. It is the total concept you want to present. A good idea can survive mechanical flaws, but perfect spelling and grammar can't save poor ideas.

Organization comes next. Organization is the pattern you use to present your idea and support. There is no single way to present ideas. You must decide which organizational pattern best communicates your ideas. Poor organization can obscure good ideas.

Style, the third element, is how you present your material. It has to do with concerns such as formats, vocabulary, and packaging.

Correctness, the last element, is what most people think of when you ask them what good writing is-- grammar, spelling, punctuation, and the other mechanical devices writers use. Correctness is important because errors can distract a reader from the ideas in the paper.

THE PROCESS

Step 1 -- Research is the gathering of ideas. People gather ideas in different ways, so you must find the one which best suits you and your task or assignment. This

means that as you gather ideas, you must keep in mind both your purpose and your audience.

Gather as many ideas as you can. It's easier to throw out the ideas you don't need than it is to go back and do more research. Once you have the ideas you need, go on to planning.

Step 2 -- Planning is the step in which you take all the information you've gathered and put it into a logical order. Start by placing your ideas into groups. Then order your groups in the way that best supports your task.

From this ordering, develop a topic. Then develop a specific thesis statement. The thesis is the overarching, controlling idea of the essay, and it makes an assertion of some kind. It is not a simple statement of fact.

Once you have the thesis statement, add your supporting points. The supporting points are the "how," the "why," or the "because" of the thesis statement. The further explanation of the supporting points in the body of the essay will prove or explain your thesis. The supporting points are your evidence.

What you have is a rough plan or outline. Now you're ready to write your first draft. Remember to include a conclusion which will review (not repeat) the thesis statements and the supporting points.

Step 3 -- Drafting is an important step. The draft is the bridge between your idea and the written expression of it. Write your draft quickly and concentrate only on getting your ideas down on paper. Don't worry about punctuation and spelling errors.

Use your plan. Be sure to include your thesis statement in your introductory paragraph along with a preview of the supporting points (the bottom line upfront approach). Follow the order you've already developed.

When you have the ideas down and you're satisfied with the sequence, put the paper aside. You've finished the draft, and you need to get away from the paper for a while before you start to revise.

Step 4 -- Revising is looking at the material through the eyes of your audience. Read the paper as if you have never seen it before. Is your thesis statement clear and precise? Do your supporting points really explain or prove your thesis? Do the body paragraphs have sufficient depth or breadth to prove or explain your thesis? Is what you say accurate and relevant to your thesis?

Then write another draft making the changes you've noted and using a simple style (see Writing Guide I). Find where you need to put in transitions or smooth out awkward sentences. Try reading your paper out loud to perhaps "hear" the problem areas.

Step 5 -- Proof. Now you're ready to proof the draft. At this point, forget about substance, organization, and style; concentrate on grammar, mechanics, and usage. You may want to have someone else read the paper, too. Sometimes other people can find errors you can't because you're too close to the problem. Don't overlook using a standard word processing spelling and grammar checking program. It is a tool that may help you, but remember, it cannot find all the problem areas.

When you finish the revising step, write the final draft, making the corrections. Mission accomplished.

NOTE: The final paper might be called a final draft because, as a good editor once said, "You never finish revising; you just run out of time."

THE STANDARD

The relationship of the elements and the process to the clear writing standard should be apparent now. A writer achieves quality, substance, and organization through research and planning. These elements ensure understanding and rapid reading.

Likewise, style and correctness, achieved through revision and proofing, ensure the material is generally free of errors.

Together, substance and organization have the most direct effect on the understandability of a paper. A clear, well-supported idea with an effective organization communicates. A faulty idea, faulty support, or faulty organization can defeat communication.

It is important to remember that each of the elements depends on the others and that the steps in the process are cyclical and function most effectively as a whole. Effective writing is an iterative process.

WRITING GUIDE #5

ACTIVE AND PASSIVE VOICE

DESCRIPTION

Active Voice occurs when the subject of the sentence does the action.

John will load the trailer.
actor action

Passive Voice occurs when the subject of the sentence receives the action.

The trailer will be loaded by John.
receiver action actor

PROBLEMS WITH PASSIVE

1. Passive voice obscures or loses part of the substance (the actor) of a sentence. When you use passive voice, the receiver of the action becomes the subject of the sentence; the actor often appears in a prepositional phrase after the verb.

Calisthenics were conducted by the coach.
(Calisthenics is not the actor.)
subject verb actor

Worse yet, you can leave the actor out completely and still have a correct English sentence. This means you have eliminated part of the substance or are hiding information either accidentally or deliberately.

Your pay records were lost. (No actor.)
subject verb

2. Passive voice is less conversational than active voice. Therefore, it is less natural when someone reads it and often seems awkward.

Passive: A drink of water is required by me.

Active: I need a drink of water.

3. Passive voice is less efficient than active voice. Active writing requires fewer words to get the same message to your audience. The number of words saved per sentence may seem small, but when you multiply that savings by the number of sentences in a paper, the difference is much more significant.

Passive: The letter was typed by Cheryl. (6 words)

Active: Cheryl typed the letter. (4 words - a 33 percent reduction)

IDENTIFYING PASSIVE VOICE

You can locate passive voice in your writing in much the same way a computer would. Look for a form of the verb "to be" (am, is, are, was, were, be, being, or been) followed by a past participle verb (a verb ending in ed, en, or t). Passive voice requires **BOTH!**

Your leave was approved by the commander.

A "to be" verb by itself is simply an inactive verb (shows no action). A verb ending in ed, en, or t by itself is a past tense verb and not passive voice.

The rifle is loaded. (No physical action taking place.)

The Eagle landed on the Moon. (An action in the past.)

DECISION TIME

Once you have found the passive voice in your (or someone else's) writing, you have to decide whether you want to change it to active or not.

That's right. There are times when passive voice is appropriate.

1. Use passive voice when you want to emphasize the receiver of the action.

Passive: Your mother was taken to the hospital.

Active: An ambulance took your mother to the hospital.

2. Use passive voice when you don't know who did the action.

Passive: The rifle was stolen.

Active: A person or persons stole the rifle.

CHANGING PASSIVE VOICE TO ACTIVE VOICE

If you decide to change the passive voice to active voice, the process is really quite simple. First, find out who did, is doing, or will do the action (the actor). Next, use the actor as the subject of the sentence. Finally, use the right tense active verb to express the action.

Voice	Present Tense	Past Tense
Active	John wrecks the car.	John wrecked the car.
Passive	The car is being wrecked by John.	The car was wrecked by John

Another way to make passive voice active is to be aware of other verbs already in the sentence that may make a more appropriate verb for the sentence.

Passive voice: Instructors can organize debates in which students are asked to *support or attack* a specific topic.

Active voice: Instructors can organize debates in which students support or attack a specific topic.

Sometimes simply changing a verb is the easiest way to make a passive voice sentence into an active voice sentence.

Passive voice: Positive reinforcement has been shown to be more effective than negative reinforcement.

Active voice: Positive reinforcement is more effective than negative reinforcement.

WRITING GUIDE #6

PERSON IN PRONOUNS

First Person

Writers use first person when they are the "person" speaking in the document. First person shows that what the document is saying is the opinion of the writer or the writer as part of a group. The pronouns below show first person.

	<u>Subjective</u>	<u>Objective</u>	<u>Possessive</u>
Singular	I	me	my, mine
Plural	we	us	our, ours

Second Person

Writers use second person when the document directly addresses one person or one group of people (the audience, for example). Second person makes the communication personal. The list below shows the second person pronouns.

	<u>Subjective</u>	<u>Objective</u>	<u>Possessive</u>
Singular	you	you	your, yours
Plural	you	you	your, yours

Third Person

Writers use third person when they want the communication to be formal, impersonal, or directed to a non-specific audience. They also use it to show they are talking about an object (or non-human form of life) or someone other than themselves or the person or persons they are directly addressing. The pronouns used to show third person are below. Note that in third person the singular pronouns show gender.

	<u>Subjective</u>	<u>Objective</u>	<u>Possessive</u>
Singular	he, she, it	him, her, it	his, hers, its
Plural	they	them	their, theirs

Nouns can also show third person. When the writer uses a person's or place's name or another noun that names the person, thing, or group, he is using third person. Another use of the third person is to say "one" or "the students."

Be aware that pronouns also reflect number – singular or plural. To replace a plural noun, use a plural pronoun. In that case, pronoun gender is not an issue. In replacing a singular noun, use a singular pronoun. Now gender comes into play. As a writer, you can eliminate this dilemma by using plural nouns replaced by plural pronouns.

Singular noun with singular pronoun:

The student often has distractions when he or she does his or her homework.

Plural noun with plural pronouns:

Students often have distractions when they do their homework.

THE CARE AND FEEDING OF PRONOUNS				
	<u>Subjective</u>	<u>Objective</u>	<u>Possessive</u>	
Singular	I	me	my, mine	1st Person
Plural	we	us	our, ours	
Singular	you	you	your, yours	2nd Person
Plural	you	you	your, yours	
Singular	he, she, it	him, her, it	his, hers, its	3rd Person
Plural	they	them	their, theirs	
	who	whom	whose	

1. Use subjective pronouns as follows:

- a. As the subject of a verb. Ex: **We** ran the marathon last week.
- b. In appositives that define the subject. Ex: **We** boys, Jerry, John, and **I**, went to the store.
- c. After the verb forms of **to be** (linking verbs). Ex: It was **she**. // I wish I were **he**.

2. Use objective pronouns as follows:

- a. As the direct object of verbs (answers the question *who* or *what* about the verb?). Ex: The bull chased **them** across the field.
- b. As the indirect object of verbs (answers the question **to whom** or **to what** the action of the verb is directed.). Ex: Bill threw the ball to **him**.
- c. As the object of a preposition. Ex: I went to the store with Joan and **her**.

3. a. After the words **than** and **as**, use a subjective pronoun if the pronoun is the subject of an understood verb.

Ex: He fears the dog more than **I** (do).

b. If the pronoun is the object of an understood verb, use the objective pronoun.

Ex: He fears the dog more than (he fears) **me**.

4. Use possessive pronouns to show ownership.

Ex: The student adjusted **her** books. (singular noun, singular pronoun)

The students adjusted **their** books. (plural noun, plural pronoun)

The dog wagged **its** tail. (singular noun, singular pronoun)

5. Use possessive pronouns with gerunds (verbs ending with **-ing**) when they are the subject of a sentence.

Ex: **His** leaving at daybreak upset his father.

WRITING GUIDE #7

TRANSITIONAL MARKERS

Clear writing requires that communications be:

"...understandable in a single rapid reading..."

One way to ensure your writing meets this standard is to make your material coherent. That is, ensure your ideas flow together logically.

Coherence means more than just connecting your sentences mechanically. It means that the way you connect your ideas reflects the relationship between them. Words and phrases called transitional markers establish the relationship.

To make your writing effective, you must choose the transitional marker that reflects the relationship you want to establish. Listed below are words or phrases to help you transition from one idea to another grouped by the relationship they establish between ideas.

You can use these transition markers within sentences, between sentences, and between paragraphs. The result will be that your reader will be able to follow your ideas as they flow from one to another.

To indicate addition:

again
also
and then
besides
equally important
finally
first*
further
furthermore
in addition
last
likewise
moreover
next
too

To indicate cause and effect:

accordingly
consequently
hence
in short
then
therefore
thus
truly

To indicate comparison:

in a like manner
likewise
similarly

To indicate concession:

after all
although this may be true
at the same time
even though
I admit
naturally
of course

To indicate contrast:

after all
although true
and yet
at the same time
but
for all that
however
in contrast
in spite of
nevertheless
notwithstanding
on the contrary
on the other hand
still yet

To indicate time relationships:

after a short time
afterwards
as long as
as soon as
at last
at length
at that time
at the same time
before
earlier
immediately
in the meantime
lately
later
meanwhile
of late
presently
shortly
since
soon
temporarily
thereafter
thereupon
until
when
while

*And other ordinal numbers like second, third, etc.

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WRITING GUIDE #8
THE JOINING OF SENTENCES

Vocabulary

Simple Sentence: A complete sentence that expresses a single thought.

Independent Clause: A simple sentence that is combined with another simple sentence or a dependent clause to form either a compound or complex sentence.

Dependent Clause: A group of words that adds information to or modifies an independent clause. It is not a complete sentence and cannot stand by itself as a sentence.

Compound Sentence: A sentence formed by the joining of two independent clauses using a coordinating conjunction, a semicolon, or a conjunctive adverb (options 1,2, and 3 below).

Complex sentence: A sentence composed of an independent clause and one or more dependent clauses joined by subordinating conjunctions (option 4 below).

Compound-Complex Sentences: A sentence containing two or more independent clauses and one or more dependent clauses. The methods of joining these clauses may include any of the options below.

Joining Sentences --The Options

Option 1 -- The Coordinating Conjunction.

The most common way to join simple sentences (independent clauses) is with a coordinating conjunction. To join sentences this way, place a comma after the first independent clause, write the coordinating conjunction, and add the second independent clause.

Independent Clause + , + Coordinating Conjunction + Independent Clause

and, or, but, nor, for,
yet, so

Example: I went to Germany, but Bill went to Japan.

Option 2 -- The Semicolon.

To join two closely related simple sentences (independent clauses), you may use a semicolon without a conjunction.

Independent Clause + ; + Independent Clause

Example: I went to Germany; Bill went with me.

Option 3 -- The Semicolon and a Conjunctive Adverb

The third way to combine two simple sentences (independent clauses) is to use a semicolon and a conjunctive adverb. Conjunctive adverbs carry the thought of the first independent clause to the next one. To join sentences using this method, write the first independent clause, add a semicolon, write the conjunctive adverb, place a comma after the conjunctive adverb, and write the second independent clause.

Independent Clause + ; + Conjunctive Adverb + , + Independent Clause

however, therefore,
indeed, moreover,
consequently, etc.

Example: I wanted to become an artist; therefore, I went to Paris.

Option 4 -- Subordinate Conjunction

The final method of joining two simple sentences is the use of subordinating conjunctions. Diagram 4a below shows the more common subordinating conjunctions. When using this method, one sentence remains an independent clause and the other becomes a dependent clause. The most important idea is the independent clause.

As the three diagrams below show, you can move the dependent clause to several positions within the sentence. This flexibility adds variety to your writing. Be sure you use the necessary punctuation, however.

a. Independent Clause + Subordinating Conjunction + Dependent Clause

after, although, as,
as if, before, because,
if, since, unless, when,
since, unless, when,
whenever, until, while

Example: I went to the movie although Bill went bowling.

b. Subordinating Conjunction + Dependent Clause + , + Independent Clause

Example: Although Bill went bowling, I went to the movie.

c. Part of Independent Clause + , + Subordinating Conjunction + Dependent Clause + , + Part of Dependent Clause

Example: I, although Bill went bowling, went to the movie.

Note that examples 4b and 4c require commas to separate the subordinating conjunction and dependent clause from the independent clause.

WRITING GUIDE #9

EXPRESSING SUBORDINATE RELATIONSHIPS

As a writer, you will often find ideas that are clearly related but are not equal in importance. Instead of using a coordinating conjunction that joins ideas of equal importance, you will need to use a conjunction that joins the ideas but expresses the subordinate relationship.

The listing below groups the subordinating conjunctions by the relationship they establish. We've also included an example of each type of relationship.

Subordinating Conjunctions

EXAMPLES

Cause

Because, since

Many students live off campus. They often form car pools.
Since many students live off campus, they often form car pools.

Condition

if, even if,
unless

We can provide realistic football training. We must coordinate with other teams.
We can provide realistic football training if we coordinate with other teams.

Concession

although,
though,
even though

We have better equipment than the schools of the 1970's. We have less funding.
We have better equipment than the schools of the 1970's even though we have less funding.

Purpose

in order that,
so that

The boss canceled most of the vacations for May. The company will hold a training session for junior executives.
The boss canceled most of the vacations for May so that the company can hold a training session for junior executives.

Time

as long as,
after, when
while, before,
whenever, while,
until

There will be plenty of parking space. The contractor will finish the new parking garage by June.
There will be plenty of parking space as long as the contractor finishes the new parking garage by June.

Location

where,
wherever

The new company headquarters building stands on treeless land. The company picnic area used to be there.
The new company headquarters building stands on treeless land where the company picnic area once was.

As you can see by the examples above, using subordinating conjunctions generally makes the sentences longer. The relationship between the ideas, however, is clearer. Having some longer sentences is a good tradeoff for clarity.

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WRITER'S GUIDE #10

CAPITALIZATION

1. Capitalize the first word of every sentence, including quoted sentences.

She said, "The work is finished."

2. Capitalize the first word of a line of poetry.

"Had we but world enough, and time,
This coyness, lady, were no crime."
-- Andrew Marvell, "To His Coy Mistress"

3. Capitalize words and phrases used as sentences.

Why?
Yes, indeed.
Of course!

4. Capitalize the first word of each item in a formal outline.

I. Sports taught this semester.
A. Swimming
B. Softball

5. Capitalize the first and last and all other important words in a title.

The Naked and the Dead

6. Capitalize the first word in the salutation and the first word of the complimentary close of a letter.

My dearest friend,
Very truly yours,

7. Capitalize proper nouns and proper adjectives. A proper noun is the name of a particular person, place, or thing. A proper adjective is an adjective derived from a proper noun, i.e., American from America.

Eskimo
English
Japanese
Louisa May Alcott

8. Capitalize specific places. This includes geographic directions when they refer to a specific area, but not if they are just points of the compass.

Japan
Atlantic Ocean
Missouri River
Room 219
the Todd Building
Fairmount Park
the Old South

9. Capitalize specific organizations.

United Nations
Warsaw Pact
Red Cross
Ace Tire Company

10. Capitalize the days of the week, months, and holidays, but not the seasons.

Monday
October
Veteran's Day
Fourth of July
fall

11. Capitalize religious names.

Allah
God
the Virgin
the Bible
the Lord

12. Capitalize historical events, periods, and documents.

the Constitution
Battle of Gettysburg
the Middle Ages

13. Capitalize the names of educational institutions, departments, specific courses, classes of students, and specific academic degrees. This does not mean to capitalize academic disciplines such as mathematics (except as they are proper adjectives like French).

Washboard College
Junior Class
Biology 101
Masters of Science

14. Capitalize the names of flags, emblems, and school colors.

Old Glory
Bronze Star
Green and Gold

15. Capitalize the names of stars and planets.

Earth
the North Star
the Big Dipper
Jupiter

16. Capitalize the names of ships, trains, aircraft, and spacecraft.

Titanic
the Crescent Express
City of Los Angeles
Enterprise

17. Capitalize the initials that are used in acronyms.

B.C.
NATO
OK (for Oklahoma)
WKRP
FBI
DTAC

18. Capitalize personifications.

Mother Nature
Old Man Winter
the face of Death

19. Capitalize titles preceding a name.

Professor Jane Melton
Chief Justice Burger
Reverend Beliveau

20. Capitalize the interjection Oh and the pronoun I.

WRITER'S GUIDE #11
PUNCTUATION -- THE COMMA

About half of the errors in punctuation are comma errors. This writer's guide is a quick reference for you, so you won't make the most common errors with commas. The guide will not cover all of the minute details of commas, just the ones we use most often.

1. Commas set off independent clauses that are joined by a coordinating conjunction (also see Writer's Guide #6).

The chairman is Shauna Sloan, and the president is Jamie Harris.

2. Commas set off introductory elements.

a. Adverb clauses: If you register now, you can vote by mail.

b. Long prepositional phrases: In the cool air of the April morning, we prepared for the track and field meet.

c. Verbal phrases: Speaking off the record, the Senator addressed the senior class.

3. Commas separate the items in a series when there are more than two items.

The book is available in bookstores, at newsstands, or by mail.

4. Commas separate coordinate adjectives when they are of equal importance.

Tall, stately trees lined the boulevard.

5. Commas set off parenthetical expressions. These words or phrases interrupt the flow of the sentence and are not essential to its meaning.

a. General parenthetical expressions:

She was, in my opinion, an outstanding leader.

The entire speech, moreover, lacked vitality.

b. Nonrestrictive (nonessential) clauses:

Parsons Boulevard, which runs past my house, is being repaved.

c. Nonrestrictive (nonessential) phrases:

Mrs. Atlee, wearing red, is the ambassador's sister.

d. Nonrestrictive (nonessential) appositives:

America's first general, George Washington, started his own navy.

6. Commas set off absolute phrases.

The day being warm, we headed for the beach.

7. Commas set off names or words used in direct address.

Carole, what are you doing?

8. Commas set off yes or no at the beginning of a sentence.

Yes, there is a lot of reading to this course.

9. Commas set off mild interjections.

Well, I'll have to think about that.

10. Commas set off explanatory words like she said from direct quotations.

Churchill said, "Short words are best."

11. Commas set off examples introduced by such as, especially, and particularly.

John enjoys outdoor sports, such as football and hunting.

12. Commas separate confirmatory questions from statements.

It's cold in here today, isn't it?
You reserved the tickets, right?

13. Commas set off the greeting and complimentary close of letters.

Dear Mabel,
Sincerely,

14. Commas set off the elements of dates and addresses.

On December 11, 1989, we had a blizzard in Kansas.

He lives at 321 Maple Street, South Bend, Indiana.

15. Commas group words to prevent misreading.

After eating, the boys became sleepy.
(Not "After eating the boys...").

Inside, the dog was growling.
(Not "Inside the dog...")

WRITER'S GUIDE #12

PUNCTUATION -- THE COLON AND THE SEMICOLON

THE COLON

1. The colon introduces the following:

A list, but only after as follows, the following, or a noun for which the list is an appositive:

Each scout will carry the following: meals for three days, a survival knife, and his sleeping bag.

The company had four new officers: Bill Smith, Frank Tucker, Peter Fillmore, and Oliver Lewis.

- b. A long quotation (one or more paragraphs):

In *The Killer Angels*, Michael Shaara wrote: You may find it a different story from the one you learned in school. There have been many versions of that battle [Gettysburg] and that war [the Civil War]. (The quote continues for two more paragraphs.)

- c. A formal quotation or question:

The President declared: "The only thing we have to fear is fear itself."

The question is: what can we do about it?

- d. A second independent clause that explains the first:

Potter's motive is clear: he wants the assignment.

- e. After the introduction of a business letter:

Dear Sirs: or Dear Madam:

- f. The details following an announcement:

For sale: large lakeside cabin with dock

- g. A formal resolution, after the word resolved:

Resolved: That this council petition the mayor.

- h. The words of a speaker in a play:

Macbeth: She should have died hereafter.

2. The colon separates the following:

- a. Parts of a title, reference, or numeral:

Principles of Mathematics: An Introduction
Luke 3: 4-13
8:15 a.m.

- b. The place of publication from the publisher, and the volume number from the pages in bibliographies:

Miller, Jonathan, *The Body in Question*. New York: Random House, 1978.
Jarchow, Elaine. "In Search of Consistency in Composition Scoring." *English Record* 23.4 (1982): 18--19.

THE SEMICOLON

1. Semicolons can join closely related independent clauses that are not joined by a coordinating conjunction (also see Writer's Guide #6).

Since the mid-1970's, America's campuses have been relatively quiet; today's students seem interested more in courses than causes.

2. Semicolons punctuate two independent clauses joined by a conjunctive adverb.

On weekdays, the club closes at eleven; however, it's open until one on weekends.

3. Semicolons punctuate clauses joined by a coordinating conjunction when the clauses have commas within them.

Today, people can buy what they need from department stores, supermarkets, and discount stores; but in Colonial days, when such conveniences did not exist, people depended on general stores and peddlers.

4. Semicolons punctuate items in a series when there are commas within the series.

At the alumni dinner, I sat with the school's best-known athlete, Gary Wyckoff; the editor of the paper; two stars of the class play, a fellow and a girl who later married each other; and Tad Frump, the class clown.

WRITER'S GUIDE #13

PUNCTUATION -- THE APOSTROPHE, THE DASH, THE HYPHEN, AND ITALICS

THE APOSTROPHE

1. The apostrophe forms the possessive case of nouns.

Mr. Smith's car
Bob Davis's boat -- singular
the Davises' boat -- plural
the women's coats -- plural
father-in-law's -- In hyphenated words, add the apostrophe to the last word.

2. Apostrophes show the omission of letters or numerals.

don't
can't
class of '84

3. Apostrophes add clarity when forming the plural of words, letters, symbols, and numbers referred to as words (including acronyms).

She earned three A's.
There are two MSC's on post.
His 3's and 5's look alike.
The Cowboys dominated football in the 1970's.
Use +'s and -'s on the test.

THE DASH

1. The dash shows a sudden break in thought. In typing, this is hyphen hyphen. Most word processing program will automatically convert to a dash when you type space hyphen space and the first letter of the next word.

Well, if that's how you feel – I guess the game is over.

2. The dash sets off parenthetical elements.

The train arrived – can you believe it – right on time.

3. The dash emphasizes an appositive.

Bill only worried about one thing – food.

4. The dash precedes the author's name after a direct quotation.

"That is nonsense up with which I will not put." – Winston Churchill

THE HYPHEN

1. The hyphen joins compound words.

mother-in-law

2. The hyphen joins words to make a single adjective.

senior-level leadership

3. The hyphen indicates two-word numbers (21 to 99) and two-word fractions.

twenty-two three-fourths

4. The hyphen separates the prefixes ex- (when it means former), self-, all-, and the suffix -elect from the base word.

ex-president
all-conference
self-confident
Senator-elect

5. The hyphen indicates words divided at the end of a line.

XXXXXXXXXXXX. The classroom accommodates thirty-six people.

ITALICS (UNDERLINING)

1. Italics, underlining, designates titles of separate publications.

Books: *The Catcher in the Rye*
Magazines and newspapers: *Newsweek/The New York Times*
Pamphlets: *Bee Keeping*
Plays, TV and radio programs,
and films: *The Burning Bed*
Long Poems: *The Canterbury Tales*

2. Italics indicate the names of ships, aircraft, and spacecraft.

Schultz sailed on the *Enterprise*.
The explosion aboard the *Challenger* was a tragedy.

3. Italics indicate the titles of paintings and sculptures.

The Mona Lisa
Crossing the Delaware

4. Italics indicate foreign words not yet Anglicized.

It was a *fait accompli*.

5. Italics indicate words, symbols, letters, or figures when used as such.

The *t* is often silent.
Avoid using *&* in formal writing.

6. Italics show emphasis.

You are *so* right about the car.

WRITER'S GUIDE #14

PUNCTUATION -- QUOTATION MARKS

1. Use quotation marks to enclose direct quotations.

MacArthur vowed, "I shall return," as he left the islands.

a. With an interrupted quotation, use quotation marks only around the quoted words.

"I heard," said Amy, "that you passed the course."

b. With an uninterrupted quotation of several sentences, use quotation marks before the first sentence and after the last.

Jenkins said, "Something's wrong. I know it. He should have called in by now."

c. With long uninterrupted quotations of several paragraphs, use either of the following forms.

(1) Put quotation marks at the beginning of each paragraph but at the end of only the last paragraph.

(2) Use no quotation marks at all; instead, indent the entire quotation and type it single-spaced.

d. With a short quotation that is not a complete sentence, use no commas.

Barrie described life as "a long lesson in humility."

e. Use the ellipses (three periods {...}) to indicate the omission of unimportant or irrelevant words from a quotation.

"What a heavy burden is a name that has become...famous."
--Voltaire

f. Use brackets to indicate explanatory words added to the quotation.

"From a distance it [fear] is something; nearby it is nothing."
--La Fontaine

g. When quoting dialogue, start a new paragraph with each change of speaker.

"He's dead," Holmes announced.
"Are you sure?" the young lady asked.

2. Use quotation marks around the titles of short written works: poems, articles, essays, short stories, chapters, and songs.

The first chapter in The Guns of August is entitled "A Funeral."

I still get misty-eyed when I hear "Danny Boy."

3. Use quotation marks around definition of words.

The original meaning of lady was "kneader of bread."

4. Use quotation marks to indicate the special use of a word.

Organized crime operates by having its ill-gotten gains "laundered" so they appear legitimate.

5. Use a set of single quotation marks to indicate a quotation within a quotation.

She asked, "Who said, 'Let them eat cake.'?"

6. Place periods and commas inside quotation marks.

Dr. Watson said, "It's the speckled band."

7. Place colons and semicolons outside the quotation marks.

Coe barked, "I have nothing to say"; then he left.

8. Place question marks, exclamation marks, and dashes inside the quotation marks when the punctuation belongs to the quote and outside the quotation marks when they do not.

Shauna said, "Who is my opponent?"

Did Shauna say, "I fear no opponent"?

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WRITING GUIDE #15
COPYRIGHT RULES

1. The digital age has made it increasingly easy to copy, transmit or view movies, music and other works easily. The ease with which a picture or text can be duplicated, distributed or posted to the internet often causes many to forget that the original authorship is protected by copyrights. Anyone copying, distributing, publicly displaying or performing a work of original authorship must be certain that their rights are protected. Anyone exercising a right exclusively granted to the holder of a copyright may subject themselves to a claim of copyright infringement if there is no legal right to use the work.
2. There is no universal “Fair Use” exception to a copyright holders rights even if it is being used for education and is not-for-profit. Determining whether a use is a fair use or a use entitled to an exemption requires a detailed analysis- an analysis that a court may not agree reached the correct conclusion.
3. Copyright law is complex. Unless a work was published before 1923, is a work of the U.S. Government or is a work known to be covered by a license to use the work in the manner specifically authorized, the use of the work may risk the author to liability. Unless you are 100% certain that a use of a work is permitted under copyright law, you may need to contact an expert. Plan ahead; identify copyright holders and attempt to acquire a license to use a work can be very time consuming and can result in requests for significant payments even for a one time use.
4. Local librarians are a good place to start. They normally understand the basics and will be glad to help. Read the footnotes of the website or source your are getting the information from often times there is guidance there if the image you wish to use is copyrighted.
5. Care should be taken to recognize that projects that involve obtaining media “content” or “products may implicitly require copyright licensing, but may do so without ever mentioning copyrights, intellectual property, or licensing.