

SMHS Writing Center



Writing Guide: Steps to Success

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1. Getting Started: In order to begin the writing process, you must first establish what you're being asked to write about and how you'll respond.

A. Analyzing the Prompt:

- Identify what the prompt is asking you to do by circling directive verbs and underlining what the directive verbs are directing you to do.
- Number the verbs to help organize your response.
- Create a Do/What Chart, which serves as an outline. Write the verbs in the order you have determined in the Do column, and write what the verbs are referring to in the What column.
- Identify the intended audience for which you will be writing (typically general academic audience).
- Identify the source material that you will be using to formulate your response.
- If there is a passage that accompanies a writing prompt, you should mark the text in addition to marking the prompt to ensure that you fully comprehend what is being said.

ESSAY TOPIC: (Summarize) What relationship does Sanders see between boys “playing war” and the violence in the adult world? (Evaluate) What do you think of his views? To make your essay convincing, be sure to (discuss) specific *examples from your own experience, your observation of others, or any of your reading*—including, of course, “Death Games” itself.

Source: Sander's "Death Games"

Audience: UC professors

Do	what
Summarize★	Relationship between violent play and real world according to Sanders
Evaluate★	Sander's views
Discuss	Examples from experience, observation, and the reading

*Change the questions into statements to offer clearer directions for what to write.

- B. **Quick Writes:** If you're stuck, sometimes you just have to start writing. A quick write offers us a strategy to break through writer's block. Set a timer for 10 minutes and then write about everything that comes to mind in relation to the prompt. Don't worry about sentence structure, grammar, etc. Just write without stopping. Once you're done, comb through what you've written and underline the best bits. These best bits or "golden lines" may become your intro sentence or even your main idea. One thing you must remember is that just because you wrote it, doesn't mean you have to keep it.

Question: What do you think about kids playing violent games involving weapons?

When I was a young child I predominantly played with Barbies and American Girl Dolls, so I cannot say I have first hand experience playing with weapons. I do have a younger brother, however, and the other day I came home from school to see him unwrapping a large Amazon Prime package, containing a machine Nerf gun half the size of his body. His sparkly eyes and high pitched voice portrayed his uncontainable excitement, as he asked me to shoot him with his new Nerf gun so that he could assess how badly it would hurt his friends.

Pretty soon there were five plus ten year old boys running around my house, shooting spongy bullets at one another with intensely concentrated looks on their faces. It was all serious business, until somehow the round ended, and they erupted in laughter and resumed being silly elementary school boys. This made me think, was it just the boys' competitive nature that made them act so serious while carrying those guns, or was it some sort of attempt at imitating the maturity they see exemplified by the men on TV who carry guns that are slightly realer than the Amazon Prime "Nerf Machine Second Edition: Fully Loaded."

I think it's both. And this is a problem. ★ While the boys are "playing war," they are subconsciously being taught that war is a game. It is simplified to a competition, one that is serious, yet, they are unable to grasp the full picture, for as soon as there is a "winner," it is back to laughs and next round. There is no death, no murder, no consequences- of course not, these are only Nerf guns.

★ Golden Line!

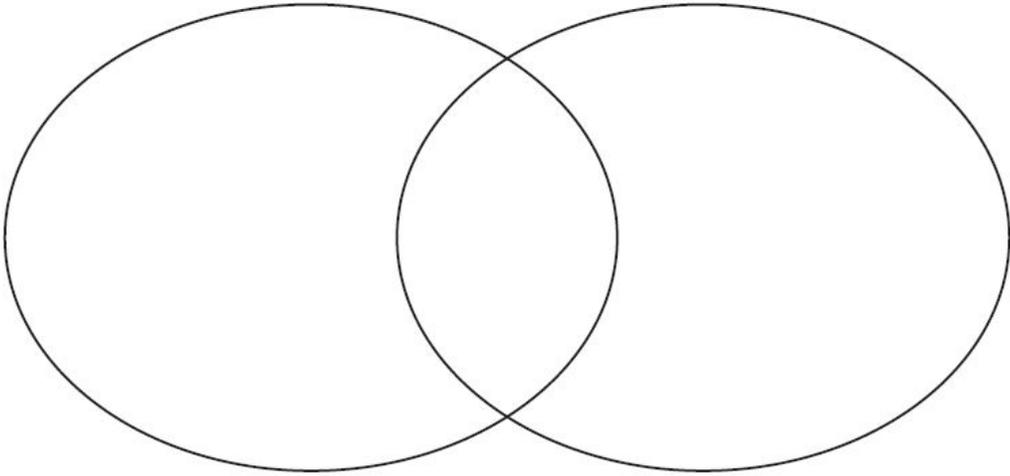
- C. **Loop Writing:** After you complete a quick write and choose a golden line, one additional strategy you may employ is loop writing. You take the golden line from your previous quick write, turn your golden line into a new starting point, and then reset the timer for another 10 minutes and write without stopping. Repeat the process again and again until you stumble upon content worth keeping.

Looped: While the boys are "playing war," they are subconsciously being taught that war is a game.

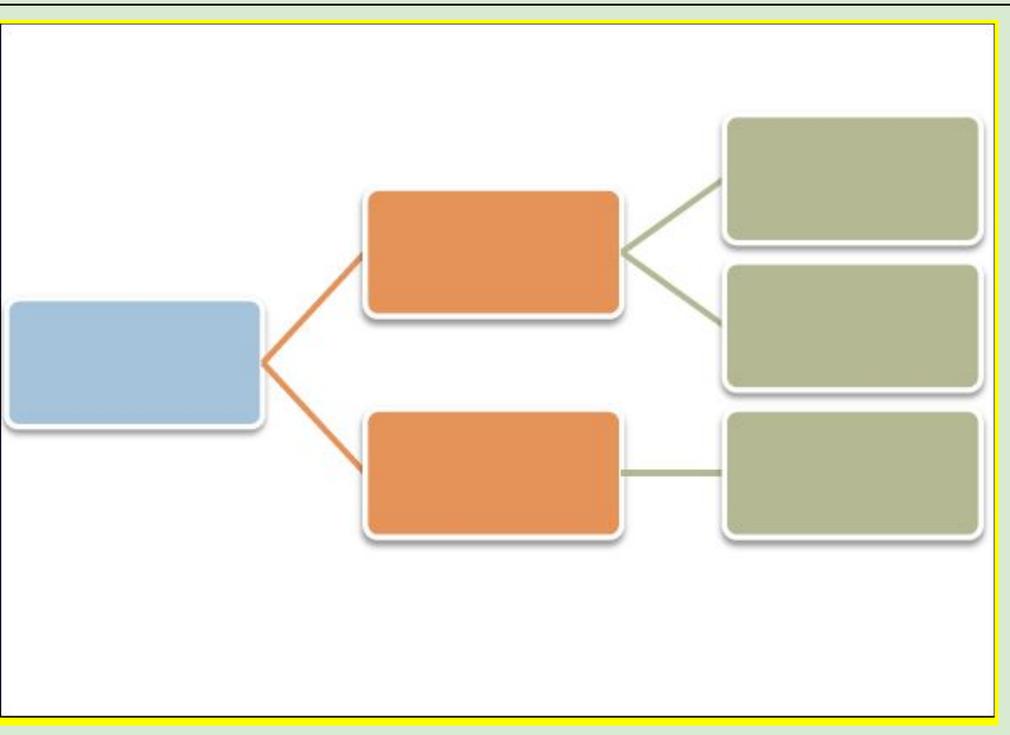
It becomes increasingly difficult for young boys to establish a distinction in their minds between the fun winning the war game, and the reality of what war and guns actually accomplish. By a young age, clear gender preferences emerge when it comes to playtime. In general, boys lean toward aggressive play, such as fighting monsters or each other, while girls are more inclined to engage with dolls or games that involve family and relationships. Since there is a general inclination for boys to play games with guns and violence, it does not help that social media is constantly sending boys and men of all ages the message that masculinity is defined by violence, brutality, and a lack of empathy and emotion. Therefore, boys are not only being dulled to the horrors of actual gun violence, they are also subconsciously being told through societal messages that underlie advertisements for video games and roles of men on TV that they are not allowed to be phased by these horrors in the first place. Both of these factors combine to form a very dangerous factor of the environment young boys grow up in today.

- D. **Graphic Organizers:** Another tool to help you brainstorm ideas before drafting is to use a graphic organizer. Graphic organizers come in a variety of forms, such as a Venn diagram to illustrate compare/contrast, a flow chart to show continuity and change over time, or a bubble map to cluster or connect ideas. We've provided a few examples.

Venn Diagram

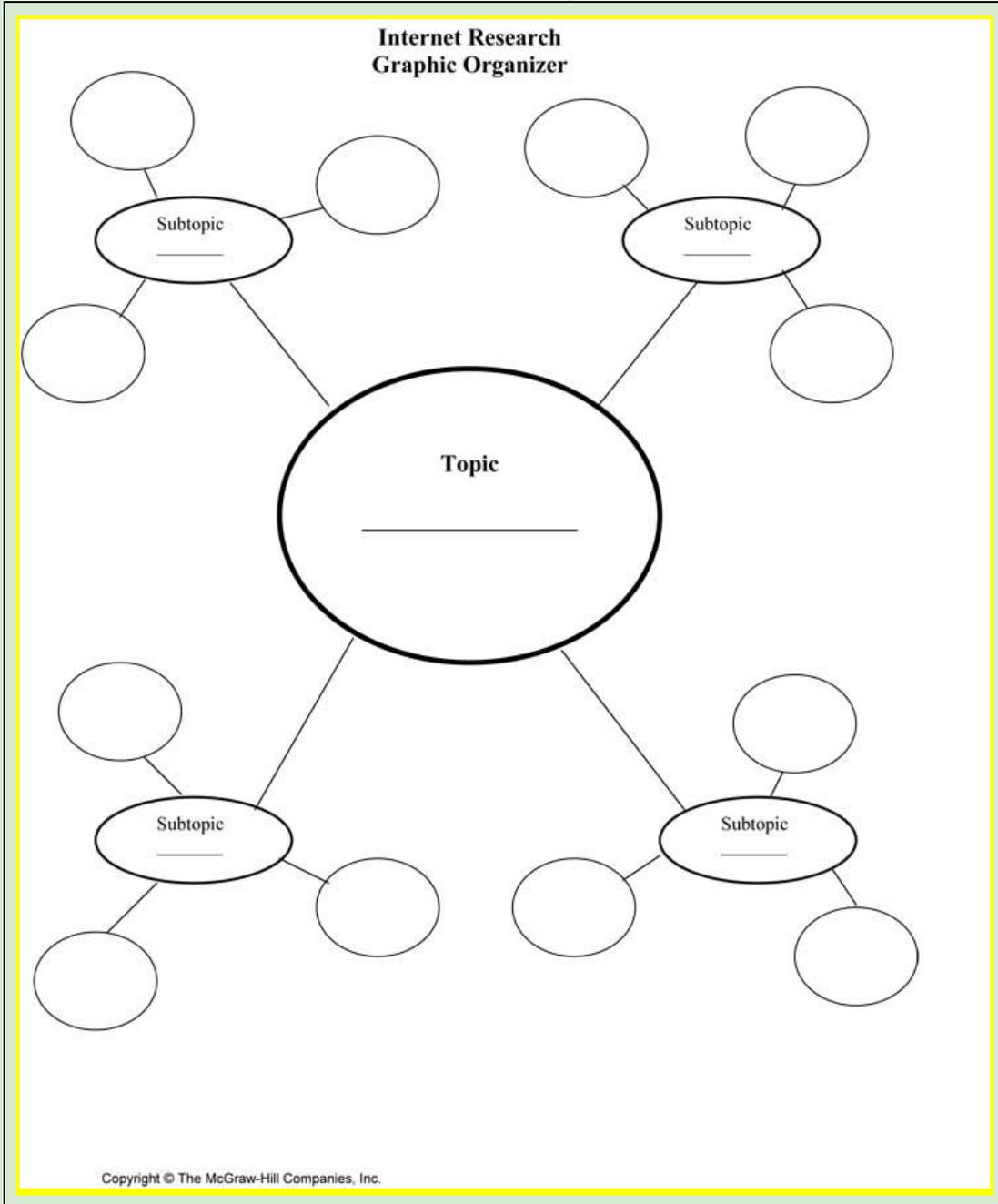


Flow Chart



Bubble Map

Internet Research Graphic Organizer



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Flow Chart Example

Author's Claim 	Author's Evidence 	My Examples
Violence appears to be innately male, but we actually target males specifically.	<ol style="list-style-type: none"> 1. Male killers highlighted by media 2. Schoolyard fighting games between boys 3. Female baboons fighting - disproves stereotype 	<p>Lord of the Flies:</p> <ol style="list-style-type: none"> 1. Little boys on an island, culture progresses to violence 2. Why not little girls on the island?
We glorify and commercialize violence through the toy and film industry.	<ol style="list-style-type: none"> 4. Westerns/war movies "gleeful killing" 5. Plastic soldiers 	<p>Paintballing as a girl:</p> <ol style="list-style-type: none"> 1. Do it for fun, choose to ignore strong gender stereotypes
Influence of mass culture is stronger than individual parenting or alternative educational systems.	<ol style="list-style-type: none"> 6. Own son in department store, receiving gifts from grandparents, info from older kids at school - Violence is everywhere! 	<p>Waldorf education experience:</p> <ol style="list-style-type: none"> 1. Home life does not match schooling

E. **Outlining:** After you have analyzed a prompt and have spent a sufficient time brainstorming, you may want to develop an outline. It's a good idea to identify the focus of each body paragraph that you intend to write, the number of paragraphs you think are needed, and the sequence that best suits your purpose. It's also a good idea to start with a working thesis. A working thesis, as the name suggests, is a work in progress. As you draft your paper, your thinking will most likely change and develop as oftentimes we write to discover what we actually think about an issue. If this happens, simply revise your thesis to reflect your refined thinking.

Outline Example

Working Title

Working Thesis: Boys are not born with a desire for war. Media, film, recreation, even literature, are all extremely influential contributors during these formative years.

Introduction:

1. Summarize Sanders' argument.
2. State my position.

Body:

1. Violence appears to be innately male, but we actually target males specifically.
 - a. Male killers highlighted by media (Sanders)
 - b. Schoolyard fighting games between boys (Sanders)
 - c. Female baboons fighting - disproves stereotype (Sanders)
 - d. *Lord of the Flies* (my example)
2. We glorify and commercialize violence through the toy and film industry.
 - a. Westerns/war movies "gleeful killing" (Sanders)
 - b. Plastic soldiers (Sanders)
 - c. Paintballing as a girl (my example)
3. Influence of mass culture is stronger than individual parenting or alternative educational systems.
 - a. Own son in department store, receiving gifts from grandparents, info from older kids at school - Violence is everywhere! (Sanders)
 - b. Waldorf education experience (my example)

Conclusion:

1. Restate my position, summarize main ideas, and offer a call to action.

2. **Organization:** In drafting an essay, it's helpful to know how each essay part functions in order to build a cohesive argument.

A. Introduction:

- Start with an engaging opening sentence in order to grab the reader's attention. This can be done in a variety of ways, including sharing a personal anecdote, asking a rhetorical question, etc. But, be careful to avoid clichè.
- Define terms or provide background information.
- Include a thesis. We've included various tips for different types of essays.

1. Determine what kind of paper you are writing:

- An **analytical** paper breaks down an issue or an idea into its component parts, evaluates the issue or idea, and presents this breakdown and evaluation to the audience.
- An **expository** (explanatory) paper explains something to the audience.
- An **argumentative** paper makes a claim about a topic and justifies this claim with specific evidence. The **claim** could be an opinion, a policy proposal, an evaluation, a cause-and-effect statement, or an interpretation. The goal of the argumentative paper is to convince the audience that the claim is true based on the evidence provided.

If you are writing a text that does not fall under these three categories (e.g., a narrative), a thesis statement somewhere in the first paragraph could still be helpful to your reader.

2. Your thesis statement should be specific—it should cover only what you will discuss in your paper and should be supported with specific evidence.

3. The thesis statement usually appears at the end of the first paragraph of a paper.

4. Your topic may change as you write, so you may need to revise your thesis statement to reflect exactly what you have discussed in the paper.

Analytical Paper Thesis: An analysis of the college admission process reveals one challenge facing counselors: accepting students with high test scores or students with strong extracurricular backgrounds.

The paper that follows should:

- Explain the analysis of the college admission process
- Explain the challenge facing admissions counselors

Expository (explanatory) Paper Thesis: The life of the typical college student is characterized by time spent studying, attending class, and socializing with peers.

The paper that follows should:

- Explain how students spend their time studying, attending class, and socializing with peers

Argumentative Paper Thesis: High school graduates should be required to take a year off to pursue community service projects before entering college in order to increase their maturity and global awareness.

The paper that follows should:

- Present an argument and give evidence to support the claim that students should pursue community projects before entering college.

-Stacy Weida and Karl Stolley, Purdue Online Writing Lab

B. **Body:** You typically will have multiple body paragraphs.

- You begin with a topic sentence that highlights the focus of your paragraph.
- You then provide evidence, such as quotations/paraphrases, summary statements, examples, etc. We suggest that you follow the quotation sandwich method for integrating source material (see below).
- Most importantly, be sure to explain, interpret, or analyze your evidence with your own original thinking. We recommend that for each piece of evidence, you supply abundant commentary and avoid unnecessary summary.

Source Integration: When including a quote, it's best to follow the quotation sandwich method. Note that once you've introduced an author using his/her full name, you can use the author's last name for the remainder of the paper.

Part 1: Use a signal phrase to introduce the source text, the author, and provide information about the author or source (**attributive tag**).

Part 2: Provide a direct quotation or paraphrase accompanied by a parenthetical citation.

Part 3: Interpret or explain the source material and evaluate or comment as to why this part of the text is important, relevant, or significant.

Ex: According to Olivia McNeely Pass, **L.S.U professor of English literature**, in her article "Toni Morrison's *Beloved*: A Journey Through the Pain of Grief," **Elisabeth Kubler-Ross's five stages of grief "accurately fit the process that Sethe experiences throughout *Beloved* while she learns to accept her daughter's death" (118).** **Kubler-Ross's five stages of grief begins with denial and isolation, which is where we find Sethe in the opening chapters of *Beloved*. She attempts to suppress her traumatic memories and to placate the ghost that haunts 124**

Bluestone, where she finds herself alone with her daughter Denver, exiled from a community that has shunned her.

- The first time a source is used, include the author's full name, title of the work (or the title of a web page and its sponsor), and attributive tag. Thereafter, you may use the author's last name.
- Use a comma for every direct quote introduced by a signal phrase or a colon for direct quotes introduced by a complete sentence. NO FLOATING QUOTES!
- Quotes must be exact, and anything you change must be placed in [brackets].

C. Conclusion:

- Typically, you restate your main points.
- End with a call to action or relate your subject to a broader context.

3. **MLA Formatting:** The Modern Language Association provides formatting guidelines that have become standard for English departments.

A. **MLA Formatting Specifications:** Set-up your document according to the MLA specifications listed below:

- Select double space (2.0)
- 1” margins (already set)
- Select 12 pt. font
- Select Times New Roman font
- Set-up a header**
- Set-up a four-part heading.
- Come up with a creative title and center it.

***To set-up a header for a Google Doc, go to insert and select “Page number.” Select the template that has the page number in the upper right-hand corner of every page. Then, write your last name in front of the page number. You’ll need to put a space between your name and the page number. Also, hit return once so the header is positioned midway in the margin, and don’t forget to change the font to 12 pt Times New Roman.*

Smith 1

Sally Smith (Your Name)

Mr. Teacher (Teacher’s Name)

English 110: Period # (Class Name & Period)

1 October 2016 (Due Date)

Ellingson’s Adventures in Music and Geography

In studying the influence of Latin American, African, and Asian music on modern American composers, music historians tend to discuss such figures as Aaron Copeland, Henry . . .

For other helpful MLA resources (templates, screencasts, etc), visit the [SMHS library page](#).

B. **Works Cited:** Once you have finished typing your essay, you must compile a Works Cited page where you will provide the source information for each of the sources that you have cited in your essay. Academic databases provide source information for you. Also, [citation makers](#) online can be a great tool to help you manage source information. When drafting your Works Cited, please follow the MLA specifications noted below.

- Use the title: Works Cited (centered).
- Do not number your entries.
- Double space throughout with no extra space between entries.
- Alphabetize your sources by the first word of the entry. If no author is listed, start your entry with the source title (Ignore *the*, *a*, and *an*).
- Use a [hanging indent](#).

Smith 4

Works Cited

“Autism Spectrum Disorders.” *National Institute of Mental Health*. Oct. 2016,
[https://www.nimh.nih.gov/health/topics/autism-spectrum-disorders-asd/
index.shtml?utm_source=rss_readersutm_medium=rssutm_campaign=rss
_full](https://www.nimh.nih.gov/health/topics/autism-spectrum-disorders-asd/index.shtml?utm_source=rss_readersutm_medium=rssutm_campaign=rss_full) Accessed 3 May 2017.

Benaron, Lisa D. *Autism*. Greenwood, 2009.

Parsons, Lauren, et al. "A Systematic Review of Pragmatic Language Interventions for Children with Autism Spectrum Disorder." *Plos ONE*, vol. 12, no. 4, 20 Apr. 2017, pp. 1-37. EBSCOhost, doi:10.1371/journal.pone.0172242. Accessed 3 May 2017.

C. **In-Text Citations:** Citations credit other people’s ideas. They also help readers find the original information if they want to learn more about a subject. You must identify the source in parentheses and put the period after the citation. Note that sources must be cited

whether you quote, paraphrase, or summarize someone else’s ideas.

- Every piece of information you learn through research must be cited (even for *paraphrased* and *summarized* information). However, if the author’s name is mentioned in the signal phrase, it is not repeated in the citation.
- You must cite all required sources—if you do not *cite* a source, you will not get full credit because you will not be able to include the source in your *Works Cited*.
- Parenthetical citations typically include the first piece of information from the Works Cited entry (e.g. the author’s last name) plus a number (e.g. page number or line number for poetry).
- If the author’s last name is unavailable, use the article title or title of the website instead, i.e. the first piece of information listed in your Works Cited.
- The sentence’s period comes after the parenthetical citation, e.g. ().
- If you summarize several chunks of information, you only need one citation after you are finished with that source. But, if you input your own commentary in the middle of your summary, you will have to provide another citation when you resume your summary.
- Use single quotation marks to indicate a quote within a passage that you are citing.

Type of Citation	Directions	Examples
When a source has one author	In parentheses, include the author’s last name followed by the page number.	Many teens develop negative self-images because of the thousands of “skinny women and muscular men” they see in the media every day (Cano 53).
When the author’s name is in the signal phrase	Include the page number only.	According to Pedro Gutierrez, Kate Winslet was upset when images were altered to make her look thinner (60).
When a source has two authors	Include the last name of the authors in the same order as the source.	Critics of a lower minimum wage for teens argue that employers might lay off adults and hire teens to save money (Alvarez and Martinez 60-61).
When a source has more than two authors	Include the first author’s last name followed by “et al.”	According to a recent study conducted at John Hopkins University, “Up to 24 million people of all ages and genders suffer from an eating disorder” (Carlack et al. 3).
When quoting a quote in a source	Include the speaker of the quote and the	One anorexic teen felt that if she continued to starve herself, she “would be prettier, smarter,

	author of the article. Use the abbreviation “qtd.”	more popular, and just be a better person all around” (Hurt qtd. in Tate 58). Holly Hurt, an anorexic teen, claimed that she stopped eating because she “would be prettier, smarter, more popular, and just be a better person all around” (qtd. in Tate 58).
When a source has no author	Include the title of the article and the page number.	Some opponents of mandatory volunteerism argue that the requirement is simply a way of creating a free labor force for nonprofit organizations (“Even When It’s Mandatory” 1).
When quoting a poem or a play	Include the author’s last name and line number. Include right slashes (/) to indicate line breaks.	Prufrock complains, “In the room the women come and go / Talking of Michelangelo” (Eliot lns. 13-14).

3. **Revision:** Not to be confused with editing, revision is a process in which you work to clarify your thinking, check for the soundness of your argument, create cadence and flow, and ensure you are meeting the requirements of the prompt and rubric.

A. Lyrical Writing and Color:

This sentence has five words. Here are five more words. Five-word sentences are fine. But several together become monotonous. Listen to what is happening. The writing is getting boring. The sound of it drones. It's like a stuck record. The ear demands some variety. Now listen. I vary the sentence length, and I create music. Music. The writing sings. It has a pleasant rhythm, a lilt, a harmony. I use short sentences. And I use sentences of medium length. And sometimes when I am certain the reader is rested, I will engage him with a sentence of considerable length, a sentence that burns with energy and builds with all the impetus of a crescendo, the roll of the drums, the crash of cymbals--sounds that say listen to this, it is important.

So write with a combination of short, medium, and long sentences. Create a sound that pleases the reader's ear. Don't just write words. Write music.

-Gary Provost, *100 Ways to Improve Your Writing: Proven Professional Techniques for Writing with Style & Power*

This exercise will help you analyze the stylistic choices you have made in your writing. Follow the steps below:

1. On a piece of paper, number down 1 through 10.
2. Number ten consecutive sentences in your piece.
3. Record the first word of each numbered sentence next to the appropriate number on your paper.
4. Review the beginning word of each sentence. If more than two sentences start with the same word, come up with another word.
5. Count how many words you have in each sentence and record that number after the first words on the piece of paper.
6. Calculate the mean (average) number of words per sentence, and compare the mean (average) sentence length to your actual sentence lengths. Are you seeing much variety?
7. Compare your *mode* sentence length (the number that appears most often) to your average sentence length. Are you seeing any variety?
8. If you don't see much difference overall, consider adding a telegraphic sentence (like a telegram) or consider combining/revising shorter sentences to make a complex-compound sentence.
9. Read through your sentences looking for imagery. Circle all words and/or phrases that stimulate the five senses: sound, sight, taste, touch, or smell.

10. Notice how many marks you made. Is your paper a silent movie in black and white? If so, consider adding more imagery.

-Created by Tim Dewar, UCSB, SCWRIP; modified by Susan Thompson & Frank Koroshec, SMHS, September, 2015

B. **Color Coding:** Use highlighters to distinguish between textual details and commentary in your draft. Your goal is to be heavy in commentary and light on summary. Highlighting will reveal the truth!

Color coding the entire paper . . .

Yellow: Review your paper and highlight textual details, i.e. summary, paraphrase, or quotations. This is the “They say” portion of your paper.

Blue: Identify commentary and highlight with blue. This is where you interpret or explain the source material and evaluate or comment as to why this part of the text is important, relevant, or significant. This is the “I say” portion of your paper..

Emma Wagner

Mr. Koroshec

Writing Center

6 September 2016

Nurture Over Nature

Parenting can be defined in many ways: deciding to have a child, raising that child, nurturing that child’s creativity and imagination while steering him or her toward the path to success. More commonly, parenting consists of not sleeping, making mistakes, improvising as you go along while desperately hoping that the choices you make for your child ultimately shapes him or her into a decent human being. Given this extremely loose model, parenting can become a daunting task when your little boy suddenly develops a habit of pretending to shoot you with toy guns, sticks, or even vegetables. For some, this behavior is no concern and is often explained by phrases like “boys will be boys;” boys like fighting because it is “in their nature.” In other households, these actions elicit a sense of horror; how could their innocent angel already present signs of such violence? These families ban all projectile toys and forbid war games in an attempt to cure their boys of this practice. Even then,

these youngsters find war in the most mundane objects. So what are parents to do? We can hardly ask them to prohibit sticks and vegetables.

In the essay *Death Games* (1987), Scott Russell Sanders exposes the relationship between war games played by boys and brutality exhibited in grown men by discussing the ways in which our culture perpetuates violence, especially amongst young boys. In doing so, the author argues that the aggression displayed in men is not the product of these constant battles between boys, but rather a stage in a continuous cycle of combat that is embedded in society. I agree that most boys are not simply born with a natural desire for war, because media, film, recreation, even literature, are all extremely influential contributors during these formative years.

Although Sanders may initially lead readers to believe that violence is an innate tendency in males, he ultimately argues that it is actually our own societal pressures which cause the “aggressive male” stereotype to be widely accepted. Sanders begins by pointing out his own encounters with this perspective when he notices that all the terrorists in the news are male (2). Anyone in touch with current day headlines is aware that most reports of aggressive offenders are men. As Sanders illustrates, this unequal gender distribution is often traced back to childhood. He describes the playground pecking order at his elementary school, the domino effect of punishment traveling from the largest to the smallest boys (3). Given that the girls on the playground do not also participate in this combat, it is implied that this behavior is somewhat exclusive to the male gender. As young boys, it seems as though these games must be an expression of some genetic XY disposition, because they are not yet old enough to have been shaped by some external variable. However, Sanders contradicts his own observational “nature theory” by presenting further observations of baboons on the nature channel where the “female baboons [...] take their lumps and give their lumps right along with the males” (4). The author uses un-evolved creatures as an example because they represent our most basic primal selves. In doing so, he proves that, where there is an absence of culture and propaganda (such as in the animal world), violence manifests in *both* genders, his argument ultimately being, that the human race has created a social construction that inadvertently suppresses violence in women while promoting it in men. Sanders’ assessment is supported by several well-known authors. For example, in William Golding’s novel, *Lord of the Flies* (1954), the author tells the story of a group of young boys stranded on an island. Readers witness the rapid deterioration of the hierarchy formed by the boys alongside the steady rise of

their savage, animal-like behavior. Common discussions of this novel among scholars include issues such as the inherent good versus evil nature of humans as well as the reasons behind Golding's decision to use young boys as the subject rather than a mixed-gender group of children. Regardless of his true motivation, the argument can be made that, due to our cultural conditioning, the idea of little boys fighting for power on an island is much more believable than little girls. This represents our cultural expectation for violence amongst boys and our perceived innocence of girls. Sanders not only concludes that competition and violence are innate characteristics of all humans, he goes on to further explain that the *reason* these traits are more heavily expressed in males is that our culture specifically targets boys as aggressive, war-loving beings.

In our culture, the toy and film industry glorifies and commercializes war and aggression while targeting a primarily male audience. For example, Sanders recalls the TV broadcasts he would watch after school as a child that depicted a sort of "gleeful killing" (5). These programs serve as a model for young boys specifically, since the protagonists in western and war movies are most often men. This exclusive representation of men as over-masculinized, war-crazed characters causes young boys to aspire to this kind of vicious behavior. One can assume that if the tables were turned and the media were to exclusively feature female actors in violent roles, young female viewers would also display the same aggressive tendencies commonly assigned to men. Several times throughout my childhood, I have participated in paintballing with my friends. Each of these occasions has consisted of me, one of two of my male friends, and the rest of the paintball community (who are unsurprisingly all male, save for one or two 'hardcore' women). This gender imbalance has never bothered me because, once each player puts his (or in my case, her) mask on, gender is no longer distinguishable. In fact, my opponents have often been surprised when I remove my armor and reveal that I am a girl. I assume that their reaction is not one of shock that a girl also finds entertainment in the competition, speed, and thrill that is the game of paintball, but rather that, as a sport stereotypically seen as one of war, they imagine that I, a girl, have no place in it. Each of my jaunts into the male-dominated world of paintball was not an uncharacteristic exhibit of my unquenchable thirst for war, but rather an example of my decision to ignore gender stereotypes. I predict that if the media were to target females as well as males as crude and violent beings, there would be more girls in the world acting like the

wild baboons Sanders observed on the nature channel. It is no wonder that male children engage in games of war when our culture not only condones, but also encourages this behavior in one gender alone.

Sanders' final assertion is that the influence of mass culture appears to be stronger than that of individual parenting or alternative educational systems. The viciousness portrayed in film is reinforced by the playthings available in the "boy's section" of almost every toy store. Although Sanders and his wife seem to have pursued a peaceful, sheltered approach to parenting, their son Jesse "would halt in the aisles of department stores and gaze longingly at water pistols [...] he would thumb his way through picture books, and when he found soldiers or spacemen he would show them to [Sanders] triumphantly, as proof that every boy is entitled to bear arms" (8). The persona of violent men presented to young boys is all too enticing when they are surrounded by toys that parallel this icon. This shelter was also torn down by members of Sanders' own family who had fallen prey to these cultural expectations for boys: "here and there a grandparent delivered a six-shooter for Christmas, or an older schoolmate passed along a snapping rifle, or a magazine ad for the Army inspired a yearning for thanks" (8). Despite his best efforts to shield his son from a violent lifestyle, Sanders could not protect him from the promotion of war and brutality that constantly bombard little boys in the media and on the playground. For me, as a girl who was raised in a predominantly Waldorf inspired education system (the epitome of nonviolence), I have often been on the observing end of these violent phenomena. I would watch as my male classmates searched for curved and pointed sticks on the ground, making "pow-pow" sound effects as they went. I also watched as our crochet-loving, soup-making teachers scampered around frantically, trying desperately to stop them. At the time, I was confused; why did these felt-clad, gnome-like little boys insist on playing games that we all knew were against the rules? It has since come to my attention that, just because a child is educated in a war-free environment, does not mean that his life outside of school reflects this: TV shows about male cops catching the bad guys, video games pitting boys against "the dark side," plastic guns pried from their grip as they are dropped off for school.

It seemed as though, while many of my classmates' parents were willing to shell out thousands of dollars a year to ensure that their precious little angels were singing nursery rhymes and playing with faceless wooden dolls all day at school, they were not fully willing to make this commitment at home. Even for the boys with

parents who prohibited such games at home, just like Sanders' son, these children often hear about a movie from a kid at school or see some kind of projectile toy at the store and are filled with the desire to play war games. War and violence are so deeply embedded in our culture that more often than not, even the most sheltered parenting styles cannot keep boys from engaging in these games.

Color coding source integrations . . .

Yellow: Provide a signal phrase. If you are citing the source for the first time, then introduce the source text, the author, and provide information about the author or source (attributive tag).

Green: Provide a direct quotation, paraphrase, or summary accompanied by a parenthetical citation.

Blue: Interpret or explain the source material and evaluate or comment as to why this part of the text is important, relevant, or significant

Example: However, Sanders contradicts his own observational “nature theory” by presenting further observations of baboons on the nature channel where the “female baboons [...] take their lumps and give their lumps right along with the males” (4). The author uses un-evolved creatures as an example because they represent our most basic primal selves. In doing so, he proves that, where there is an absence of culture and propaganda (such as in the animal world), violence manifests in *both* genders [. . .]

4. **Editing**: The last thing you should do before submitting a paper is edit for errors in grammar (subject/verb agreement, etc.) and mechanics (spelling and punctuation). It's often helpful to have someone else read your draft because s/he will see things that you do not. We've listed a couple of helpful editing methods.

- A. Read your paper out loud and listen for gaps.
- B. Read your paper in reverse sentence order. Although painful, this strategy helps you isolate errors on a sentence by sentence level.